

SINGLES CHART 11 · ALBUM CHART 30

MUSIC WEEK

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WEA's reps blamed for code breach

WEA RECORDS has been fined £6,000 by the BPI for offering free copies of the Van Halen album 1984 to shops including Gallup chart panel shops, conditional upon the Van Halen single Jump reaching the Top 30, thereby contravening the industry chart code of conduct.

This is the third time in less than four years that WEA has been implicated in chart hyping accusations and the second time that it has paid money to the BPI as a result.

In August, 1980, the company was highlighted in a Granada TV World In Action programme on chart manipulation when it was alleged that former WEA employees had been involved in making false entries in chart diaries; and in April, 1981, WEA paid £10,000 "costs" after an investigation revealed that a freelance promotion man had been instrumental in making over 700 false entries in chart diaries on behalf of 17 WEA distributed singles.

And WEA was involved in a further controversy in the summer of 1981 when the then managing director, Charles Levison, revealed that coincidental with paying the £10,000 bill for the BPI/BMRB investigations he had given notice to

withdraw WEA's contribution to the annual costs "because it is currently inaccurate and does not reflect record sales in the UK".

Commenting on WEA's latest transgression, UK chairman Rob Dickens said: "The success in the UK confirms the quality of this single. I would like to point out that the offence was the result of over-enthusiasm and not company policy. I would also like to stress that the product concerned was of the same artist. In no way was one artist's product used to promote another."

The BPI fine followed an investigation by Gallup which revealed the free offer being made by some WEA representatives.

A BPI statement said: "While discounting and offers of free product to dealers are legitimate marketing practices, offers conditional upon chart performance expressly contravene the industry code. No evidence of false entries into Dataport Retailers by dealers emerged from Gallup's thorough investigation.

"The case is the first to be referred, with WEA's full approval, to the new BPI charts' advisory panel which is empowered to look at evidence of alleged infringements and make recommendations to the director general."

Music Week understands that, although WEA did not dispute the facts in the case, the advisory panel was brought in to advise director general John Deacon on the penalty to be imposed.



CHAMPAGNE CORKS flew in the CBS camp at the Kensington Hilton last Wednesday, when Belle & The Devotions' Love Games was chosen as the UK entry for the Eurovision Song Contest, at the Song For Europe finals. Belle (Kit Rolfe) and her Devotions (Linda Sofield and Laura James) are pictured with the two songwriters, Paul Curtis (left) and Graham Sacher. The success of Love Games marks a first-time double for CBS. It is the first time CBS Songs has had the publishing rights as well.



CBS RECORDS UK managing director Paul Russell welcomes Don Reedman to his new concept marketing position with CBS.

CBS: new role in concepts for Reedman

LONG-SERVING K-tel Records A & R director Don Reedman is joining CBS Records in a newly-created position — director of concept marketing. Reedman was with K-tel for 10 years and was responsible for some of its biggest-selling packages including Hooked On Classics, Classic Rock, Mini Pops and Elaine Paige.

In his new job at CBS he will be responsible for the art and video departments, market research and planning, TV marketing, and the development of "audio-visual marketing concepts". Explaining the creation of the new concept marketing position, CBS Records UK managing director Paul Russell said: "Every day we are learning that we are now in a closely linked audio and visual business."

Paying tribute to Reedman's "significant contribution" to K-tel's fortunes in the past decade, K-tel managing director Peter Morris announced that his replacement would be Gordon Smith who has coincidentally just quit Ronco Records after 10 years.

PolyGram urges code to cut CD confusion

ALL RECORD companies marketing compact discs are being invited by PolyGram to follow its recent decision to adopt a coding system to eliminate confusion over the terms "digital mastering" and "digitally mastered".

Some companies have been criticised for the indiscriminate use of the word "digital" on CD covers which could mislead record buyers.

Following discussion with worldwide professional audio bodies, PolyGram's coding will reveal the recording background of each CD during three stages — recording, mixing/editing, and mastering/transcription — in the following way:

- **DDD:** signifies the use of analogue tape recorders during session recording and mixing/editing and mastering.
- **AAD:** signifies the use of analogue tape recorders during session recording and mixing/editing, while a digital tape recorder was used for final mastering.
- **ADD:** indicates an analogue session tape recorder, a digital tape recorder for mixing/editing and for mastering.

All PolyGram labels, pop and classical, will feature the codes on all releases on sale from May onwards. The code letters will appear in a frame immediately under the track listing on the back cover of the CD inlay, and their significance explained inside the booklet.

'Encouraging' Lords debate on copyright

THE MUSIC industry has taken an optimistic view of a recent House of Lords debate on copyright reform in which Lord Lyell revealed that the problem of home recording is "under urgent consideration" by government ministers.

This is the most positive indication yet of how the Government views the need for action to deal with losses due to home-taping. On the other hand, Lord Lyell also said that "continuing wide consultation" is still necessary due to new technologies and new issues.

The debate was prompted by a question from the Earl of Winchelsea and Nottingham who wanted to know when the Government expects to bring forward legislation on copyright, and warned that, "unless legislation is introduced during the 1984-5 session, the enormous contribution that this important and influential industry

Videoform signs EMI sales deal

VIDEOFORM MUSIC has signed a sales and distribution deal with EMI Records for all its music video product. The arrangement is effective immediately and covers the soon-to-be-released David Bowie Serious Moonlight programme.

Commenting on the deal, Videoform Music's Mike Heap told MW: "Together with our own Videoform sales team, this gives us maximum market penetration. The EMI team will be selling our product alongside PMI's which makes sense because we believe our product lines complement one another."

makes, not only to our balance of payments, but also to our position as a world leader in the variety and quality of its products, and which is already seriously reduced, will be subjected to further very serious reductions".

Record haul destroyed

AMSTERDAM: Following a court judgement in Maastricht, what is described as "the largest amount of illegal records and cassettes ever seized" was destroyed last Thursday (5).

The confiscated pirate product comprised 250,000 records and 115,000 cassettes, and was mainly Motown repertoire illegally manufactured in Spain from material released there and in Portugal.

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NEWS

Game for expansion at Virgin

VIRGIN GAMES is to expand its operations and its in-house programming capability. "In the 12 months since we started the company we have already marketed more than 40 titles for eight different computers and have secured four per cent of the market", says managing director Nick Alexander.

"We have decided to create a small team of in-house programming talent to develop unique creative software and we want to hear from the best games programmers in the business."

Thorn EMI: new range of software

THORN EMI Computer Software has launched a new range of software under the label "Creative Sparks". It will carry games and home application products for the Commodore 64 and VIC-20, Sinclair Spectrum and Atari.

Previously, Thorn EMI Video was responsible for games software. But following the formation of Thorn EMI Computer Software, the 30-strong software development group has become part of the European Publishing operation.

Budget games outfit launched

A NEW home computer software company, Mastertronic, has been launched, offering "top quality games" at the low retail price of £1.99.

Directors of Mastertronic are Martin Alper and Terry Medway who own wholesalers Video Tapes International, along with Frank Herman and Alan Sharam. The launch has been in preparation since January, and is backed with City finance.

An initial 14 titles are currently available, eight for the Commodore 64, four for the Spectrum and two for the VIC 20.

The dealer price on all but one of the games is £1.15, and retail outlets are being offered a special package, including free-standing display unit plus stock of 100 cassettes for £115. As an alternative, Mastertronic is also making available a wall-

mounted rack which displays 27 games.

Mastertronic has put a direct sales force of 40 reps on the road and for London-based dealers there will be a cash and carry facility at Video Tapes International, 54 George Street, London W1.

"We are determined to broaden the retail base for computer software beyond its present horizons," says Alper. "Our policy is to offer games of a high standard, but at a price that everyone in the family can afford. The low pricing is the key to our strategy — it will encourage impulse buying."

"We aim to prove that software currently available is generally over-priced."

From next month product will be released at the rate of at least one new program per week. Educational and business series are also in preparation.

BiBi offers program protection

A MEANS of preventing amateur tape-to-tape copying of computer software programs has been licensed by independent mass-duplicator BiBi Magnetics Ltd and is being offered to software publishers.

The technique, known as Imprint 2, is the copyright of Jim Lamont, of Barnsley, and is the subject of a patent application. It is a programming/recording system and does not require any extra hardware.

"Imprint 2 totally prevents amateur tape-to-tape copying of cassette programs and makes it very difficult for a professional to make copies," claims BiBi. "The technique also allows any copied program to be identified as compared with an original program."

It involves placing an imprint on the tape and a "header programming technique" is used to prevent the main program being run before the imprint has been recognised. On making a tape-to-tape copy the imprint is invariably physically altered, says BiBi.

American Commentary



Music video no returns issue

From IRA MAYER

NEW YORK: The stalemate in evidence at NARM between record wholesalers and retailers on the one hand and music video programme suppliers on the other is hardly a new issue. Record stores got burned a few years ago as they attempted to integrate home video software (feature films, at the time) into their product mix, only to find that the customers for each were different, and that the development of a rental market meant more headaches than it was worth.

In the end, most were forced simply to sell off their stock at below cost just to clear out stale or slow-moving inventory because the studios weren't taking anything back. The most the studios are currently willing to offer in the way of help to dealers is a variety of stock balancing plans.

As stated here previously, only the indies are willing to experiment, as per Vestron's 60 per cent returns allowance on Thriller. That was to some a safe token gesture, but there is something in the line of reasoning which says you have to get your foot in the door to prove that music video can sell.

There is a danger, of course, that Thriller's success could lead to higher-than-realistic ordering patterns, but that doesn't seem likely. Wholesalers and retailers alike are conservatively realistic about music video prospects. Some, including Tower Records head Russ Solomon, foresee an eight-inch laser format video disc priced at the same level as an LP as holding great promise. Pioneer is planning such a series for later this year. Similarly, an anticipated combination audio/video disc laser player could give music video in that format a big boost.

None of this resolves the critical issue of how record retailers can enter the home video market in a manner in which they assume their fair share of risk but which is also compatible with the way they now do business — that is, with a liberal returns allowance. Certainly the rapidly expanding VCR population and the broadening of the demographic of that population to encompass the music video fan will help, as will the development of more programming original to the medium.

If NARM accomplished nothing else, however, it set the stage for intensified exploration of the distribution problems that must be settled before US record retailers will fully embrace music video and home video in general.

DAVE ROTHFELD, once the mastermind behind the highly successful Korvettes department store record section, is now handling compact discs, audio cassettes and video cassettes and discs at Clubmart. Founded by the original man behind Korvettes (who left several years before the company folded), Clubmart is a members-only discount store.

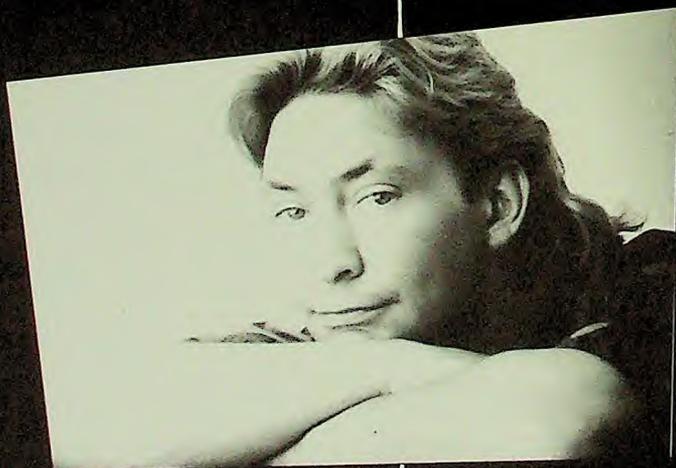
Compact discs are typically priced at \$12.47 (£8.72), about 50 cents below sale prices elsewhere. Audio cassettes are about 75 cents below the norm, and music video at 20-25 per cent off list.

The lack of LPs in stock is mostly a matter of space, but Rothfeld is confident that the swing towards cassettes will make the lack of vinyl barely noticeable.

AS MIGHT be expected, the death of Marvin Gaye has sparked a dramatic increase in sales of his records. A series of Motown compilations of Gaye material in various forms had just been issued, so stores had plentiful supplies.

A CBS spokesperson said there were thousands of copies of Midnight Love, Gaye's only album for the label, in the warehouse so no additional pressing was expected.

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Island — record budget for Marley compilation

ISLAND IS to spend £350,000 on an across-the-board marketing campaign — its biggest ever — for the Bob Marley & The Wailers' greatest hits album, Legend, which will be released simultaneously with a home video, also entitled Legend, which has 12 music tracks plus interviews and "rare" footage of Marley.

The marketing campaign includes national ITV and Channel Four commercials, plus ILR radio ads and press advertising in the *Sunday Times* and *The Guardian* as well as music papers, fly posting, shop

posters, in-store displays, craylux posters and logo-boards.

Other marketing includes London tube and bus and BR station ads in conjunction with BASF, and TV commercials in 500 main post offices.

The Legend LP and cassette, which features two extra tracks and extended versions of other tracks, will be shipped to be in the shops in the week of May 11, commemorating the third anniversary of Marley's death.

The home video released coincidentally with the album has been compiled by film-maker Don Letts who has also made the promotion video for the single from the album, One Love, which is released on April 9.



PHONOGRAM HAS taken over the very hub of London with posters encircling the hoarding around Eros in Piccadilly Circus advertising the Dire Straits album, cassette and video cassette.

WEA sets big plans for MOR supergroup

WITH A promotional tag of "beautiful music in a world of noise", WEA is launching a big media campaign for the eponymous debut LP from Oasis, the famous-name group comprising Peter Skellern, Mary Hopkin, Julian Lloyd Webber, Bill Lovelady and Mitch Dalton.

The 10-song album is released on April 20, backed by a TV campaign entailing 30-second and 10-second ads on both ITV and Channel Four. The half-minute ads will commence on April 23 in HTV West and Wales areas and there will be national press and colour magazine ads.

Dealers will get full merchandising support of posters, centre pieces, browser cards etc. Group members will make promo radio and TV appearances, and are planning a concert tour later in the year.

WEA chairman Rob Dickins says the group possesses "huge cross-over potential" and with an MOR audience in mind, TV advertising will include spots during Coronation Street and The Torvill & Dean Spectacular.

● See *Talent feature*, p18.

Whizz campaign

NEW GRADUATE Records signing, Whizz For Atoms, from Derby, release their debut single, That Sinking Feeling, produced by Bob Lamb (of early UB40 success). Promotion includes press advertising, and the group have several TV appearances, including Razzmatazz, lined up.

Marketing

LP ads on LVs?

LUNCHEON VOUCHER coupon advertising could become a new marketing tool for record companies following the launch of a new scheme jointly run by LV and Promotional Partnership.

One million people use LVs every working day, according to the company, and each booklet will include three coupons for advertising and "money-off" offers. Approximately 76 per cent of LV users are aged under 35 and this new scheme is seen as an opportunity for record companies, among other youth markets, to reach their audience.

● BPI director general John Deacon told *MW* that the acceptability of such special offers on records may contravene the chart code of conduct and would be examined at a meeting of the chart technical committee this week.

PREVIOUSLY-UNRELEASED tracks by Billy Fury feature on a new album, *Loving You*, released by Magnum Force via CBS/Gipsy this week. The 12-track LP has been compiled by Lisa Rosen, who lived with the late singer for many years, and features recordings made in the late Sixties and early Seventies. Several of the tracks were originally released on Parlophone, but have been unavailable for many years.

TROJAN RECORDS is releasing an album, *20 Reggae Classics — The Music That Inspired A Generation*, featuring original versions of songs that have since been hits for UB40, Paul Young, Musical Youth and Robert Palmer among others. Promotion will include window and in-store displays, posters and music press advertising. Dealers will also be offered buy-five-get-one-free on initial orders.

Professional copies — at high speed

SOUNDCRAFT IS hoping to find a good market among indie labels and studios for a new cassette-to-cassette high speed duplicator which it unveiled last week.

The Soundcraft CD 201 offers high fidelity copying at 16 times faster than real time — enabling 60-minute cassettes to be duplicated in under two minutes, on any number of slaves linked to the master unit.

Chairman Phil Dudderidge stressed that the machine is aimed at professional studios, computer software houses and the educational market.

He told *MW* that Soundcraft had carefully considered the implications with regard to tape piracy: "We are not going to market this to the consumer, only to professionals. The pirates producing the counterfeit pre-recorded music cassettes are only interested in large quantities (and they are not worried about quality) so they would go for loop

bin systems," he said.

At £1,290 for the basic master and slave unit, and £590 for each additional modular slave recorder, the equipment is, he feels, out of the reach of the small domestic pirate, and impractically low-speed/high-quality for the commercial counterfeiter.

The CD 201 is offering new, UK-developed, technology in a field where existing first generation in-cassette duplicators are all either from the US (Pentagon, Alpha) or Japan (Otari, Sony).

Soundcraft expects its competitively-priced machine to be of most use to studios for running off batches of demos or stereo copies of master mixes; for schools and colleges; and especially for indie labels wanting fairly small runs of quality cassettes quickly — who would prefer to be able to make their own than to queue for custom duplicating facilities.

Production team debuts

PETE HINTON former head of A&R at Carrere Records, has teamed up with producer and engineer Will Reid Dick to launch an independent production company, Flying Ace Productions. Their first commission is a new album by Rock band Viva for Metronome Records, which is being recorded at Abba's Polar Studios in Stockholm.

Hinton, who has also worked at EMI, has several Top 10 hits by Saxon to his credit, and has produced albums by heavy metal bands Rage, Demon and Witchfinder General. Reid Dick has worked with Thin Lizzy, The Runaways, Tank and Motorhead among others.

● Flying Ace Productions, 28 Cranmer Avenue, Ealing, London W13 9SH.

CREOLE RECORDS has signed a licensing deal with the US dance music label Silver Screen, and releases three singles, Dru's I Can't Live Without You, Every Ba-T-Rock by Who Me, and Messinger Service's Get Streetwise. All three are available in seven and 12-inch

Deals

formats. Also lined-up for release on Creole is a new album, *Call Me*, by Sylvester, licensed from Megatone Records — a single, as yet untitled, will be pulled off the album. Distribution is through PRT.

GLEN CLARK, who has been involved in music video production in the US for the last few years, has now launched his own company in London, Steput Productions. Clark's credits include videos for The Alarm and Bourgie Bourgie, and he has also been involved in the advertising industry. He is currently looking for a London office but can be contacted on 01-380 0727.

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NEWS

EMI legal victory in key pirate case

TWO ALLEGED audio cassette pirates were ordered in their absence to pay damages totalling £91,954 in the High Court last week in a case brought by EMI Records, and hailed by EMI as an important victory in the fight against piracy.

Counsel for EMI said that Kevin Kudhail and Larry Blackwell of Derby had been responsible for selling 20,000 pirate cassettes of EMI recordings under the name Oak Records. The cassette inlay cards were exact replicas of EMI

artwork, with the Oak Records logo substituted for the original. Counsel added that the two men's operation was surrounded by secrecy, and EMI was "satisfied that it has as yet not uncovered the full extent of their trading".

Mr Justice Nicholls made the damages order against the two men in default of defence to EMI's claim. He also banned them from infringing EMI's copyright and passing off their goods as EMI's, ordering them to provide the record company with a list of their customers and suppliers.

After the hearing, EMI lawyers

emphasised its importance because the two men had been sued not only in their own right but as "representatives" of anyone dealing in the counterfeit cassettes. That aspect of the case meant that the orders could be enforced against anyone handling the fakes, and would give BPI investigators the right to enforce the order on traders in street markets all over England and Wales.

It is the first time that such an action — known to lawyers as a "class action" — because the men are sued as "representatives of a class of persons" — had resulted in a permanent High Court order of the type handed down by Mr Justice Nicholls.

Armageddon loses Dolby single High Court action

ARMAGEDDON RECORDS last week lost a High Court battle to re-issue Thomas Dolby's first single which was recorded when he was signed to the label over three years ago.

Judge Justice Whitford granted Dolby a declaration that a manufacture and promotion agreement for the single, Urges, which he had made with

Armageddon, had been ended by the company abandoning their obligations.

Armageddon said that they had made their "best efforts" to promote the record before it was withdrawn and shelved after it sold only 20,000 copies. But the Judge felt that "best efforts means more than sitting back and waiting to cash-in on someone else's efforts".

CED: Hitachi deal still on for UK

RCA'S CED video disc players will continue to be manufactured for the UK market by Hitachi, despite RCA's announcement last week that it is to end production and marketing of the player itself, although it will continue to produce the discs.

RCA has made heavy losses on the project, despite recent savage price cuts, and chairman Thornton Bradshaw said the decision to phase out the player was made in the face of "continuing losses and narrowing prospects that the business would turn profitable".

Hitachi said that RCA's decision would not affect its own production of CED players for the UK market.

Lasgo boost

HAVING NOW collected their Queen's Award for Export Achievement, Lasgo Exports partners Peter Lassman and Mark Ballaban can report that there has been "a substantial increase in turnover" since the award was announced last year. Lasgo has also expanded the range of products it is exporting to include music video, music books and merchandise. The company has also consolidated its operation in its newer export territories of Japan, Finland, Australia and South America.

Jimmy Kennedy

JIMMY KENNEDY, world-renowned songwriter and chairman of the British Academy of Songwriters, Authors & Composers (BASCA) for the last 12 years, died in a Cheltenham hospital early last Friday morning following an operation. He was 81.

Kennedy wrote a string of world-wide successes during his long career, including Red Sails In The Sunset, Isle Of Capri, Teddy Bears Picnic, South Of The Border and Harbour Lights.

The funeral takes place this Friday (13) at noon at Staplegrave Church, Taunton, Somerset, and flowers should be sent to Leonard Smith, 1 Hayden Road, Taunton, Somerset by 11 am that day.

● A tribute to Jimmy Kennedy will be published in the Publishing column next week.

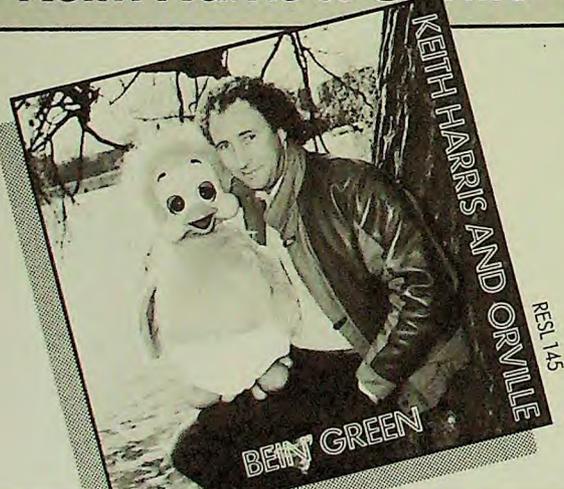
DOOLEY

ON THE one hand it is laudable that the BPI is seen to be policing its own, through its investigation, and subsequent financial penalty, of companies involved in activities which breach the chart code of conduct, but one has to question if the deterrent element is being effective. WEA's latest fine is the sixth in three years (WEA £10,000 April 1981; RCA £5,000 August 1981; After Hours £2,000 June 1983; Arista/Ariola £3,000 October 1983; EMI £10,000 March 1984) making a total of £36,000. No-one wants to muzzle legitimate marketing, but everyone knows that target marketing on the chart panel shops continues to sail close to the wind, and the now obligatory lumping of blame on to "over enthusiastic" or temporarily wayward salesmen is simply an evasion of responsibility by senior management . . . The circumstances of Sony UK MD Bill Fulton quitting the Tape Manufacturers Group (Dooley last week) get more curious; according to the PR man charged with promoting Sony UK's image, Fulton will have no further involvement with the TMG, and only the Sony Tape division will retain any ties with it — "not so" cries the PR man charged with furthering the cause of the TMG, who claims that Fulton will continue to be closely involved . . . meanwhile, the new chairman of the TMG, the sole aim in life of which is to stop the Government legislating for a blank tape levy, is Chris Hobbs, home entertainments product manager of 3M (UK).

HMV SHOPS' limited-period offer of the Michael Jackson video at below £15 appears to be a genuine loss-leader exercise — "They're getting no special deal and I don't understand why HMV are doing this," said Vestron Video's Susan Senk . . . Veteran music industry PR man, Norman Divall, has joined award-winning Judy Totton Publicity . . . Our friends at Dutch radio station TROS, who compile MW's Euro parade chart, claiming a "world first" with a compact disc programme based around a CD chart — meanwhile the BPI is still mulling the idea of a CD chart for this country; CD sales reported by the Gallup panel are being counted in to the albums chart, but they are too few to justify a separate chart . . . At Soundcraft's high-speed cassette copier launch (see p3) pre-recorded cassettes were used in demonstrations, but they were promptly and publicly erased to avoid infringement of copyright . . . Twins, a boy and a girl, for Loose Records' Pete Bite and wife Maureen . . . Jeff Chegwin, Chappell Music professional manager, has married nurse Jane Thompson . . . Show biz miracles do happen — EMI Music Publishing receptionist Mandy Dickinson quitting to be a backing singer with Tracey Ullman . . . Music companies looking for cricket fixtures this summer should contact John Fiddy at John Fiddy Music (01-402 9111 or 0763 82610), and Pacific Records' Peter Holman (267 2917).

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NEWS FEATURE

New styles spawn A & R headaches

Cramped for style

by ALAN JONES

THE FRENZIED cross-pollination of styles which, for some time, has been a feature of the UK music scene has thrown up some curious but commercial hybrids — from the powerful R&B/synthesizer style evolved by Eurythmics to the off-beat "cowpunk" presently purveyed by Helen & the Horns *et al.*

It's entertaining for sure, but the sheer range of musical genres and sub-genres currently competing for a slice of the action has led to a situation where no one style of music can be said to be dominant, and even the shrewdest of observers would find difficulty in predicting the Next Big Thing.

It's been this way since the demise of punk, and while it may give A&R people a headache it has given the British record industry a much-needed shot in the arm, with a vast reservoir of previously-undiscovered talent coming through unhindered by the necessity to stay within fairly narrow musical parameters.

And, unlike the punk movement, which travelled very badly, the current crop of British talent has proved equally popular overseas, particularly in the US.

And British talent is enjoying an all-time popularity across the

Chart commentary

Atlantic. Last week's American Hot 100 contained 40 British records for the first time, including stalwarts such as Yes and Genesis as well as the more fashionable new names.

Even Frankie Goes To Hollywood, whose *Relax* was initially shunned Stateside, are moving strongly upwards. In the UK, where its descent has been stately in the extreme, *Relax* has topped 1m sales. The only other singles to register seven-figure sales here this decade are also British: Human League 100's *Don't You Want Me*, Dexy's *Come On Eileen* and Karma Chameleon by Culture Club. Each went on to top the US singles chart, a feat Frankie Goes To Hollywood would be pleased to emulate.

Meanwhile, the group's producer Trevor Horn continues his hot streak with production credits on the current hit by German band Propaganda (*Dr Mabuse*), *Leave It by Yes* and *Beat Box* by Art Of Noise.

The latter is a studio albumation put together by Horn last year. The band's EP, *Into Battle With The Art Of Noise*, was the very first release on ZTT, the label formed by Horn, his wife and former *NME* journalist Paul Morley. It was virtually ignored then, but one of its

eight tracks, *Beat Box*, was a massive hit in the US black and disco charts.

Remixed for the UK, it should now prove a substantial hit here too, on the back of the buzz created by its US success. Likewise, but in reverse, New York's Break Machine are now getting heavy airplay in the US on *Street Dance* after its top three placing here. Two more examples of the increasing interaction between the UK and US.

Finally it's appropriate that Motown's 300th UK hit should be *Somebody's Watching Me* by Rockwell, son of Motown founder and kingpin Berry Gordy. And that as Radio One's 25th birthday tribute to the company, *Hitsville USA*, reached its conclusion, Lionel Richie gave Motown its first-ever UK chart double, with *Hello* at number one on the singles listing, and *Can't Slow Down* perched atop the LP chart.

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EUROPARADE

This Week	Last Week	Wks on Chart	Artist	Country
1	1	9	RADIO GA GA, Queen	D/ES/B/I/DK/CH/A
2	2	11	RELAX, Frankie Goes To Hollywood	F/D/DK/CH/A
3	6	11	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper	NL/D/B/DK/CH/A
4	4	7	LOVE IS A BATTLEFIELD, Pat Benatar	NL/D/B/CH
5	9	3	HELLO, Lionel Richie	GB/IRE/NL
6	8	6	SOMEBODY'S WATCHING ME, Rockwell	NL/F/D/IRE
7	14	4	JUMP, Van Halen	F/D/CH/A
8	3	4	BREAK MY STRIDE, Matthew Wilder	NL/B/DK/A
9	12	10	ALL NIGHT LONG (ALL NIGHT), Lionel Richie	F/ES/I
10	21	2	ZU NAH AM FEUER, Stephan Waggarshausen and Alice	D/CH/A
11	NEW		A LOVE WORTH WAITING FOR, Shakin' Stevens	GB/IRE
12	20	2	DON'T ANSWER ME, The Alan Parsons Project	NL/F/ES/B/CH
13	17	19	LOVE OF THE COMMON PEOPLE, Paul Young	I/A
14	19	5	CI SARA, Al Bano and Romina Power	I/CH/A
15	28	2	IT'S A MIRACLE, Culture Club	GB/IRE
16	11	17	MY OH MY, Slade	DK/CH/A
17	16	14	THRILLER, Michael Jackson	F/ES
18	13	2	IT'S RAINING MEN, The Weather Girls	GB/IRE
19	36	2	BIG IN JAPAN, Alphaville	D/CH
20	5	6	STREET DANCE, Break Machine	GB/F/CH
21	10	7	99 RED BALLOONS, Nena	F/IRE
22	26	2	HELLO AGAIN, Howard Carpendale	D/CH
23	39	2	P.Y.T. (PRETTY YOUNG THING), Michael Jackson	NL/B/GB
24	37	2	BLACK AND WHITE, Patto	D/CH
25	25	2	SOMEBODY (HEY GIRL), Video	NL/B
26	32	10	(HEY YOU) THE ROCKSTEADY CREW, The Rocksteady Crew	DK/A
27	40	2	ROBERT DE NIRO'S WAITING, Bananarama	GB/IRE
28	30	2	BUSTER, Nanna	DK
29	31	2	ENVOLE-MOI, Jean Jacques Goldman	F
30	NEW		YOUR LOVE IS KING, Sade	GB/IRE
31	NEW		ROCK YOU LIKE A HURRICANE, Scorpions	F
32	18	19	GUARDIAN ANGEL, Masquerade	A
33	29	2	COME BACK AND STAY, Paul Young	F
34	NEW		GIV MIG TID, Sheila	DK
35	NEW		TERRA PROMESSA, Eros Ramazzotti	I
36	NEW		HAPPY CHILDREN, P. Lion	ES
37	NEW		WHAT DO I DO?, Phil Fearon & Galaxy	GB/IRE
38	33	4	REGGAE NIGHTS, Jimmy Cliff	F
39	NEW		ACQUARELA, Toquinho	ES
40	23	11	A ROCKIN' GOOD WAY, Shaky & Bonnie	DK/A

Key: A - Austria; B - Belgium; CH - Switzerland; D - West Germany; DK - Denmark; ES - Spain; F - France; GB - United Kingdom; I - Italy; NL - Netherlands; IRE - Eire;



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AIRPLAY *action*

BUBBLING

The following records new to regional airplay action pages are bubbling under the main airplay action grid on the opposite page. If featured on 3 or more additional stations next week, they will appear on the main airplay grid.

- 9 J.J. BARRIE—Forty And Fading—Magic A Moray Firth, BBC Wales, B Plymouth, Severn, BRMB, Aire, Tay * Hallam—Hitpick.
- 9 CARS—Why Can't I Have You—Elektra A Tay B Beacon, Radio 210, Signal, Piccadilly, Clyde, NorthSound * Mercia—Hitpick, Trent—Hitpick.
- 9 KENNY G—Hi, How Ya Doin'—Arista B Luxembourg, Capital, Victory, Essex, Hereward, Beacon, Pennine, Red Rose, Clyde.
- 8 THE JETS—Heatwave—PRT A Downtown B Victory, Chiltern, Mercia, Aire, Red Rose * Trent—Hitpick, Tees—Hitpick.
- 8 MARILYN—You Don't Love Me—Love/Phonogram A Tees, Forth B Metro, City, Piccadilly, NorthSound * Capital—Climber, Clyde—Hitpick.
- 8 SKY—Fool On The Hill—Ariola A Manx, Moray Firth B West, BRMB, Chiltern, Pennine, Swansea * Mercia—Hitpick.
- 7 KATRINA & THE WAVES—Plastic Man—Silvertown A BBC Scotland B Wyvern, Hereward, Chiltern, Piccadilly, Red Rose * Orwell—Hitpick.
- 7 MIDNIGHT STAR—Feels So Good—Solar B Radio 210, Wyvern, Essex, Beacon, Signal, Pennine, Red Rose.
- 6 DEON ESTUS—Love Hurts—Legacy A Aire B Capital, Radio 210, Forth, Tay, West, Sound.
- 6 HOORAH! BOYS HOORAH—Is This What You Promised Me—EMI A BBC Scotland B Essex, Radio 210, Hereward, Chiltern, Red Rose.
- 6 JUST GOOD FRIENDS—One Night—Magnet A BBC Ulster B West, Essex, Chiltern, Tay, CBC.
- 6 LUTHER VANDROSS—I Wanted Your Love—Epic B Hereward, Beacon, BRMB, Red Rose, NorthSound * Hallam—Hitpick.

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

- 8 LULU—That's So—(Lifestyle)
- 8 JIMMY RUFFIN & JACKSON MOORE—I'm Gonna Love You Forever—(ERC)
- 7 ZZ Top—TV Dinners—(Warner Brothers)
- 6 ONE BLOOD—Get In Touch With Me—(Ensign)
- 6 REVILLOS—Midnight (EMI)
- 6 THE WALK—I Didn't Catch Your Name (Geneva)
- 6 IRIS WILLIAMS—The Gentle Touch—Polydor

RADIO 2

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

- 10 (9) CULTURE CLUB: It's A Miracle
- 9 (7) CLIFF RICHARD: Baby You're Dynamite
- 8 (9) BARBARA DICKSON: Keeping My Love For You
- 8 (10) LIONEL RICHIE: Hello
- 7 (New) OAK RIDGE BOYS: I Guess It Never Hurts To Hurt Sometimes (MCA)
- 6 (6) CHRIS AMOO and DEBBY BISHOP: No Choir Of Angels
- 6 (7) GEORGE BENSON: Late At Night
- 6 (New) PEABO BRYSON/ROBERTA FLACK: Maybe (Capitol)
- 6 (New) KOOL & THE GANG: (When You Say You Love Somebody) In The Heart (De-Lite)
- 6 (New) LOVE: Alone Again Or (Elektra)
- 6 (New) ELAINE PAIGE: Sometimes (Island)
- 5 (8) ANY TROUBLE: Baby Now That I've Found You
- 5 (8) PHIL COLLINS: Against All Odds
- 5 (-) THOMAS DOLBY: I Scare Myself
- 5 (-) DAVID ESSEX: Fishing For The Moon
- 5 (New) PHIL FEARON & GALAXY: What Do I Do? (Ensign)
- 5 (5) JOHN LENNON: Borrowed Time
- 5 (New) MATT BIANCO: Sneakin' Out The Back Door (WEA)
- 5 (New) SLIM WHITMAN: Blue Bayou (Epic)

OTHER FEATURED RECORDS

- JERRY FOSTER: Fool For You Mama
- LEE GREENWOOD: The Wind Beneath My Wings
- JOHN HOWARD: Nothing More To Say
- IGLESIAS/NELSON: To All The Girls . . .
- JAKKO: Who's Fooling Who
- JON LORD: Theme From 'Diary Of Edwardian Lady'
- LULU: That's So
- DOLLY PARTON: Here You Come Again
- CHRIS REA: I Don't Know What It Is But I Love It
- SHAKIN' STEVENS: A Love Worth Waiting For
- DEAN WALKER: Baby Please Don't Go

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

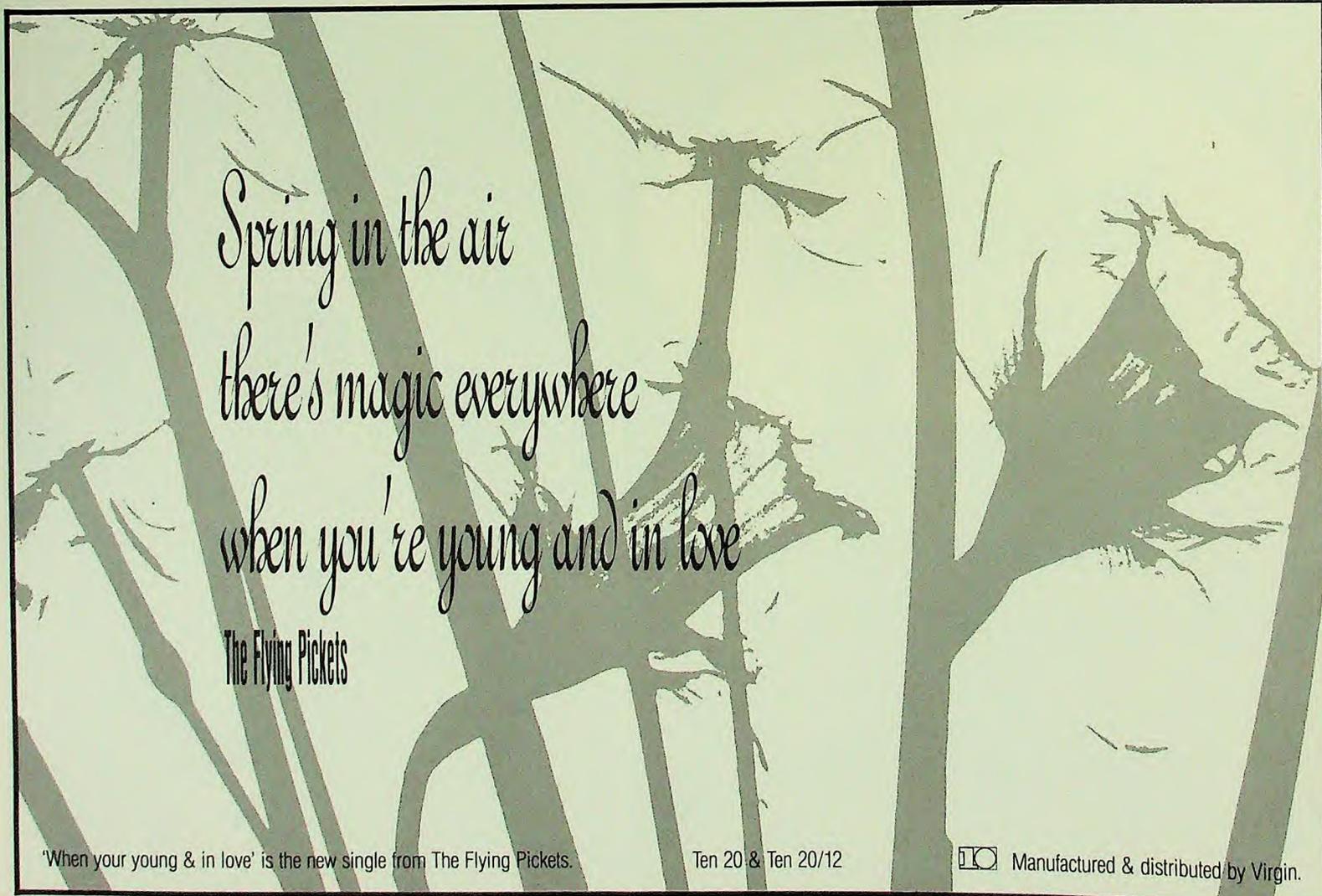
RADIO 1

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).

- 18 (15) SCRITTI POLITTI: Wood Beez (Pray Like Aretha Franklin)
- 17 (12) GAP BAND: Someday
- 16 (16) CAPTAIN SENSIBLE: Glad It's All Over
- 16 (19) LIONEL RICHIE: Hello
- 16 (16) THE SPECIAL AKA: Nelson Mandela
- 16 (15) THOMPSON TWINS: You Take Me Up
- 15 (10) THE CURE: Caterpillar
- 15 (11) RUFUS & CHAKA KHAN: Ain't Nobody
- 14 (18) CULTURE CLUB: It's A Miracle
- 14 (16) DEPCECHE MODE: People Are People
- 14 (13) SADE: You Love Is King
- 14 (14) SHAKIN' STEVENS: A Love Worth Waiting For
- 13 (8) CLIFF RICHARD: Baby You're Dynamite
- 13 (New) JOE JACKSON: Happy Ending, A&M AM 186 (C)
- 13 (15) MICHAEL JACKSON: P.Y.T.
- 12 (16) BANANARAMA: Robert De Niro's Waiting
- 12 (10) MADONNA: Lucky Star
- 12 (6) PHIL COLLINS: Against All Odds
- 11 (5) PSYCHEDELIC FURS: Heaven
- 11 (13) DAVID ESSEX: Fishing For The Raining Men
- 10 (6) BLANCMANGE: Don't Tell Me
- 10 (15) PHIL FEARON & GALAXY: What Do I Do?
- 10 (14) SIMPLE MINDS: Up On The Catwalk
- 9 (12) DEAD OR ALIVE: That's The Way I Like It
- 9 (New) KOOL & THE GANG: (When You Say You Love Somebody) In The Heart, De-Lite/Phonogram DE 17 (F)
- 9 (5) THE S.O.S. BAND: Just Be Good To Me
- 9 (6) SHALAMAR: Deadline USA
- 9 (New) TRACIE: Souls On Fire, Respond KOB 708 (C)
- 9 (6) THE BLUEBELLS: I'm Falling
- 8 (5) THE ALARM: The Deceiver
- 8 (8) ANNABEL LAMB: The Flame
- 8 (New) CAMEO: She's Strange, Club/Phonogram JAB 2 (F)
- 8 (8) OMD: Locomotion
- 8 (6) POINTER SISTERS: Automatic
- 8 (6) TALK TALK: Such A Shame
- 8 (13) UB40: Cherry Oh Baby
- 8 (10) WEIRD AL YANKOVIC: Eat It
- 7 (12) BREAK MACHINE: Street Da,ice
- 7 (8) JULIAN COPE: The Greatness And Perfection Of Love
- 7 (New) MARILYN: You Don't Love Me, Love/Phonogram MAZ 3 (F)
- 7 (New) PERSONAL COLUMN: Strictly Confidential, STH BUY 202 (C)
- 7 (9) PROPAGANDA: Dr. Mabuse
- 7 (11) RICK SPRINGFIELD: Jessie's Girl
- 7 (10) THOMAS DOLBY: I Scare Myself
- 7 (7) YES: Leave It
- 7 (New) THE FLYING PICKETS: When You're Young And In Love, 10 Records TEN 20 (E)
- 6 (New) BELLE & THE DEVOTIONS: Love Games, CBS A432 (C)
- 6 (New) BOB MARLEY & THE WAILERS: One Love, Island IS 169 (E)
- 6 (New) ECHO & THE BUNNYMEN: Silver, Korova KOW 34 (W)
- 6 (7) THE LOTUS EATERS: Set Me Apart
- 6 (11) NIK KERSHAW: Dancing Girls
- 6 (9) QUEEN: I Want To Break Free
- 6 (10) RE-FLEX: Praying To The Beat
- 6 (7) SHANNON: Give Me Tonight
- 6 (New) SHILLEAGH SISTERS: Give Me My Freedom, CBS A4217 (C)
- 6 (5) STEVE LEVINE: Believin' It All
- 6 (New) NEW ORDER: Thieves Like Us, Factory FAC 103T (I/P)
- 5 (-) DENNIS EDWARDS featuring Siedah Garrett: Don't Look
- 5 (12) JOHN LENNON: Borrowed Time
- 5 (New) THE KANE GANG: Small Town Creed, Kitchenware/London SK 11 (F)
- 5 (5) MANFRED MANN'S EARTH BAND: Runner
- 5 (5) MATT BIANCO: Sneakin' Out
- 5 (5) MATTHEW WILDER: The Kid's American
- 5 (New) ROCK GODDESS: I Didn't Know I Loved You, A&M AM185 (C)
- 5 (New) SPEAR OF DESTINY: Liberator, Burning Rome/Epic A4310 (C)
- 5 (New) WHAT FUN!: The Right Side Won, RCA 401 (R)
- 5 (New) SANDIE SHAW: Hand In Glove, Rough Trade RT 130 (I/RT)

OTHER FEATURED RECORDS

- JEFFREY DANIEL: AC/DC
- DION ESTUS: Love Hurts
- WILLY FINLAYSON: On The Air Tonight
- MARVIN GAYE: What's Going On
- IMPOSTER: Peace In Our Time
- BOBBY KING: Lovequake
- CYNDI LAUPER: Time After Time
- HUEY LEWIS & THE NEWS: I Want A Madness: Baggy Trousers
- JEFFREY OSBOURNE: Stay With Me Tonight
- SIOUXSIE & THE BANSHEES: Swimming Horses
- TOTENHOSEN: Hip Hop Bommy Bop
- WOMACK & WOMACK: Love Wars



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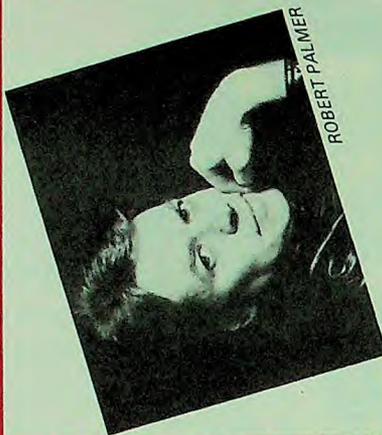
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Releases listed are from March 17 to date. *RCA/Columbia does not publish trade prices.

MUSIC ON VIDEO

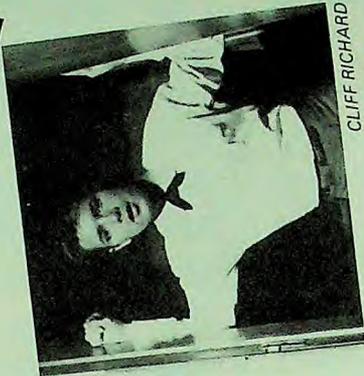
Artist	Title	Label	Dist.	Running time	Trade price	Description
BAD MANNERS	Bad Manners	Videoform	Videoform	52 mins	13.90	Selection of hit singles including Can Can, My Girl Lollipop & Walking In The Sunshine.
PAT BENATAR	Benatar	RCA/Columbia	RCA	66 mins	*RRP 19.95	Released April 19.
CHUCK BERRY	The Legendary	Videoform	Videoform	60 mins	13.90	Live from the Roxy, Los Angeles. 13 rock 'n' roll hits, guest appearance: Tina Turner.
DAVID BOWIE	Love You Till Tuesday	PolyGram	PolyGram	30 mins	11.40	1969 vintage Bowie rush-released. Includes Space Oddity.
DAVID BOWIE	Serious Moonlight	Videoform	Videoform	51 mins	13.90	From the 1983 tour
EURYTHMICS	Sweet Dreams	RCA/Columbia	RCA	63 mins	*RRP 19.95	Released April 19.
HALL & OATES	Rock 'n' Soul Live	RCA/Columbia	RCA	91 mins	*RRP 19.95	Released April 19.
KANSAS	Live	Spectrum	PolyGram	60 mins	13.50	Country rock, live from Nebraska.
KIRI TE KANAWA	Manon Lescant	Covent Garden	EMI	2hrs 13 mins	25.50	Also features Placido Domingo in Puccini's dramatic opera.
ALEXIS KORNER	Eat A Little Rhythm And Blues	BBC	MGM/JA	71 mins	13.04	Released April 24. Clapton, Farlow, Zoot Money & Paul Jones join in Korner's 50th birthday bash.
MANHATTAN TRANSFER	Manhattan Transfer	Videoform	Videoform	45 mins	13.90	Slick performance live from Chicago.
OUTLAWS	Live In Concert	Spectrum	PolyGram	1hr 20 mins	13.50	Includes: Ghost Riders & There Goes Another Love Song.
ROBERT PALMER	Some Guys Have All The Luck	Palace	P.V.G.	30 mins	13.91	Released April 25. Includes both archive and recent clips.
DOLLY PARTON	Dolly In London	RCA/Columbia	RCA	80 mins	*RRP 19.95	Released April 19.
LOU REED	A Night With	RCA/Columbia	RCA	60 mins	*RRP 19.95	Released April 19.
CLIFF RICHARD	Summer Holiday	Thorn-EMI	EMI	1hr 28 mins	19.95	First of three of Richard's musical films scheduled for video release this year.
THREE JOHNS	Live In Leeds	WhiteLine	Jettisounds Cartel	26 mins	10.50	Popular indie band.
VARIOUS	Now That's What I Call Music Video II	PMI/Virgin	EMI	1hr 20 mins	13.50	20 track compilation.
VARIOUS	Expresso Bongo	Videomedia	Guild	1hr 40 mins	19.95	Cliff and The Shadows in Fifties style musical drama.
VARIOUS	The Marriage Of Figaro	Longman	CBS	2hr 48 mins	25.05	Glyndebourne production (1978), sung in German.
VARIOUS	Macbeth	Longman	CBS	2hr 26 mins	26.05	Glyndebourne (1972) production of the Verdi opera.
VARIOUS	Serail (Abduction From The Seraglia)	Longman	CBS	2hr 18 mins	28.05	Recorded in 1973. Stars the young Kiri Te Kanawa.
VARIOUS	Wild Style	21st Century	Intervision	1hr 22 mins	29.95	Flashdance style story including Grandmaster Flash and others.



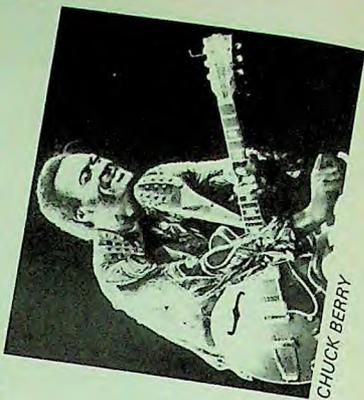
ROBERT PALMER



EURYTHMICS



CLIFF RICHARD



CHUCK BERRY

April releases on RCA VideoDiscs:
 Jefferson Starship — Jefferson Starship
 Ziggy Stardust And The Spiders From Mars
 Donna Summer — A Hot Summer Night
 Kate Bush — The Single File

Soft Cell — Non-Stop Exotic Video Show
 Cliff Richard — Video Connection
 The Stranglers — The Video Collection 1977-1982
 Olivia Newton-John — Physical
 Making Michael Jackson's Thriller

MUSIC ON VIDEO

In brief

A summary of recent developments in the music on video field.

Smiths series

THIS MONTH the WH Smith chain launches its own Video Music series: Video Music will release on a bi-monthly basis an eight-track compilation tape at what is termed the "breakthrough selling-price of only £9.99".

Smiths describes it as "a unique promotional opportunity for record companies and producers of music video". The videos will be presented by David Jensen and edited under the direction of Mike Mansfield.

BBC R&B

BBC VIDEO's tape Eat A Little Rhythm And Blues, featuring the late Alexis Korner and friends is now scheduled for April 24 release.

RM racking

RECORD MERCHANDISERS has launched a music video racking operation with test campaigns running in 50 Woolworth stores and branches of Fine Fare, Carrefour, Lewis's, Scottish multiple RS McColl and Northern-based super-market chain, Morrisons.

RM's buying controller Kingsley Grimble says: "Our experience in servicing the needs of multiple retailers will enable many stores to enter the market simply, efficiently and with confidence."

Early Bowie

POLYGRAM IS rush-releasing Love You Till Tuesday, a 30-minute rock film from 1969 featuring David Bowie.

The nine tracks include "the first ever recorded performance of that all-time Bowie classic, Space Oddity".

Videoform has set a May date for the release of the video of Bowie's 1983 Serious Moonlight tour. Substantial promotion can be expected for this 90-minute concert programme.

Thriller at Boots

BOOTS IS testing the music video market by stocking the Making Of Michael Jackson's Thriller. "This is the only music video we plan to stock at present, and it will be done on an experimental basis in 175 of our branches which sell recorded music nationwide," says a spokesperson. "We are still assessing the music video market and have not yet decided whether or not we will be stocking further titles."

Virgin TV ads

VIRGIN IS taking TV advertising over the Easter holiday weekend to promote Culture Club's A Kiss Across The Ocean (released April 18, dealer price: £13.91).

Seeing is believing

"IT IS virtually impossible for those of us who are over 35 years of age to appreciate the fundamental psychological impression which colour TV in the home has made to the entertainment requirements of today's youngsters," according to Steve Bernard, managing director of RCA/Columbia Pictures Video music video programme.

Bernard, who was speaking at the recent launch of RCA/Columbia Pictures' added: "Since the mid-Sixties, the home colour TV has been one of the most important focal points in a developing child's environment, and it is natural that as teenagers develop their own entertainment tastes and preferences, they turn to TV to provide a visual as well as aural stimulus.

"The UK has led the world in terms of unit sales per head of video recorders, and in consumer acceptance of the home video concept as a way of life.

"Throughout the country, additional TV screens are being installed all over the house — in rooms other than the central living area. Dual and treble ownership is not at all unusual.

"Enjoying music — especially pop music — through the medium of the colour television is now an accepted pastime for today's teenagers and twenties.

"It is now up to the major video distributors such as ourselves — and our partners, RCA Records and Columbia Pictures — to provide constantly music experiences of sufficient quality and appeal to keep up their interest, and continually whet their appetites for more."

RCA/Columbia launches its music video programme on April 19 with the release of five titles — Eurythmics/Sweet Dreams, Lou Reed/A Night with Lou Reed, Daryl Hall & John Oates/Rock 'n' Soul Live, Dolly Parton/Dolly in London and Pat Benatar/Benatar. Retail price is £19.95 and the releases will be "heavily promoted" and will be sold through both independent video and record retailers and the major multiples.

"The advent of music video is something that the music industry has hoped and planned for for several years," added Bernard. "And the time is now right to marry the two images — top quality sounds and stunning presentations — to the benefit of all concerned."

At the same time as entering the music video market, RCA/Columbia is continuing to put a lot of promotional weight behind RCA VideoDiscs and the CED player.

New releases in this format for April are: Jefferson Starship, Ziggy Stardust and The Spiders from Mars, Donna Summer/A Hot Summer Night, Kate Bush/The Single File, Soft Cell/Non-Stop Exotic Video Show, Cliff Richard/Video Connection, The Stranglers/The Video Collection 1977-1982, Olivia Newton-John/Physical and... Making Michael Jackson's Thriller. Retail price is £9.95.

By the end of this year, RCA VideoDiscs aims to have expanded its music catalogue to more than 70



RCA/COLUMBIA: Enhancing the musical experience

titles, including a series of compilations to be released from June.

"Our commitment to expanding this section of our catalogue is

already self-evident," said Bernard. "By the end of the year 25 per cent of our titles will be music ones."

● From now until April 30, RCA VideoDiscs is offering five free RCA

video Discs to purchasers of the CED player. Recommended retail prices for the players start at £199.95 with two more sophisticated models at £229.95 and £259.95.

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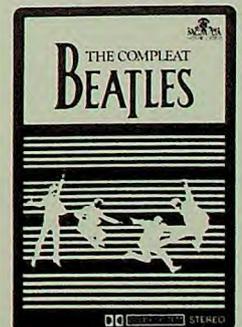


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BAD MANNERS

Bad Manners
Videoform
Dealer price: £13.90

ANYONE WHO gets a kick out of seeing a scantily clad, profusely sweating Buster Bloodvessel going through his paces onstage somewhere in Hertfordshire, will enjoy every minute of this Bad Manners video. The uncommitted are likely to remain that way however.

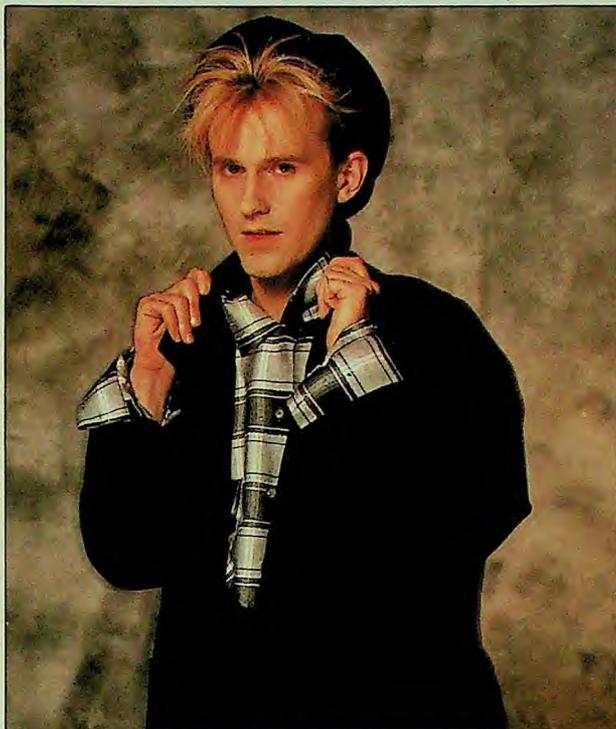
Bad Manners had a string of hit singles between 1980 and 1982, but their popularity as recording artists has shown considerable signs of talking off recently.

This video is a straightforward record of one of the band's live dates, but it is curiously lacking in any sort of audience atmosphere or excitement.

Bloodvessel tends to be the dominating character (not too difficult considering his considerable body bulk) and his stage cavorting becomes tedious to the home-viewer after a matter of minutes. The music itself is a wishy-washy brand of white reggae music that includes Walking In The Sunshine, My Girl Lollipop (come back Millie, all is forgiven) and others of their hits.

Difficult to see which market this video release is aimed at, and it's doubtful that it will have any considerable shelf life.

CHRIS WHITE



HOWARD JONES: Boosting *Now That's What I Call Music Video's* chart profile.

VARIOUS ARTISTS

Now That's What I Call Music Video II
PMI/Virgin

WITH 20 tracks, a running time of 80 minutes and a retail price of £19.95, this compilation of recent and current promos is excellent value for money. Add to this the fact that it is being promoted and marketed in conjunction with the double audio album of the same name (TV ads etc), and you see why massive sales are confidently predicted.

Featured artists include The Thompson Twins, Howard Jones (above), Duran Duran, Culture Club, Big Country, Kajagoogoo, Marilyn, Matt Bianco, Status Quo and Tina Turner — a fair reflection of the range of music making it big in the national charts at present.

ROBERT PALMER
Some Guys Have All The Luck
Palace Video

Dealer price: £13.91
Running time: 30 mins

NINE SONGS are featured in this all-too-short showcase for a most talented performer. Promotional videos are interspersed with live cuts, the sound and picture quality varying considerably from track to track.

The material ranges from Sneaking Sally Through The Alley (his first solo venture after leaving Vinegar Joe) to Pride and You are In My System from his 1983 album.

And from the period between these two stages of his career are to be found the real gems in this collection. The Ballad Of Johnny And Mary, with its strong reggae

aurally, many of today's chart artists are not over exciting or stimulating — though there are some exceptions — but visually, thanks largely to the promo video makers and producers, these acts make for enjoyable watching. Though some of the clips give rise to comments on the lines of over-production and pretentiousness, this kind of compilation is just what today's Top Of The Pops-weened young music fans want. And this is a liberal dose.

On the production side, it's good to see sleeve designer Storm Thorgerson switching his undoubted talents to the small screen so successfully, illustrated on this tape by Kajagoogoo's Lion's Mouth.

JIM EVANS

rhythms gets the full promo treatment, while *Pride*, directed by Dave Robinson of *Stiff/Madness* fame, carries on in the same vein, while taking the P out of Olivia Newton-John's *Physical*.

The concert clips of Man Smart, Woman Smarter and of Bad Case Of Loving You stand out, because, not only are they superior songs, but also because they are not enhanced with the promo video director's "artistic" (?) interpretation.

But all the promo clichés are pulled out of the camera bag for the title track and *Looking For Clues*. Palmer dancing on letter-bricks and sitting on rainbows emerging from pop-up books or being confronted with a dancing skeleton or talking to a giant telephone make for amusing viewing, while the music is superb.

MANHATTAN TRANSFER
Manhattan Transfer
Videoform

Dealer price: £13.90
MANHATTAN TRANSFER'S music needs little introduction and this new video release will be much appreciated by UK fans of the four-piece harmony outfit whose live and TV appearances here have been thin on the ground during the last couple of years.

ManTran are known for the sheer perfection and artistry of their music, both in the recording studios and when working live. Here they are caught in action at a Chicago nightclub, but their stage performance is cleverly interspersed with informal film footage of them rehearsing, and one is given an excellent insight into the love and

dedication which goes into every performance that they give.

Janis Siegel, Cheryl Bentine, Tim Hauser and Alan Paul go through an invigorating selection of "doo-wop" numbers including *Operator*, *Twilight Zone* and *Birdland*, plus a spine-tingling *capella* version of *A Nightingale Sang In Berkeley Square* — The Flying Pickets can go back to the drawing board now. Also featured is a tribute to the late Eddie Jefferson, the group's musical inspiration who died a couple of years ago.

This is the kind of video which can be watched anytime — you don't have to be a particular fan to appreciate it, and for those who are, it is 45 minutes of musical and visual bliss.

CHRIS WHITE

CULTURE CLUB

A Kiss Across The Ocean
Virgin Video VVD 029

Dealer Price: £13.91
THIS IS a great answer to all the critics who have never bothered to see Culture Club live and explains in clever visual terms why Boy George has become a household name and Culture Club fans last year bought more than 8m singles and 10m books.

They are not just a jokey pop phenomenon and prove it on tape with some thoughtful, classy material such as the superb jazzy *Black Money* and *Love Twist* that go beyond the instant appeal of the single hits.

The hits are there as well, though, and the live selection is bang up to

date, including *It's A Miracle* as well as *Do You Really Want To Hurt Me* and *Karma Chameleon*.

Boy George adorns the stage of the Hammersmith Odeon in all his colourful glory and while his voice sometimes runs flat the rest of the band provides excellent instrumental support. The sound comes across powerfully over the screams (yes, even today's ultra-sophisticated kids do it) and while Keith Macmillan's direction is not as adventurous as the use of 11 cameras might suggest, it is certainly exciting.

There are plenty of ready-made fans to sell to as the Boy George bandwagon rolls on and it will be interesting to see if the video benefits from its selected cinema release.

DAVID DALTON



CULTURE CLUB: Going beyond instant appeal.

CHUCK BERRY

A MOST enjoyable live video, with the old rock 'n' roll maestro in form in all three departments — voice, guitar and duck-walk. A guest appearance from Tina Turner and some fine piano work from William D Smith add to the atmosphere, though the audience remains strangely subdued through much of the proceedings.

Berry is an unpredictable character and performer, not always giving of his best. But for this concert (having no doubt been paid handsomely in advance in gold coins — or so the legend would suggest) he pulled out all the stops to produce a sparkling set.

The twinkle in the old eye as he slipped smoothly into *Sweet Little Sixteen* signalled the start of a musical journey through his greatest hits including *Memphis Tennessee*, *Nadine*, *Brown-Eyed Handsome Man*, *Too Much Monkey Business* and more. A duet with Tina Turner for *Rock 'N' Roll Music* is the icing on a richly filled cake.

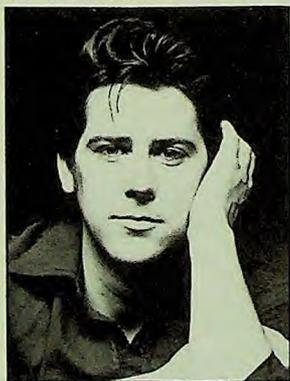
The video should appeal to all ages: for some, it will be a trip down memory lane, for others a definitive archive and for yet others a demonstration of an important stage of rock music's development which led on to so much of today's popular music.

JIM EVANS

Thirty minutes of Robert Palmer is not an over-generous portion, but, unfortunately, it would appear there is not a lot of usable/obtainable footage of the great man around.

Palace has done well — drawing from various sources around the globe — to compile this collection which should achieve strong sales.

JIM EVANS



SHAKIN' STEVENS: Not a "personality", but he delivers the goods.

promos neatly tied together (playing time: 35 minutes), should sell well among Stevens' considerable army of fans.

All the singles are featured, including his first chart-topper *This Ole House*, *Green Door*, *You Drive Me Crazy*, *Give Me Your Heart Tonight* and *It's Raining*. The mood changes from out-and-out rock and roll numbers to ballads, and the videos are presented in an unpretentious yet effective manner.

Shakin' Stevens' appeal crosses all age barriers — he's an enormously popular TV guest artist, and his frequent tours are always sell-outs, so expect corresponding success for this music video which is an excellent visual companion to his hit singles.

CHRIS WHITE



THE THOMPSON TWINS (above) feature on *Now That's What I Call Music Video II* with their recent hit single, *Doctor Doctor*, while on the album of the same name they perform *Hold Me Now*.

The video features in all merchandising material for the record and audio cassette, with details of the video being carried on the record sleeve, giving it visibility to an estimated 1m record buyers.

The full track listing is as follows: *Nik Kershaw/Wouldn't It Be Good*, *Thompson Twins/Doctor Doctor*, *Howard Jones/What Is Love?*, *Duran Duran/New Moon On Monday*, *China Crisis/Wishful Thinking*, *Tina Turner/Help*, *Status Quo/Marguerita Time*, *Carmel/More More More*, *Shannon/Let The Music Play*, *Icicle Works/Birds Fly*, *Bourgie Bourgie/Breaking Point*, *Re-Flex/Politics Of Dancing*, *Thomas Dolby/Hyperactive*, *Matt Bianco/Get Out Of Your Lazy Bed*, *Big Country/Wonderland*, *Marilyn/Cry And Be Free*, *Snowy White/Bird Of Paradise*, *Flying Pickets/Only You*, *Kajagoogoo/Lion's Mouth* and *Culture Club/Victims*.



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2	1 DIRE STRAITS: Alchemy Live	PolyGram	PolyGram
3	2 JUDAS PRIEST: Live	CBS/Fox	CBS/Fox
4	NEW NOW, That's What I Call Music Video II	Virgin/PMI	EMI
5	5 DURAN DURAN	PMI	EMI
6	3 MARILLION: Video EP	PMI	EMI
7	6 WHITESNAKE: Fourplay	PMI	EMI
8	8 FLASHDANCE... What A Feeling	CIC	CBS
9	4 WHITESNAKE: Live	PMI	EMI
10	NEW SHAKIN' STEVENS: Video Show	CBS/Fox	CBS/Fox
11	7 TOYAH! TOYAH! TOYAH!	K-tel	PolyGram
12	9 DONNA SUMMER: A Hot Summer Night	PolyGram	PolyGram
13	10 MEAT LOAF: Live	Videoform	Videoform
14	14 JIMI HENDRIX: Rainbow Bridge	Kace Int'l	PVG
15	13 THE JAM: Video Snap!	PolyGram	PolyGram

		Label	Distributor
16	(-) DAVID BOWIE: Video EP	PMI	EMI
17	18 DAVID BOWIE: Ziggy Stardust...	Thorn EMI	EMI
18	12 QUEEN, Greatest Flix	PMI	EMI
19	26 THE COMPLEAT BEATLES	MGM/UA	CBS
20	(-) THE STRANGLERS: The Video Collection	PMI	EMI
21	11 KATE BUSH: The Single File	PMI	EMI
22	30 CLIFF RICHARD: The Video Connection	PMI	EMI
23	(-) ELTON JOHN: The Video Singles	PolyGram	PolyGram
24	(-) MADNESS: Complete Madness	Stiff	CBS
25	15 PHIL COLLINS: Live	PMI	EMI
26	23 SIOUXSIE & BANSHEES: Nocturne	PolyGram	PolyGram
27	27 THE STYLE COUNCIL: The Video...	PolyGram	PolyGram
28	29 ELVIS PRESLEY: Elvis On Tour	MGM/UA	CBS
29	19 SAXON: Live	PolyGram	PolyGram
30	(-) GENESIS: Three Sides Live	Thorn EMI	EMI

DISTRIBUTORS: CBS 01-960 2155; CBS/Fox 01-997 2552; EMI 01-561 8722; PolyGram 01-590 6044; PVG (Palace; Virgin; Gold) 01-539 5566; Videoform 01-361 8931. Compiled by Music Week Research Department. Music Week

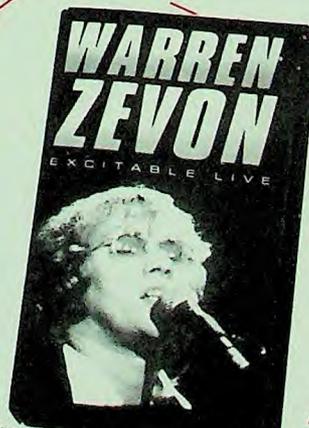
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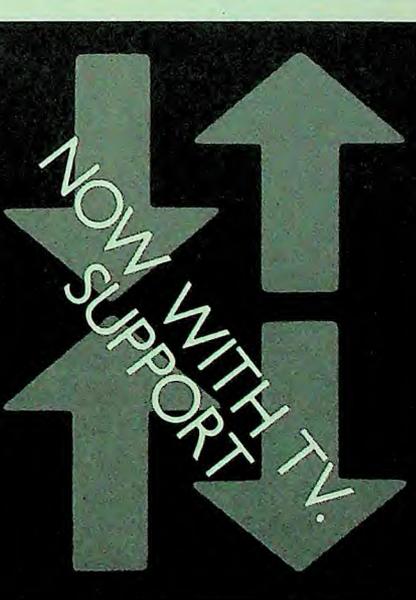
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| 4 | 4 | THRILLER * | Epic EPC 85930 |
| 5 | 2 | HUMAN'S LIB • | WEA WX 1 |
| 6 | 7 | ALCHEMY — DIRE STRAITS LIVE • | Vertigo/Phonogram VERY 11 |
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TALENT

Edited
by
CHRIS WHITE

Oasis — letting the creative juices flow

By TERRI ANDERSON

MANY AN oasis turns out to be a mirage. Peter Skellern hopes that his Oasis will prove to be the real thing — although the artists who form this extraordinary group are initially as difficult to hold together as sand grains in a coriolis wind.

But Skellern is determined to put everything he can into this creative project; he is central to its existence as the writer, producer, arranger and roving diplomat who has brought together a collection of famous strangers to make a very unusual album. And he believes that the project will take off, allowing the group to continue working together and developing the ideas they have so far only been able to touch upon briefly.

WEA clearly shares his belief. It is putting much creative marketing effort behind this first Oasis album, in the firm hope that what looks like a starchy one-off will prove to be a long-term investment, both commercially and artistically.

It began when Julian Lloyd-Webber asked Skellern — whom he had never met — to write something for him. The resulting set of love songs (for cello, voice and brass) was performed at the Salisbury Festival that year, and was so well received that the pair decided they wanted to record them.

The idea grew with the encouragement of his manager, Johnny Stirling and Tony Smith of Hit and Run — and later Paul Conroy of WEA. Skellern set about forming his group around himself and Lloyd-Webber. In search of a female voice he listened to scores of tapes, then caught a rare Mary Hopkin TV appearance and knew he had found it. Persuading her to join Oasis proved easy because although she had never met Skellern she had been thinking of getting in touch with him.

OASIS: The famous strangers and their "benevolent dictator" Peter Skellern (left).



The concept required two guitarists of very high calibre. Mitch Dalton was an obvious choice (and the one person in the group with whom Skellern has worked regularly before) and Bill Lovelady was the ideal complement.

Having formed Oasis, Skellern spent the summer of '83 rewriting, and then recording the album at Solid Bond studios and mixing at Trident Two. In the six months that all this occupied the group was never together; they worked alone or in twos and threes with Skellern himself as the only constant factor in the groupings.

Skellern is well aware of his organisational as well as his musical responsibilities in this project: "I am the producer; we all met at the beginning, and then worked separately on the tracks — then we got together for the group photograph!

"This means that the approach to the music had to be more intellectual than spontaneous. But we were experimenting. So far we have been playing safe while getting five such separate elements working well together on record, and as yet we have barely touched on what we could do as a group; the possibilities are very great.

"If we do another LP this autumn we will go away together, probably

to a residential studio, and work in a different way."

Great individual talents in a loosely-knit professional arrangement can result in star-studded anarchy. But Skellern was determined to avoid it. "We have five committee members, but I am a benevolent dictator. I also had to learn to be diplomatic. However, we are all true professionals and we are trained musicians. Our differences have been used to the benefit of this musical experiment".

Skellern has watched as "music has opened up" in the commercial market. The time would seem right for the kind of classical popular song which Oasis offers to find its own market without needing a recognisable label hung on it first.

"I'm concentrating totally on this," he affirms. One gets the feeling that his combination of charm, musical professionalism and quiet determination will make it all happen.

WEA MD Rob Dickins underlines his company's enthusiasm when he says: "This is the most adventurous MOR project that any of the management here has heard in many a year. It is one that inspires us personally as well as professionally, and that is why we are all getting behind it."

Marvin Gaye

MARVIN GAYE (right), whose tragic death last week (April 1) robbed the pop world of one of its finest soul singers, was one of the first Tamla Motown artists — he was signed by Berry Gordy to the fledgling Motown Corporation in 1961 after Gordy had heard him singing at a private party in Detroit.

His first three singles for the label flopped, but in 1962 Gaye had his first Top 50 hit with *Stubborn Kind Of Fellow*. During the next 15 years he was to enjoy almost 30 Top 40 hit records with such singles as *Can I Get A Witness*, *How Sweet It Is To Be Loved By You*, *I'll Be Doggone*, *Ain't That Peculiar* and *Too Busy Thinking About My Baby*.

His biggest success on a worldwide scale was *I Heard It Through The Grapevine*, which topped the charts both sides of the Atlantic in early 1969. Gaye also enjoyed several other hits in partnership with female singers — *Once Upon A Time* (with Mary Wells), *You're All I Need To Get By*, *You Ain't Livin' Till You're Lovin'* and *Onion Song* (with the late Tammi Terrell). It Takes Two (Kim Weston) and *You Are Everything and Stop Look Listen (To Your Heart)* with Diana Ross.

Gaye also enjoyed several big-selling albums, the most notable in the UK being *Let's Get It On*, *I Want*



GAYE: One of the first Motown signings and one of the finest soul singers.

You, In Our Lifetime, and the most recent, *Midnight Love*, which reached the Top 10 in November 1982. The latter — his first LP for CBS — also gave him a Top 10 hit with *(Sexual) Healing*.

Legal and personal problems dogged Gaye's private and professional life in recent years, and his recording work had become more and more spasmodic. At one point he was based in London and Belgium, and played his last major UK concert at the Victoria Apollo a couple of years ago.

Ironically, his premature death came just when it seemed that his problems were over and he was starting a new lease of life as a major recording artist.

PERFORMANCE

The Smiths

THAT THE Smiths' rise has been so swift is indication enough of how badly they were needed — Morrissey's expansion of the pop vocabulary has been timely and laudable.

It was only a slight surprise then that they drew a larger crowd to Hammer-smith's Palais De Dance than either The Alarm or Soft Cell's recent shows. After a shaky beginning with *Miserable Lie* they quickly overshadowed the inadequacies of the tinny and harsh PA with a set of Rickenbacker-driven pop, that showed their days of burying Johnny Marr's melodies beneath shambolic, if endearing, playing are over.

The first encore saw Sandie Shaw performing her new single, *I Don't Owe You Anything on Rough Trade*, and tenderly hugging the diminutive Marr for rejuvenating her career. And Morrissey replied with his version of (There's) Always Something There To Remind Me.

CHRIS WHITE

Cloud That Cried, If You Believe, Just Walkin' In The Rain and the perennial Cry.

His rendition of more contemporary songs like *Help Me Make It Through The Night* could easily be dismissed, but for this reviewer his tribute to Judy Garland (whom he accompanied on her last tour, in early 1969) was probably the most moving and sincere performed by any artist.

For younger pop fans, the new CBS *Cameo* album reprising Ray's hits should give a good insight into what popular music was all about, pre-1955.

CHRIS WHITE

Pallas

ANY BAND undertaking their first major headlining tour can expect a fairly rough ride. And Pallas' main problem at Hammersmith Odeon lay with support act Twelfth Night who grew up on the same club circuit as them, seem to be equally popular, but as yet have no major record deal.

Twelfth Night were all out to upstage Pallas and nearly pulled it off. Playing for an hour, and including such gems as *The Ceiling Speaks*, *Fact And Fiction*, *Creepshow* and *Love Song*, the audience, most of whom were familiar with the band's material, gave them a fully deserved rousing reception.

But Pallas were not to be denied their night of glory on the last date of the tour promoting their excellent EMI debut album *The Sentinel*.

Like many pomp rock frontmen, Pallas' Euan Lowson makes strong use of theatrics and costume changes. Set opener *Cut And Run* saw him appear out of a lighted tunnel in a dark overcoat, cigarette in hand. During *Atlantis*, he wore a spectacular suit of armour that looked fresh out of a *Dr Who* series.

Lengthy epics such as *Rise And Fall*, *Crown Of Thorns* and *Ark Of Infinity* were also included in a most entertaining set.

Both Pallas and Marillion now have the backing of a major record company. Other companies should widen their tunnel vision and look at Twelfth Night, Magnum and IQ.

GARETH THOMPSON

Bourgie Bourgie

WHILE THEY may not have a set chock full of hit singles, Bourgie Bourgie's music is much more than the sum of its many influences, blending and re-presenting the disparate elements as pure class rock, 1984-style.

Vocalist and stage personality Paul Quinn was chiefly responsible for this quality at an otherwise shambolic performance at Goldsmiths College. Looking for all the world like a Prince Andrew with style, he welded his truly awesome vocal chords, capable of highs and lows of incredible clarity and resonance, with no apparent exertion.

The band, meanwhile, struggled on gallantly — despite some technical problems and a weedy PA. Never matching the sound on their debut single on MCA — the guitar too tame and the rhythm section a mite lumpen — they're still a relatively inexperienced live attraction, but time will see them all right.

DANNY VAN EMDEN

Snowy White

LOOKING AS clean and wholesome as his name suggests, Snowy White proved to be an unflamboyant but likeable stage personality at his recent Dominion gig.

Without bothering to adopt any airs or graces, he modestly demonstrated his proficiency as a guitarist and served up a neatly packaged helping of adult-oriented, easy listening rock. It's not surprising that these days Terry Wogan gives him a lot of airplay on his breakfast show.

Backed by a guitarist, bassist, drummer and keyboard player, Snowy was virtually note-perfect as he twiddled his way through the upper echelons of the fretboard. Numbers such as *Lucky Star*, *True* and his big hit *Bird Of Paradise* were meticulous to an extent which led one to ponder on what was gained by performing them live.

The calculated perfection of the music precluded any sense of excitement and at times the figures on stage appeared wholly disconnected from the sound emitting from the speakers.

In homage to the Afghan-clad members of the audience — and there were quite a few — the band interspersed the smooth guitar work with some powerful heavy metal runs, but it was plain to see that their hearts weren't in it.

When Snowy eventually voiced a tentative "Any requests?" one enlightened punter shouted "Get a haircut". Maybe that's not such a bad idea.

KAREN FAUX

Charles Aznavour

MORE THAN any other French artist except Piaf — who never appeared in the UK — Charles Aznavour has caught the imagination of the British public, and his infrequent concerts are a wonderful insight into that unique style possessed by all French music hall performers.

His recent Barbican Centre concert, promoted by Mervyn Conn, attracted a good house who listened in rapt attention to Aznavour's stories-in-song.

The keynote to Aznavour's magic is that no matter how big or impersonal the venue, he has the ability to produce an intimate atmosphere where you could almost believe you were sitting in a small club with just a few other people.

Single hits have been few and far between for Aznavour in recent years, but he is an artist whose music transcends the ephemeral nature of the charts. Songs like *You Have To Learn*, *Ave Maria* (not the traditional song, but one of those big ballads in which he so excels) and *I'll Be There* go down as well live as they do on record.

CHRIS WHITE

The Kinks

THE KINKS are one of the very few pop bands who can claim to have had hit records in the last three decades, so their return to live gigs in London via two nights at the Hammersmith Palais was welcomed by fans old and new.

Ray Davies remains as good a showman as ever, performing old favourites like *Dead End Street*, *All Day And All Of The Night*, *Waterloo Sunset* (which received the most ecstatic reception of the evening) and *Lola*.

He was solidly supported by a very tight backing band that included Ian Gibbons on keyboards, bass player Jim Rodford and brother Dave Davies.

The set also featured more recent material from their Arista albums, including the hit *Come Dancing and the Melodic Property*.

Almost 20 years after their first hit (and number one) with *You Really Got Me*, The Kinks can still put on an entertaining show. PRT with its Pye Records back-catalogue and current label Arista must be pleased with the group's new-found success.

CHRIS WHITE

Chart newcomers

PAUL HARDCASTLE, *You're The One For Me/Daybreak* (AM Total Control TOCO 1, distribution IDS) UK origin.

Entered chart, April 14, 1984. Former member of D Train debuts as a solo artist with melody of two D Train hits plus *You're The One For Me*.

WEIRD AL YANKOVIC, *Eat It* (Scotti Brothers/Epic A 4257), US origin.

Chart entry, April 14, 1984. Fast rising US hit, based on Michael Jackson's *Beat It*.

JEFFREY OSBORNE, *Stay With Me Tonight* (A&M AM 188), US origin.

Chart entry, April 14, 1984. Former member of US group, LTD, now solo. Osborne plays his first London date at the Dominion this week.

JEFFREY DANIEL, *AC/D/C* (Starlight POLMSI, distribution PolyGram), UK origin.

Chart entry, April 14, 1984. Former Shalamar member, now solo, debuts with song from *Starlight Express*.

ART OF NOISE, *Beatbox* (ZTT/Island ZTIS 108), UK origin.

Chart entry, April 14, 1984. Studio concept by producer Trevor Horn and ex-NME journalist, Paul Morley. First released last July, and available on 12 inch and cassette only.

STEVE LEVINE, *Believin' It All* (Chrysalis CHS 2775), UK origin.

Chart entry, April 14, 1984. Solo single from Culture Club; David Grant producer.

Edited
by
BARRY LAZELL

DISCO



MIMI: chart topper with *The Man's So Real*.

Hi-**NRG** happenings

AS USUAL, there's plenty happening on the burgeoning Hi-**NRG** dance front. This is the most recent sales Top 10 as compiled by Record Shack:

- 1 (3) **THE MAN'S SO REAL**, Mimi (Challenge)
 - 2 (10) **HIGH ENERGY**, Evelyn Thomas (Record Shack)
 - 3 (6) **FOR ALL WE KNOW**, Norma Lewis (ERC)
 - 4 (2) **EMERGENCY**, Laura Pallas (Record Shack)
 - 5 (-) **I'M GONNA LOVE YOU FOREVER**, Jimmy Ruffin & Jackson Moore (ERC)
 - 6 (1) **I'M LIVING MY OWN LIFE**, Earlene Bentley (Record Shack)
 - 7 (-) **NOTHING'S WORSE THAN BEING ALONG**, Velvette (Electricity)
 - 8 (-) **TIE ME DOWN**, Romance (Passion)
 - 9 (-) **SOMEBODY TO LOVE**, Cafe Society (Passion)
 - 10 (8) **ROCKET TO YOUR HEART (REMIX)**, Lisa (BMC import)
- Bubbling under Christopher Street with Happiness (ERC), Linda Lewis with You Turned My Bitter Into Sweet (Electricity) and I Love Men by Cinema (Promise import).

Interestingly, the latter is also to be Eartha Kitt's next release, due on May 4 from Record Shack (though it may not be the same song). Extra mileage is currently being gained from Eartha's previous hit, *Where Is My Man*, thanks to a limited edition 12-inch pressing of its American "Hot Tracks" remix, contained on a 33rpm compilation (SOHORT 11) along with the instrumental and original radio versions of the song.

Ni-**NRG** chart topper Mimi features vocally on another release by Challenge (sister label to established jazz-funk outfit Elite) at the end of April. It will be the first in a series of singles under the conceptual title of *Word Of Mouth*, which will effectively tell a Hi-**NRG** musical soap opera through a sequence of releases. Mimi launches the project with *Heartbeat Heartbeat* (appropriately catalogue number CHAPT 1).

Philly World moves to London

THE PHILLY WORLD label, previously licensed in the UK through PRT, has now switched to the PolyGram group via a new deal with London.

The first release, which has not been around on import because of the negotiation of a new distribution deal for Philly World in the US has delayed its release there, sees the return of erstwhile hitmakers Harold Melvin & The Blue Notes, who once hosted the vocal talents of Teddy Pendergrass. Their newie is *Don't Give Me Up*; a soul-meets-electronics mid-tempo item co-produced by Melvin himself with Nick Martinelli.

Not slow with upfront promotion, London has already widely white-labelled a 12-inch featuring a full version of the track plus 7-inch edit and dub mix, so it will be featuring on many dancefloors already. Commercial release date is April 20.

New triumphs for Crusaders

IT HAS been a heavy week for new entries on the disco/dance singles chart, spread pretty evenly from the number 13 position down, and including a very wide variety of dance sounds.

Debuting in that unlucky-for-some position are The Crusaders, no strangers to the disco charts to be sure, but back after a very lengthy absence in a slightly revamped lineup with an Alan Coulthard-mixed medley of their former collective and individual triumphs, such as *Burning U The Carnival*, *Inherit The Wind* and (inevitably) *Street Life*, complete with Randy Crawford.

The medley was originally done for the Disco Mix Club, but now being available on the commercial MCA 12-inch (and in edited form on the 7-inch single), it rather ironically is overshadowing the brand new track *Night Ladies* with which it shares the record.

This is certainly the case in specialist shops at least; on the overall market the demand may be different, but I suspect it is the megamix which is selling the record everywhere, and that *Night Ladies* is only listed on the Gallup chart because, being the official A-side, it is the title registered in Gallup's computer.

This track comes from the recently released Crusaders album *Ghetto Blaster*, which has received somewhat patchy reviews but hasn't been slow in moving across the counters, regardless; it debuts on the disco/dance LP chart at number four.

Another strong entry at number 20 is *Deja Vu* from AB's, a gentle but insidious jazz-funk track which is actually Japanese in origin. It first came to notice a couple of months back on an imported Japanese album on the Moon label, entitled simply AB's. Such was the buzz being created by *Deja Vu* in particular that many DJs were investing in the import LP at well over £10 a time, chiefly for the one track.

Then, in stepped *Streetwave* with

a smart licensing deal and a 12-inch 33rpm single coupling *Deja Vu* with *Asian Moon* (XKHAN 503). At a dealer price of £1.82 this package might be regarded as an album in its own right in some quarters, but certainly it is being marketed and bought as a 12-inch at the moment.

Jocelyn Brown with *Somebody Else's Guy* makes an amazingly swift impression for an import at number 23. There is no indication yet where this will be placed for the UK, but one or two labels are already wheeling and dealing around it, so we shall probably know by next week.

At 31, Shalamar arrive with their MCA outing *Deadline*, which means that the group is now in the possibly unique position of climbing the chart with songs from two different movies (*Dancing In The Sheets* is on the move from 34 to 21) on two different labels, neither of which is the outfit for whom they record in the normal course of things.

Another slightly unusual entry, one place below Shalamar, is the re-issued *Stay With Me Tonight* from Jeffrey Osborne, which in 12-inch form also includes a new UK mix (by Froggy) of Osborne's US dancefloor success *Plane Love*, and a medley (also segued by Froggy) of other fairly familiar titles by the artist such as *I Really Don't Need No Light* and *Don't You Get So Mad*.

The reason behind this marketing activity is obviously Osborne's imminent arrival on these shores for a short concert tour, which, if it comes off well, should in turn boost the single to healthy crossover sales.

DISCO DANCE

TOP 50 SINGLES
AND TOP 25 ALBUMS
CHARTS
— ON PAGE 35

RADIO London

FEATURED PLAYS (A LIST)

- DENNIS EDWARDS:** *Don't Look Any Further* Gordy
- THE GAP BAND:** *Someday* Total Experience/Phonogram
- PAUL HARDCASTLE:** *You're The One For Me* — *Daybreak* — A.M. Total Control
- MICHAEL JACKSON:** *P.Y.T. (Pretty Young Thing)* Epic
- KOOL & THE GANG:** (*When You Say You Love Somebody*) *In The Heart* De-Lite/P'Gram
- MADONNA:** *Lucky Star* Sire
- MIDNIGHT STAR:** *Feels So Good* Elektra
- LIONEL RICHIE:** *Hello Motown*
- ROCKWELL:** (*Obscene*) *Phone Caller* Gordy
- RUFUS & CHAKA KHAN:** *Ain't Nobody* Warners

CLIMBERS

- JOCELYN BROWN:** *Somebody Else's Guy* Island
- EBONY BROTHERS:** *Betcha* RCA
- GONZALEZ:** *Just My Imagination* PRT
- HAROLD MELVIN & THE BLUE NOTES:** *Don't Give Me Up* London
- REAL TO REEL:** *Love Me Like This* (Arista)
- SLAVE:** *Just A Touch* Atlantic
- DETROIT SPINNERS:** *Love Is In Season (US Import)* Atlantic
- DONNA SUMMER:** *Love Has A Mind Of Its Own* Mercury/London
- LUTHER VANDROSS:** *I Wanted Your Love* Epic
- YARBOROUGH/PEOPLES:** *Don't Waste Your Time* Total Experience/RCA
- As featured on the Tony Blackburn Show — Radio London 9am-12noon weekdays (Presenter this week Guy Hornsey).

ROCKPOOL US CLUB CHART

- | | | |
|----|---|----------------------|
| 1 | (1) DOMINATRIX: <i>Sleeps Tonight</i> | (Upproar/Streetwise) |
| 2 | (2) FAD GADGET: <i>Collapsing New People</i> | (Mute UK) |
| 3 | (4) SHANNON: <i>Give Me Tonight/Let The Music</i> | (Emergency) |
| 4 | (3) ROBERT GORL: <i>Darling Don't Leave Me</i> | (Mute UK) |
| 5 | (9) LEDERNACKEN: <i>Amok</i> | (Strike Back UK) |
| 6 | (7) THOMPSON TWINS: <i>Hold Me Now</i> | (Arista) |
| 7 | (12) TALK TALK: <i>It's My Life</i> | (EMI America) |
| 8 | (22) THE SMITHS: <i>What Difference Does It Make</i> | (Rough Trade UK) |
| 9 | (6) CYNDI LAUPER: <i>Girls Just Wanna Have Fun</i> | (Portrait) |
| 10 | (10) FRANKIE GOES TO HOLLYWOOD: <i>Relax</i> | (Island) |
| 11 | (23) THOMAS DOLBY: <i>Hyperactive</i> | (Harvest/Capitol) |
| 12 | (15) YELLOWMAN: <i>Strong, Me Strong</i> | (Columbia) |
| 13 | (8) SIMPLE MINDS: <i>Speed Your Love/Waterfront</i> | (A&M) |
| 14 | (-) BERLIN: <i>No More Words</i> | (Geffen) |
| 15 | (29) CULTURE CLUB: <i>Miss Me Blind</i> | (Epic) |
| 16 | (5) SOULSONIC FORCE: <i>Renegades Of Funk</i> | (Tommy Boy) |
| 17 | (-) THE THE: <i>Giant/This Is The Day</i> | (Island) |
| 18 | (15) ART OF NOISE: <i>Beat Box</i> | (Albion UK) |
| 19 | (-) APB: <i>Danceability</i> | (Chrysalis) |
| 20 | (16) HUEY LEWIS: <i>New Drug</i> | (RCA) |
| 21 | (14) EURYTHMICS: <i>Here Comes The Rain Again</i> | (Tuff City/CBS) |
| 22 | (21) DAVY DMX: <i>One For The Treble</i> | (Charisma UK) |
| 23 | (24) WORLD'S FAMOUS SUPREME TEAM: <i>Hey DJ</i> | (Atco) |
| 24 | (-) INXS: <i>Original Sin</i> | (Elektra) |
| 25 | (26) HOWARD JONES: <i>New Song</i> | (Sire) |
| 26 | (-) ECHO & THE BUNNYMEN: <i>Killing Moon</i> | (Sire) |
| 27 | (13) LAIK BACK: <i>White Horse</i> | (Warner Bros) |
| 28 | (28) VAN HALEN: <i>Jump</i> | (CBS UK) |
| 29 | (-) PSYCHEDELIC FURS: <i>Heaven/Heartbeat</i> | (Mute UK) |
| 30 | (-) DEPECHE MODE: <i>People Are People</i> | |

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Memories of Marvin

THE TRAGIC death of Marvin Gaye (obituary on Talent, opposite) seems certain to awaken a surge of interest in his recordings, of which there is a vast, glittering legacy stretching back over more than two decades.

The record most likely to be in biggest demand initially is the 12-inch single which Motown released last year coupling Gaye's all-time biggest seller, *I Heard It Through The Grapevine*, with the first of his own ethereal message songs of the Seventies, *What's Going On* (TMGT 987). This appeared by way of a trailer to the Telstar TV-promoted album *Marvin Gaye's Greatest Hits* (STAR 2234), which rounded up not only the cream of his Motown successes, but also the more recent CBS outing *Sexual Healing*, the track which had seemed to signify Gaye's comeback in no uncertain terms from a long period of personal troubles and musical lack of direction.

This album is bound to be heavily in demand, as are the several packages of his hit material still on Motown's own catalogue (the strongest was *Anthology*, a 2-LP set on TMSP 1128), and the classic original albums like *What's Going On* (STML 11190) and *Let's Get It On* (STMA 8013).

MUSIC WEEK'S next monthly

COMPUTER SOFTWARE

is in the April 28th issue

BIG PROFITS FROM A BOOMING MARKET!

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SPECIAL REPORTS

THE NEW SINGLE

ON 7" (A4310) & 12" (TA4310)
EXTENDED MIX



TOP 75 TOP 75 SINGLES



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

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Rank	Artist	Title	Label	Chart Info	Weeks on Chart	Peak	Notes
1	HELLO ● Lionel Richie		Motown	TMG(T) 1330			
2	A LOVE WORTH WAITING FOR ● Shakin' Stevens		Epic	(T)A4291			
3	YOU TAKE ME UP Thompson Twins		Arista	TWINS (12/4)			
4	PEOPLE ARE PEOPLE Depeche Mode		Mute	7BONG 5 (12" - 12BONG 5)			
5	ROBERT DE NIRO'S WAITING Bananarama		London	NANA 6 (12" - NANA 6)			
6	GLAD IT'S ALL OVER/DAMNED ON 45 Captain Sensible		A&M	CAP'X 6			
7	IT'S A MIRACLE Culture Club		Virgin	VS 662(12)			
8	IT'S RAINING MEN ● The Weather Girls		CBS	(T)A2824			
9	NELSON MANDELA The Special AKA		2 Tone	CHS TT (12/26)			
10	AGAINST ALL ODDS (Take A Look At Me Now) Phil Collins		Virgin	VS 674			
11	WHAT DO I DO? ● Phil Fearon & Galaxy		Ensign/Island	(12)ENY 510			
12	P.Y.T. (PRETTY YOUNG THING) Michael Jackson		Epic	(T)A4136			
13	AIN'T NOBODY Rufus and Chaka Khan		Warner Brothers	RCK(T) 1			
14	LUCKY STAR Madonna		Sire	W9522(T)			
15	YOUR LOVE IS KING Sade		Epic	(T)A4137			
16	CHERRY OH BABY UB40		DEP International/Virgin	DEP 10(12)			
17	WOOD BEZ (PRAY LIKE ARETHA FRANKLIN) Scotti Pollack		Virgin	VS 957(12)			
18	AIN'T NOBODY Rufus and Chaka Khan		Warner Brothers	RCK(T) 1			
19	AN INNOCENT MAN ● Billy Joel		CBS	(T)A4142			
20	99 RED BALLOONS ● Nena		Epic	(T)A4074			
21	WOULDN'T IT BE GOOD ● Nik Kershaw		Wamer Brothers	W9384(T)			
22	JUMP Van Halen		London	LON(X) 45			
23	DANCING GIRLS Nik Kershaw		MCA	NIK(T) 3			
24	TO BE OR NOT TO BE (THE HITLER RAP) Mata Brooko		Island	(12)S 156			
25	SHE'S STRANGE Cameo		Club/Phonogram	JAB(X) 2			
26	JUST TO BE GOOD TO ME S.O.S. Band		Tabul/Epic	(T)A3626			
27	BABY YOU'RE DYNAMITE Cliff Richard		EMI	5457			
28	LOCOMOTION OMD		Virgin	VS 660(-12)			
29	HEAVEN The Psychedelic Furs		CBS	(T)A4300			
30	(WHEN YOU SAY YOU LOVE SOMEBODY) IN THE HEART Kool & The Gang		De-Lite/Phonogram	DE(X) 17			
31	UP ON THE CATWALK Simple Minds		Virgin	VS 661(12)			
32	DON'T TELL ME Blancmange		London	BLANC 7 (12" - BLANC 7)			
33	JOANNA/TONIGHT ● Kool & The Gang		De-Lite/Phonogram	DE(X) 16			
34	DR MABUSE Propaganda		ZTT/Island	(12) ZTAS 2			
35	DANCING GIRLS Nik Kershaw		MCA	NIK(T) 3			
36	I'M FALLING The Bluebells		London	LON(X) 45			
37	HIDE AND SEEK Howard Jones		WEA	HOW 3(T)			
38	WOULDN'T IT BE GOOD ● Nik Kershaw		MCA	NIK(T) 2			
39	99 RED BALLOONS ● Nena		Epic	(T)A4074			
40	AN INNOCENT MAN ● Billy Joel		CBS	(T)A4142			
41	SHE'S STRANGE Cameo		Club/Phonogram	JAB(X) 2			
42	TO BE OR NOT TO BE (THE HITLER RAP) Mata Brooko		Island	(12)S 156			
43	THE GREATNESS AND PERFECTION OF LOVE Mercury		MERCURY	MER(X) 155			
44	EIGHTIES Killing Joke		EG/Polydor	EGO(X) 16			
45	SOMEBODY'S WATCHING ME Rockwell		Motown/Phonogram	TMG(T) 1331			
46	HIDE AND SEEK Howard Jones		WEA	HOW 3(T)			
47	THE LION'S MOUTH Kajagoogoo		EMI	(12)EMI 5449			
48	NO SELL OUT Malcolm X		Tommy Boy/Island	(12)S 165			
49	LIBERATOR Spear Of Destiny		Burning Rome/Epic	(T)A4910			
50	THE DECEIVER The Alarm		I.R.S.	IRS(X) 103			
51	SWIMMING HORSES Siouxie and the Banshees		Wonderland/Polydor	SHE(X) 6			
52	DANCE HALL DAYS Wang Chung		Geffen	(T)A3837			
53	DON'T LOOK ANY FURTHER Dennis Edwards featuring Siedah Garrett		Gordy	TMGT) 1334			
54	NIGHT LADIES Crusaders		MCA	MCA(T) 853			
55	LEAVE IT (REMIX) Yes		Atco	B 9787(T)			
56	TIME AFTER TIME Cyndi Lauper		Portrait/Epic	(T)A4290			
57	WHITE LINES (DON'T DON'T DO IT) Grandmaster & Melle Mel		Sugar Hill	SH(L) 130			
58	AUTOMATIC Pointer Sisters		Planet	RFS(T) 105			
59	SUCH A SHAME Talk Talk		EMI	(12)EMI 5433			
60	THE GREATNESS AND PERFECTION OF LOVE Julian Cope		MERCURY	MER(X) 155			
61	EIGHTIES Killing Joke		EG/Polydor	EGO(X) 16			
62	SOMEBODY'S WATCHING ME Rockwell		Motown/Phonogram	TMG(T) 1331			
63	HIDE AND SEEK Howard Jones		WEA	HOW 3(T)			
64	THE LION'S MOUTH Kajagoogoo		EMI	(12)EMI 5449			
65	NO SELL OUT Malcolm X		Tommy Boy/Island	(12)S 165			
66	LIBERATOR Spear Of Destiny		Burning Rome/Epic	(T)A4910			

67 NEW	Spear Of Destiny	DEADLINE U.S.A. (from 'Street Fleet')	MCA MCA(T) 866
68	52	Shalamar	
69	71	YAH MO B THERE James Ingram/Michael McDonald	Qwest W9394(T)
70 NEW		SNEAKING OUT THE BACK DOOR Matt Bianco	WEA YZ3 (T)
71	47	LET THE MUSIC PLAY Shannon	Club/Phonogram LET 1 (12)
72 NEW		SOMETIMES (THEME FROM 'CHAMPIONS') Elaine Paige	Island IS 174
73 NEW		SOUL'S ON FIRE Tracie	Respond KOB(X) 708
74	67	TV DINNERS ZZ Top	Warner Brothers W 9334(T)
75 NEW		STAY WITH ME TONIGHT Jeffrey Osborne	A&M AM(X) 188

42	24	Mel Brooks	Island (12) IS 158
43	32	BORROWED TIME John Lennon	Polydor POSP(X) 701
44	29	'ULLO JOHN! GOTTA NEW MOTOR? Alexei Sayle	Island (12) IS 162
45	59	YOU'RE THE ONE FOR ME—DAYBREAK—A.M. Paul Hardcastle	Total Control TOCO 1 (T)
46	35	BREAKIN' DOWN (SUGAR SAMBA) Julia and Company	London LON(X) 46
47	48	TO ALL THE GIRLS I'VE LOVED BEFORE Julio Iglesias & Willie Nelson	CBS A4252
48	57	I SCARE MYSELF Thomas Dolby	Parlophone Odeon (12) R 6067
49	62	EAT IT Weird Al Yankovic	Scotti Brothers/Epic A4257
50	43	JESSIE'S GIRL Rick Springfield	RCA RICK(T) 2

18 NEW	25	Scritti Politti	Virgin VS 657(12)
19	13	STREET DANCE Queen	EM (12) QUEEN 2
20	31	THE CATERPILLAR The Cure	Record Shack SOHO(T) 13
21	23	RELAX Frankie Goes To Hollywood	Fiction/Polydor FICS(X) 20
22	40	SOMEDAY The Gap Band	ZTT/Island (12) ZTAS 1
23	9	THE MUSIC OF TORVILL & DEAN (EP) (Bolero/Bamum) Richard Hartley/Michael Reed Orchestra	Total Experience/Phonogram TE(X) 5
24	44	GIVE ME TONIGHT Shannon	Safari SKATE(R) 1
25	30	THAT'S THE WAY (I LIKE IT) Dead Or Alive	Club/Phonogram JAB(X) 1

92	(96)	BLUE MONDAY , New Order	Factory —(FAC-73)
93	(—)	DON'T ANSWER ME , The Alan Parsons Project	Arista ARIST (12) 553
94	(—)	JAM ON IT , Newcleus	Sunnyview SUNY(L) 103
95	(92)	BEAT BOX , Art Of Noise	ZTT/Island —(ZTIS 108)
96	(—)	PRAYING TO THE BEAT , Re-Flex	EMI (12) FLEX 3
97	(98)	KEEPING MY LOVE FOR YOU , Barbara Dickson	Epic A4191
98	(88)	SOMETIMES (THEME FROM 'CHAMPIONS') , Shirley Bassey	Towerbell TOW 51
99	(82)	SHOCK TREATMENT , Pallas	Harvest (12) PLS 2
100	(—)	"SONS AND DAUGHTERS" , THEME, Kerri & Mick	A.1. A1 286

84	(99)	BELIEVIN' IT ALL , Produced by Steve Levine	Chrysalis CHS (12) 2775
85	(85)	WE CAN WORK IT OUT , Paradise	Priority PIX 8
86	(—)	JESSE , Grandmaster & Melle Mel	Sugar Hill SH(L) 133
87	(—)	LOVE GAMES , Belle and The Devotions	CBS A4332
88	(77)	I WANTED YOU LOVE , Luther Vandross	Epic (T) A4279
89	(77)	SHAPES OF THINGS , Gary Moore	10 Records TEN 19(12)
90	(86)	STRIVE , Gloria Gaynor	Chrysalis GAY(X) 1
91	(—)	LOVEQUAKE , Bobby King	Motown TMO(GT) 1335

76	(—)	H.I. HOW YA DOIN'! , Kenny G.	Arista ARIST (12) 561
77	(—)	HIGH ENERGY , Evelyn Thomas	Record Shack SOHO(T) 18
78	(93)	AC/DC , Jeffrey Daniel from 'Starlight Express'	Starite/Polydor LMS(X) 1
79	(79)	(OBSCENE) PHONE CALLER , Rockwell	Gordy TMO(GT) 1336
80	(75)	HERE YOU COME AGAIN , Dolly Parton	RCA 395
81	(76)	FISHING FOR THE MOON , David Essex	Mercury/Phonogram ESSEX 3
82	(89)	WHY DON'T WE SPEND THE NIGHT , Joe Fagin	Towerbell TOW 48
83	(80)	GET IN TOUCH WITH ME , One Blood	Ensign/Island (12) ENY 513

Joe Jackson

happy ending

NEW 7" & 12" SINGLE
AM 186 AMX 186



SINGLES *twelve-inch* SINGLES

1	(3)	PEOPLE ARE PEOPLE , Depeche Mode	20	(20)	RELAX , Frankie Goes To Hollywood
2	(1)	HELLO , Lionel Richie	21	(32)	DR MABUSE , Propaganda
3	(5)	YOU TAKE ME UP , Thompson Twins	22	(23)	THAT'S THE WAY (I LIKE IT) , Dead Or Alive
4	(8)	AIN'T NOBODY , Rufus and Chaka Khan	23	(14)	SHE'S STRANGE , Cameo
5	(2)	WHAT DO I DO? , Phil Fearon & Galaxy	24	(15)	THE CATERPILLAR , The Cure
6	(13)	LUCKY STAR , Madonna	25	(22)	HEAVEN , The Psychedelic Furs
7	(6)	P.Y.T. (PRETTY YOUNG GIRL) , Michael Jackson	26	(NEW)	DON'T TELL ME , Blancmange
8	(16)	NELSON MANDELA , The Special AKA	27	(28)	WHITE LINES (DON'T DO IT) , Grand Master & Melle Mel
9	(4)	YOUR LOVE IS KING , Sade	28	(12)	ROBERT DE NIRO'S WAITING , Bananarama
10	(17)	GIVE ME TONIGHT , Shannon	29	(19)	BREAKIN' DOWN (SUGAR SAMBA) , Julia & Co
11	(29)	JUST BE GOOD TO ME , The S.O.S. Band	30	(NEW)	(WHEN YOU SAY YOU LOVE SOMEBODY) IN THE HEART, Kool & The Gang
12	(10)	IT'S A MIRACLE/MISS ME BLIND (MEGAMIX) , Culture Club	31	(NEW)	LOCOMOTION , OMD
13	(25)	GLAD IT'S ALL OVER , Captain Sensible	32	(33)	NO SELL OUT , Malcolm X Keith LeBlanc
14	(9)	IT'S RAINING MEN—I'M GONNA WASH THAT MAN RIGHT OUT OF MY HAIR , The Weather Girls	33	(7)	THE MUSIC OF TORVILL & DEAN (EP) , Richard Hartley/Michael Reed Orch.
15	(21)	WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN) , Scritti Politti	34	(24)	DON'T LOOK ANY FURTHER , Dennis Edwards featuring Siedah Garrett
16	(NEW)	I WANT TO BREAK FREE , Queen	35	(36)	NIGHT LADIES , Crusaders
17	(31)	SOMEDAY , Gap Band	36	(NEW)	HIGH ENERGY , Evelyn Thomas
18	(18)	YOU'RE THE ONE FOR ME—DAYBREAK—A.M. , Paul Hardcastle	37	(35)	UP ON THE CATWALK , Simple Minds
19	(11)	STREET DANCE , Break Machine	38	(37)	CHERRY OH BABY , UB40
			39	(NEW)	I SCARE MYSELF , Thomas Dolby
			40	(NEW)	LEAVE IT , Yes

Week ending 14 April, 1984

STARDUST

I FEEL LIKE BUDDY HOLLY

NEW SINGLE

CHS 2784

"Why don't we spend the night"

THE NEW HIT SINGLE FROM JOE FAGIN



ON TOWERBELL RECORDS TOW 48
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THE HIT SINGLE BY

Shirley Bassey

"Sometimes"

OUT NOW

Vocal version of the main theme from the film

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TOW 51

CLASSICAL

Edited by
NICOLAS SOAMESKennedy
crosses
over into
Strad-jazzNIGEL KENNEDY: *impromptu jam sessions.*

FORAYS BY classical musicians into the realms of jazz are normally patronising, embarrassing or both, but the recording debut of young violinist Nigel Kennedy on Chandos Records does not fall into either category.

At his last Queen Elizabeth Hall recital, Kennedy played a conventional programme of Brahms, Bartok, Ravel and Gershwin, but then launched into jazz for his encores. He played a spontaneous jazz rendering of the "blues" movement of the Ravel Sonata he had just played, and then an improvisation of Stevie Wonder's Isn't She Lovely — performances which brought the house down.

So it was not surprising that after recording Elgar's Violin Sonata coupled with a group of "salon" pieces for Chandos with his regular recital partner, Peter Pettinger, and finding that there was still five hours of recording time to spare, Kennedy and Pettinger simply slipped into an impromptu jam session while Chandos producer Brian Couzens kept the tapes rolling.

The result is Strad-Jazz (Kennedy's own title idea as he plays a Stradivarius violin) and it includes a variety of numbers including The Girl from Ipanema, Autumn Leaves, Isn't She Lovely, and Body and Soul. It also includes Swing 39, a number originally written by Django Reinhardt and Stephane Grappelli — appropriate, because it was the ageless French violinist who first introduced Kennedy to jazz violin when he was a stripling at the Menuhin School.

In fact, Kennedy cut his jazz teeth at Ronnie Scott's Club and other jazz spots up and down the country, as well as in Greenwich Village dives with jazz performers such as Helen Humes, Ellis Larkins, Stan Getz and others when he went to the US to study at the Juilliard School. He was 17 when he made his Carnegie Hall debut with Grappelli.

The record (LBRD 001 and on cassette) will no doubt receive much publicity, but it would be a shame if it completely over-shadowed his classical recording debut with the Elgar Sonata (ABRD 1099 and on cassette) which has been a curiously long time in coming.

Kennedy has actually played a lot of Elgar — he is closely associated with the Elgar Violin Concerto, having played it more than 20 times — though he has also played much other repertoire, ranging from Bach with the Berlin Philharmonic, and Mendelssohn's Violin Concerto with the Philharmonia and Muti. It was this concert, at the age of 19, which brought to a climax a five-year BBC TV documentary charting Kennedy's progress and development from a prodigy into an adult musician.

But his jazz work will probably take front seat this month, for April sees the launch of his new string group, Crossover, which plays a pop-jazz programme called Mozart to Motown at the Fairfield's Halls, Croydon (April 28) and St David's Hall, Cardiff (April 29).

Authentically Mozart. . .

MURRAY PERAHIA is just finishing it for CBS, Vladimir Ashkenazy is deep in the middle of it for Decca, and Rudolf Serkin is doing it for Deutsche Grammophon with the LSO and Claudio Abbado.

So why is Deutsche Grammophon involved in yet another recording cycle of Mozart's Piano Concertos — and with a pianist almost unknown to most European concert-goers?

The answer is that whereas all the other cycles depend upon that intangible phenomenon, star quality, DG's new cycle on its Archiv Produktion label depends (as Christopher Hogwood's series of Mozart Symphonies did on Decca) on a more scholarly approach. The US pianist Michael Bilson plays Mozart's Piano Concertos on authentic instruments, with the reliable English ensemble English Baroque Soloists conducted by John Eliot Gardiner.

Most of the releases in the cycle

MICHAEL BILSON: *extensive research into the fortepiano period.*

will be on double album or cassette, but the first — Concerto No 9 in E Flat Major K271 and Concerto No 11 in F major K413 — comes on a single album/cassette (410 905). It is also available on CD.

The rest will run in chronological order, with the following four (Nos 12-15) in the summer, then at approximately yearly intervals. The series will be completed by 1987.

It was inevitable that the Piano Concertos would be the next major project in the movement to record Mozart's oeuvre on authentic instruments, and it was an interesting choice for DG's Archiv to turn to Bilson, who has done extensive research both in libraries and at keyboards on the fortepiano period, particularly Viennese music.

Bilson plays a modern copy of the Anton Walter instrument which, originally built in the early 1780s, was Mozart's preferred concert instrument.

"Mozart's development of the piano concerto is intimately tied up with the sound of the Walter fortepiano, which was richer and more powerful in tone than Stein's," said Bilson.

As evident in the concert performance at St John's Smith Square late last month, Bilson places his fortepiano within the instrumental ensemble, and plays continuo as well as the solo sections.

"In Mozart's day, the entire orchestra, including the keyboard player, would have presented all material in the first exposition; only once this had been accomplished could the pianist then 'take off' as a kind of main protagonist, adventuring ahead with further elaborations," explained Bilson.

RETAILING

Edited by
TERRI ANDERSONRight of way
on returns

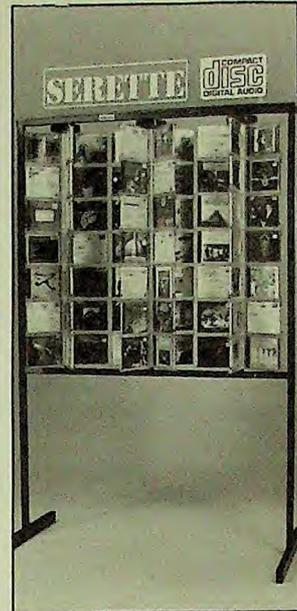
LAWS WHICH protect the consumer should not be made at the expense of the retailers, and in particular retailers should have the same rights on returning faulty goods as they give to their customers.

This is the gist of the message to the Law Commission and the Scottish Law Commission from the National Chamber of Trade, in response to a working paper on the sale and supply of goods.

They submit that "acceptance of a purchaser's rejection and claim to a refund, made by a retailer in good faith, should be binding on his supplier". It is a proposition which is particularly interesting in relation to the record trade — where it could be argued that, in theory anyway, this practice already exists; but where the whole question of genuine and fake "faulties" coming back to the manufacturers is always a difficult one.

The definition of "merchantable quality" is also a particularly difficult one to pin down in music retailing (because it often boils down to what customers think they hear and on what they play the product at home) but it is unlikely that an NCT suggestion for redefining acceptability of goods will help much. They want to see "merchantable quality" dropped in favour "of such quality as would in all the circumstances of the case be fully acceptable to a reasonable buyer, who had full knowledge of their condition, quality and characteristics".

This could stop customers attempting to quote the Sale Of Goods Act — and in record retailing it could bring back the listening booth in a big way.



THE LOCKING Securette cassette racks have long been familiar to record dealers, and the company has now applied the same design principles to a set of racks tailor-made for compact disc.

For shops which do not have the space or the inclination to masterbag CDs — but obviously want some kind of safeguard against theft of such expensive product if it is displayed live — the Securette CD units could be the answer. The single free standing unit is pictured here, but a double version — to hold 210 discs — and a wall-mounted rack for 105 discs are also available. Securette is based at Halstead, Essex (0787 475912).

Sunday opening hours ban is
'ludicrous' says IEA report

AS THE question of retail legislation and Sunday opening is being investigated by a Government commission, the whole idea of criminal law being used to stop shops opening when they want has been described as "ludicrous" by the Institute of Economic Affairs.

In a recent report the IEA states: "In a prosperous society like modern-day Britain there is

something faintly ludicrous . . . in engaging the might of the criminal law to prevent citizens from doing their shopping whenever it suits."

The report adds that those who want to keep the present law should have to show why such restriction of shoppers' and shopkeepers' freedom is socially desirable. The IEA believes the law should be repealed.

PUBLISHING

Edited by
NIGEL HUNTER

Rich with new ideas

SOME PUBLISHERS, while fully agreeing that times are tougher in placing material because so many artists and bands write and publish their own, are doing something positive about it rather than moaning. Carlin Music vice president Paul Rich is one of the positive ones.

"During the past two or three years, we've been signing a nucleus of writers we can really work with," he explained. "It's no good just making deals here and there with writers who can't or won't deliver material which is good and usable. For instance, we signed Fiction Factory a year ago because we were impressed by both their performing and writing, and we helped to get them a recording deal with CBS."

"Another signing, John Parr, also has the potential to be a great performer as well as a talented writer. John Woolf of the Who stable was introduced to him, started recording an LP, and Parr has since signed a very good agreement with Atlantic Records for the US and Canada. Meat Loaf heard some of his material and met him when he was last in Britain, with the result that John went to stay at Meat Loaf's home in Connecticut to do some writing and also remix some of Meat Loaf's tracks."

Another Carlin writing protegee is Julia Downes, who

visits Nashville regularly, where she writes with Ralph Murphy, partner of expatriate Brit Roger Cook.

"Julia is having two more songs recorded by Sheena Easton," disclosed Rich. "She also writes with John Parr, and between the two of them are likely to get half of Meat Loaf's next LP. She also works on songs with Betsy Durkin Mathis, a New York-based lady with whom I did a sub-publishing deal for the UK, who in turn writes with Parr and other Carlin writers."

Rich declares that this interlocking writing pattern, by people with genuine creative talent who are not solely interested in projecting themselves as performers, is the right formula for contemporary music publishing. Added to which, there is an enterprise like Bob Robertson's On The Ropes Music, administered by Carlin and based there, which is building its own catalogue and has signed Radio Java to Carrere, with a debut LP scheduled, featuring songs penned by the band's Terry Moore.

"There's a golden future in music publishing," Rich stated confidently, "with cable and satellite usage coming. Providing, that is, that everything's done right and everybody co-operated in the matter of securing rights instead of bickering."

Street Music
catches
King Kurt

STREET MUSIC has signed King Kurt to a publishing pact. The band's debut album was recently released by Stiff, and their first single, Destination Zululand, charted. The agreement is long-term and worldwide, and a continuation of Street's "policy of selectivity".

The company has also been registering success with Thomas Dolby, through his She Blinded Me With Science single and Golden Age Of Wireless album in North America.

Irish festivals scheduled

TWO MORE Irish song festivals are now scheduled to take place later this year in Tipperary and Castlebar.

The second Tipperary International Song Contest, which is part of the Tipperary International Festival of Peace, will take place at the Aherlow Cinema from September 7 to 9. The composer of the most popular song will receive the 7-Up Perpetual Peace Trophy and £1,500.

The closing date for entries is June 30, and the entry fee is £16 per song with no limit on the number of entries per writer. Entry forms are available from Tim Ryan, Tipperary International Song of Peace Contest, Tipperary Town, Ireland. The 19th Castlebar International Song Contest is scheduled for October 1-7 at the Traveller's Friend Hotel in the County Mayo town.

There is a total prize fund of £120,000, and for the first time there will be a £1,000 prize for the singer of the winning song. There is no limit on the number of songs which can be entered, and there is an entry fee of £10 for the first entry and £15 for each additional entry.

The closing date for entries is June 23, and forms are available from Gisela O'Connor, Castlebar International Song Contest, 10 St Helen's Road, Booterstown, County Dublin.

LP REVIEWS

TOP 20

CAMEL
Stationary Traveller. Decca SKL 5334.

WANG CHUNG
Points On The Curve. Geffen GEF 25589. Producers: Chris Hughes and Ross Callum.



TONI BASIL: Hit video needed.

General

VARIOUS
Always and Forever. Impression LPIMP 4. A very enjoyable and well-knit compilation by Denis Knowles, which will chart comfortably and stands a very good Top 50 chance despite the plethora of compilations around at present. Plenty of good suitably sentimental cuts, including the Commodores' Still, Bill Withers' Lovely Day, Diana Ross' Touch Me In The Morning, and Johnny Nash's Tears On My Pillow.

TONY BASIL
Virgin V 2304. Producer: Richie Zito. It cost Radiolchoice much in blood, sweat and cash to break the brittle Ms Basil's kind of very American cabaret pop here — and Virgin is likely to have it all to do again. A hit video would be the only really effective marketing for this LP (the single is making no impression). Those already won over by her frenetic style will be interested — and will like it. A strong selling single off this is vital to attract other LP buyers, though.

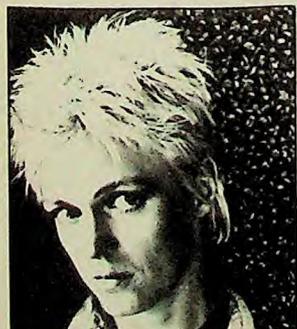
VARIOUS ARTISTS
The Guitar And The Gun. Africagram A DRY 1 Distribution. Pinnacle. The first release on this new Cherry Red label is a selection of guitar-based Highlife dance music from Ghana. The music, which encompasses several styles and basic rhythms, is free and easy and most accessible and fun.

RE-FLEX
The Politics Of Dancing. EMI EMC 24 00181. Producer: John Punter. The hit single was a good taster for the album, but on this showing it was the strongest cut they've got to offer. For the LP to take off there will have to be another strong single, and while the album is very likeable there don't seem to be any other standouts.

ALABAMA
Alabama. RCA PL 89247. Compiler: Lee Simmonds. Alabama are huge album sellers in the US, and recently cracked the UK chart with their single Feels So Right. This LP draws on the best material from their extensive American album catalogue, and should spread the word about the band's brand of country rock music.

ANNABEL LAMB
The Flame. A&M AMLX 68564. Producers: Wally Brill and David Anderle. The latest landmark in a sea of uncertainty for this singer. The voice is low to the point of masculinity, the moodiness is intense (and the moods are all grey verging on black, by the sound of it); there is little to hold the attention on side one, although side two is more interesting. Big marketing spend, however.

BARCLAY JAMES HARVEST
Victims Of Circumstance. Polydor POLD 5135. Producer: Pip Williams. The solidly-predictable, preserved in amber, BJH style never fails. This is yet another perfect LP in their own mode, and it will again sell in huge numbers in many markets except the UK.



ANNABEL LAMB: Grey moods.

THE ICICLE WORKS

The Icicle Works. Beggars Banquet BEGA 50. Debut album from the Liverpool group who have been attracting a lot of attention via an Old Gray Whistle Test appearance and various Radio One sessions. Includes the hit singles Love Is A Wonderful Colour and Birds Fly. The band have just completed a UK tour. Should be a Top 50 chart entry.

DAN FOGELBERG
Windows and Walls. Epic EPC 25773. Producers: artist and Marty Lewis. A quality LP from a quality artist in the beautiful music end of the adult rock/pop market. Fogelberg is already established as a name in the UK and this release is bound to interest the right radio programmes, but it's a bit laid back for the UK chart at the moment.

YELLOWMAN
King Yellowman. CBS 25922. Yellowman's debut CBS album release ties in with his current UK tour and includes a number of new recordings including two tracks written and produced with Material (the team behind Herbie Hancock's recent successes). Jimmy Wynter produces the rest. It will be interesting to see how his career fares with a major label — such a move has not always furthered the careers of developing reggae artists, especially those whose crossover potential is limited. Maybe a change of style is planned.

STARPOINT
It's All Yours. Elektra 60353-1. The title track is an in-demand disco import item and Starpoint's album of the same name is a selection of other funky music sounds. The group are unknown in the UK, but produce good dance music.

KC
KC Ten. Epic EPC 25894. An irresistible dance LP, which has the durable KC in very good voice on a string of very catchy tracks (great version of Uptight). But he has never been a successful LP artist in the UK, despite the singles hits, so this release can't hope for Top 100 entry without some enormous stroke of luck.

THE CRUSADERS
Ghetto Blaster. MCA Records MCF 3176. Disappointing album from The Crusaders — the title is rather an overstatement and this is going to be strictly for the fans. Somehow the crispness and sheer vibrancy of their music is lacking and the overall effect is of music rather watered down. Caution with stocking recommended.

Indies

VARIOUS ARTISTS
Shadow And Substance. The Wonderful World Of Glass Volume 2. Glass Records GLALP 007. Distribution: Pinnacle. Label samplers are becoming a more and more popular way for indies to showcase their acts and offer consumers a cheap way of checking out new artists. This second Glass compilation includes a wide and impressive selection of tracks from artists as disparate as the set-to-make-it Jazz Butcher, In Embrace, Half Japanese and more. The music varies, but tends towards a Velvet Underground/Patti Smith feel. Worth pointing out to indie buyers.

THE CHURCH
Seance. Carrere Records CAL 201. Distribution: Spartan/Carrere. Producers: artists. With the right push this stands a fair chance of some action during the next few months which will see this half Brit-half Aussie band touring Europe and the UK extensively. Thoughtful commercial pop, which avoids the usual borrowings of some of their fellow antipodean contemporaries, it's lightweight enough for radio plays and interesting enough to attract attention if played in-store. Worth keeping an eye on.

SINGLES

Chart Certs

KOOL AND THE GANG: (When You Say You Love Somebody) In The Heart (De-Lite/Phonogram DE(X) 17, PolyGram).

THE LOTUS EATERS: Set Me Apart (Sylvan/Arista SYL 12)3, PolyGram).

BOB MARLEY & THE WAILERS: One Love/People Get Ready (Island 12)1S 169, EMI).

SANDIE SHAW: Hand In Glove (Rough Trade RT(T) 130, Rough Trade/Cartel).

DORMANNU: Degenerate (Illuminated ILI 3612, Jungle/Cartel). Indian-style war cries, thudding tom-toms, with heavy, funky bass all overlaid with great slabs of distorted guitar, and backed up by throbbing synths to produce an imaginative and atmospheric single. The club mix makes good use of dub techniques and combined with the raw aggression of Walks In The Shadow, it must be an indie chart hit.

JOE JACKSON: Happy Ending (A&M AM(X) 186, CBS). Well-crafted song from his latest LP, Body And Soul, that is a fine vocal duet with Elaine Caswell and features melodic up front piano and builds to the end with a rousing saxophone break. I can see this one slowly, but surely climbing the charts.

TRACIE: Soul's On Fire (Respond KOB(X) 708, CBS). A lightweight piece of pop/funk taken from her imminent debut LP, with banal lyrics and a horribly dated synth noise, co-written and produced by Paul Weller.

RE-FLEX: Praying To The Beat (EMI 12) FLEX3, EMI). Linn drum and sequencer hold the beat while treated vocals and the occasional slab of guitar combine to give a pop/dance number. Not quite as good a song as their EMI "hit" The Politics Of Dancing.

VAN MORRISON: Dweller On The Threshold (Mercury/Phonogram MER 159, PolyGram). Celtic swing from the magnificent rich tones of Van Morrison accompanied by ringing acoustic guitar, rolling bass and a melodic horn section. Although it is a great song, taken from his setting on the album Live At The Grand Opera House, Belfast, it is unlikely to chart highly.

PERSONAL COLUMN: Strictly Confidential (Stiff BUY 202, CBS). A fine single in an updated Squeeze/Elvis Costello style with melodic guitar and keyboards and a punchy rhythm. Excellent, relevant lyrics make this a classic piece of subversive pop that with enough exposure should do well.

ORCHESTRAL MANOEUVRES IN THE DARK: Locomotion (Virgin VS 660 (12), EMI). Taken from their fifth LP Junk Culture — a somewhat unfortunate name, by the sound of this effort. Standard drum synth beat combined with a bass loop, synthetic horns and whining vocals. Together with atrocious lyrics it makes a pretty uninteresting, unambitious and unexciting single.

RIKKI PATRICK: Night Moves (CBS (TJA)4144, CBS). Lively Brit-funk number from ex-lead singer of Sweet Sensation. A heavy dance beat and Michael Jackson-style vocals with a smooth production make for a highly-polished single.

Reviewed by JERRY SMITH,
chief singles buyer, Virgin Megastore

REAL TO REEL: Love Me Like This (Arista ARIST 12)565, PolyGram). A superb, mid-tempo soul number with funky bass, full keyboards and lovely harmony vocals. A smooth production by Leon F Sylvers gives it great potential to cross over from the soul charts.

LUTHER VANDROSS: I Wanted Your Love (Epic (TJA)4279, CBS). A great bouncy dance track taken from the Busy Body LP, overlaid with his wonderfully moody vocals. Has been around on import for a while but should still do quite well. It is coupled with another fine track from the album, Superstar/Until You Come Back To Me (That's All I'm Gonna Do).

POINTER SISTERS: Automatic (Planet/RCA RPS(T) 105, RCA7). Heavy bass synth and chic style rhythm guitar combines with amazingly deep vocals to give a memorable dance number that is taken from their new album Break Out.

ALISHA: All Night Passion (Fourth And Broadway/Island 12 BRW 3, EMI). An electro-dance track with the drums way up in the mix and vocals similar to Madonna. Should go down well in the clubs and should hit the Boystown charts, but otherwise not likely to make much impression.

HOORAH! BOYS HOORAH!: Is This What You Promised Me? (EMI 12 EMI 5458, EMI). A dragging beat and ponderous bass with upfront piano and plenty of strings together with a vocalist who sounds like Spandau's Tony Hadley make this a very ordinary pop song.

THE SOUND BARRIER: Excerpts From The Suburbia Suite (Compact Organisation ACT11, IDS). Languid sax over jazz drumming and moody organ on this instrumental sound like the incidental music from a Sixties black and white film. This suburban cocktail bar jazz makes an interesting indie market release.

KATRINA AND THE WAVES: Plastic Man (Silvertown STS(T) 7, IDS). The follow-up to their minor hit Que Tu Quiero, this is nowhere near as immediate and is all round a weak effort. This track and the B-side Going Down To Liverpool were both written by the guitarist Kimberley Rev formerly of the Soft Boys. I'm sure they can do better than this.

ROGER WATERS: 5:01 am (The Pros And Cons Of Hitch Hiking) (Harvest(12) HAR 5228, EMI). The title track from the new solo album from Pink Floyd founder Waters. It is a dated sound with crass lyrics and awful, whining vocals — all housed in an extremely tacky and sexist sleeve.

WHAT FUN!: The Right Side Won (RCA RCA(T)401, RCA). Bright, danceable sound from a Dutch group who have had a hit in Holland with this already. Clever vocal arrangement over a good tune makes this a great European-style pop song.

SPENCER DAVIS AND DUSTY SPRINGFIELD: Private Number (Allegiance ALES 3, PRT). These two veterans of the Sixties mark their return with an extremely commercial version of the Stax classic, originally sung by William Bell and Judy Clay which should see them both in the charts again.

PROTON PLUS: (Vocal by Phil Fearon) Pay Up (Yew Wood UWOOD 2, Pinnacle). Pleasant, funky dance track featuring Phil Fearon who wrote, produced and sang on this, prior to the formation of Galaxy. Features some fine horns and solid bass on what should be a minor disco hit.

HOLGER CZUKAY: The Photo Song (Virgin VS 671 (12), EMI). Another weird offering from Holger with a sparse arrangement of drums, bass and picked guitar with his odd vocal style over the top. Also features lots of whistling to make this a jaunty if obscure single.

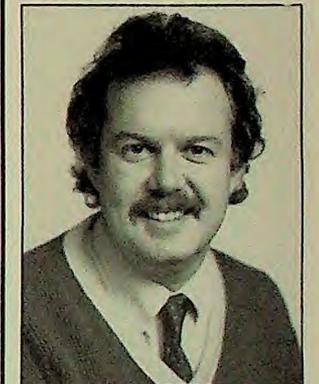
FEATURE

Live band
promo lift-off — by
satellite

AMONG THE pioneers of the new era of dissemination of music by satellite is a man whose own roots spread back to the early Sixties as a performer and songwriter. Phillip Goodhand-Tait gave the world the hits of Love Affair in the early Seventies and more of his songs have been covered by a range of singers from Roger Daltrey to Edward Woodward.

Today he appears to be just another anonymous businessman on an expense account lunch in a Soho restaurant, but he is the driving force behind an adventurous scheme which takes the best of British rock and pop into 600,000 homes through Europe and Scandinavia.

Goodhand-Tait is managing director of Trilion Pictures, an offshoot of the facilities studio, which has just completed a 14-week series of programmes called Live From London, which beamed Marquee concerts to the Continent via Satellite Television's Sky Channel. It was also sold to LWT for home consumption and will be on offer to other territories at the MIP-TV programme market in Cannes.



PHILLIP GOODHAND-TAIT: pioneer

Trilion Pictures is just over a year old but thanks to Goodhand-Tait's foresight it has already made its name as a programme provider for cable satellite and video, in drama and documentaries as well as music.

But he would like to see more enthusiastic response from the music industry in recognising the potential of this new medium — particularly from record companies and artist managers in making acts available, and music publishers in taking a more realistic view of payments for rights.

"The promotion possibilities of an act being seen all over Europe in one live concert appearance are immense," he said. "Increasingly, records are getting simultaneous European release, and satellite TV appearances will create more and more trans-national hits.

"Equally, artists' tours in Europe can be boosted, and we have had examples of bands appearing on Live From London and demand for tickets for their subsequent tours in Europe taking off as a result.

"We've had a lot of co-operation from a number of record companies, but I'd like to see more becoming aware of the benefits of generating exposure — and sales — on a broader international basis rather than simply concentrating on the UK market.

"Also, music publishers must look to a future when income from satellite and cable broadcasts will be needed to offset diminishing income from more traditional sources."

In their view...

First of a regular selection of quotes from those in the know in the video business.

"Music videos are a natural extension of RM's present product range and constitute a definite sale opportunity for our existing customers who are retailers and not renters. RM's experience in servicing the needs of multiple retailers will enable many stores to enter the market simply, efficiently and with confidence." — Kingsley Grimble, Record Merchandisers.

"It's not a question of being disillusioned but it will be nice to do something different. I've got a lot of options open to me, but first of all I intend to do a lot of things I haven't had time for over the past 20 years." — Terry Blood.

"By the end of the year, 25 per cent of our catalogue will be music titles. The popularity of music videos is spiralling, and the genre is particularly well-suited to CED's combination of superb sound, picture quality and low price." — Steve Bernard, RCA VideoDiscs managing director.

"We only need 10 seconds to advertise this video because everybody knows who Culture Club are." — Norman Dinesen, Virgin.

"A good video clip will never compensate for poor music." — Steve Bernard.

"It's not a creaming exercise in any way. We're not looking for a hits package. It will be a chance to put new bands in people's living rooms before they get on Top Of The Pops." — Ann Hurst, WH Smith.

"MTV allowed the music industry to escape the stagnation caused by radio — a stagnation that came close to choking the entire industry. It would be disastrous for MTV to repeat radio's earlier mistake by excessively relying on major label product and putting up barriers to the independents. That could easily lead to a similar stagnation — a stagnation that would hurt MTV more than anyone." — James Michael Carroll, writing in *Billboard*.

"Just as traditional record retailers over the years have had to accommodate the increasing dominant impact of the cassette format, and are currently moving toward an integration of the revolutionary new compact disc into their businesses, so will they have to reckon with the advent and growth of music video as a preferred form in which consumers will buy their music.

"Music video is forcing music retailers to once again broaden their definition of the business they're in — from the record business to the music business. Tomorrow it will surely be broadened further to become an entertainment business, as music video occupies a growing share." — Jock McLean, CBS/Fox Video, New York.

Videoform gets serious for Bowie blockbuster

VIDEOFORM MUSIC has embarked on its biggest campaign to date for the David Bowie programme, *Serious Moonlight*, which features extensive concert footage from Bowie's record-breaking 1983 world tour.

Trade advertising in the music and video press includes full-colour page ads, while a comprehensive consumer press campaign includes *Smash Hits*, *The Face*, *NME*, *Sounds* and *Time Out*.

Serious Moonlight is due for release around May 1 and two bursts of television advertising will follow on consecutive weekends.

A co-operative ad campaign with



DAVID BOWIE: Videoform launches its biggest campaign ever for his *Serious Moonlight* video.

WH Smith is being finalised, while for dealers there will be a wide range of point-of-sale material including posters and browser cards.

Videoform's Mike Heap said: "Our campaign for Bowie — our biggest yet — demonstrates our belief in the potential of music on video." Heap added that he would soon be in the position to announce the release of further big-name videos.

Meanwhile, PolyGram is rush-releasing *Love You Till Tuesday*, an early Bowie film including *Space Oddity*, and backing it with "an extensive nationwide press and publicity campaign".

Fairport re-unions for hard-core folk

MUSIC VIDEOS are not just for mainstream music. Folk and folk rock are musical styles that maintain a steady interest and a very loyal hard-core following.

Fairport Convention played their last "official" gig in 1980, but their annual re-unions held in rural Oxfordshire attract thousands of fans and have become perhaps the major folk event of the year.

Doncaster-based Videotech

Television now has a number of video cassettes of the Fairports in its growing catalogue.

Farewell 1980 is a live recording of that last official gig and features Richard and Linda Thompson as well as the regular Fairport line-up of Peggy, Swarb, Simon, Bruce and Mattacks.

Broughton Castle 1981 (two hours) records in sound and pictures the event that attracted 10,000 fans

to the grounds of the stately home and features the return of Judy Dyble to the Fairport line-up.

A Peculiar Old Weekend (1982, two hours) sees the re-union back at Cropredy and includes Jerry Donahue and Trevor Lucas in the line-up. The title is adapted from the name of the famous beer that is consumed in vast quantities at these events.

A Weekend In The Country

(Cropredy 1983, one hour) is more of a documentary than the three previously mentioned programmes and as such, achieves more in the atmosphere department.

VTV Videotech Television, based at 60 Copley Road, Doncaster, S. Yorks (0302 25271) also have Lindsifarne's *The Official Bootleg Video* available (recorded live at Newcastle City Hall, 1982) and other projects in the pipeline.

A WEEKEND in the country with Fairport Convention.

Testament to Genesis ambitious live special

PICTURE MUSIC International is working on what it describes as "one of the most ambitious live shoots ever undertaken" for a 90-minute Genesis special.

Director of photography is Daniel Pearl, noted for his promos for such bands as the Police. Much of the action centres on the group's recent shows at Birmingham NEC.

"Capturing the enormous scale of the live performance with its spectacular light show called for seven cameras shooting three entire concerts," added the spokesman.

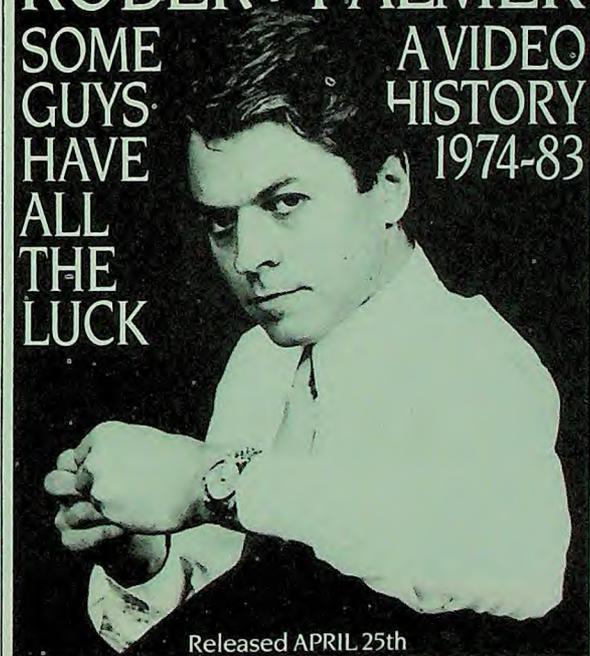
"Filmed on 16mm, unique footage was achieved by using the UK's only Louma crane (which gives camera movement while the operator is stationary), and the use of remote cameras, including one fixed to the guitar of band member Mike Rutherford."

The concert sound was recorded through the Rolling Stones Mobile.



MIKE RUTHERFORD in focus during filming of the PMI Genesis special.

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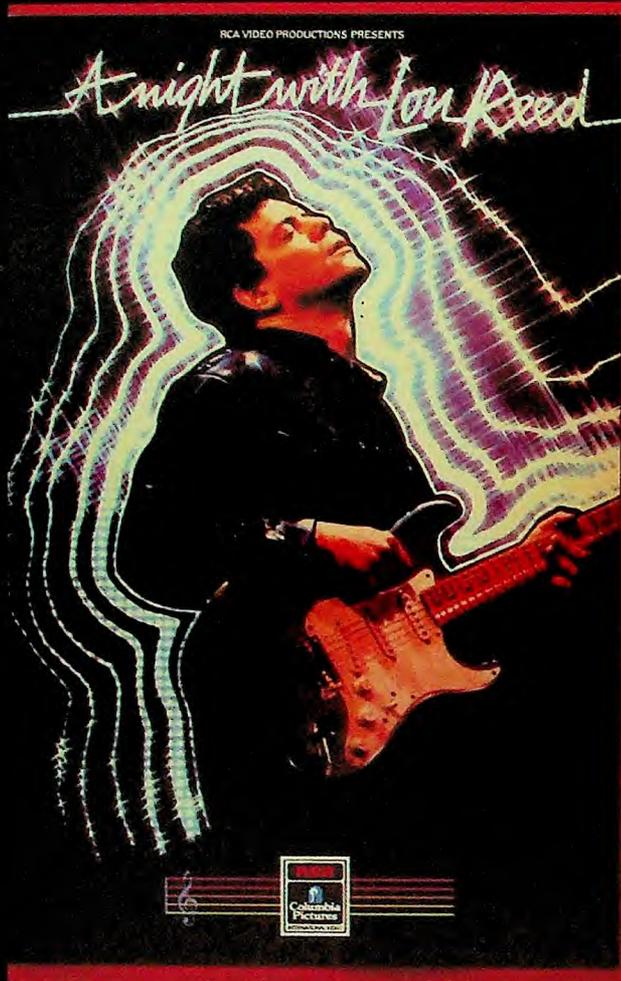
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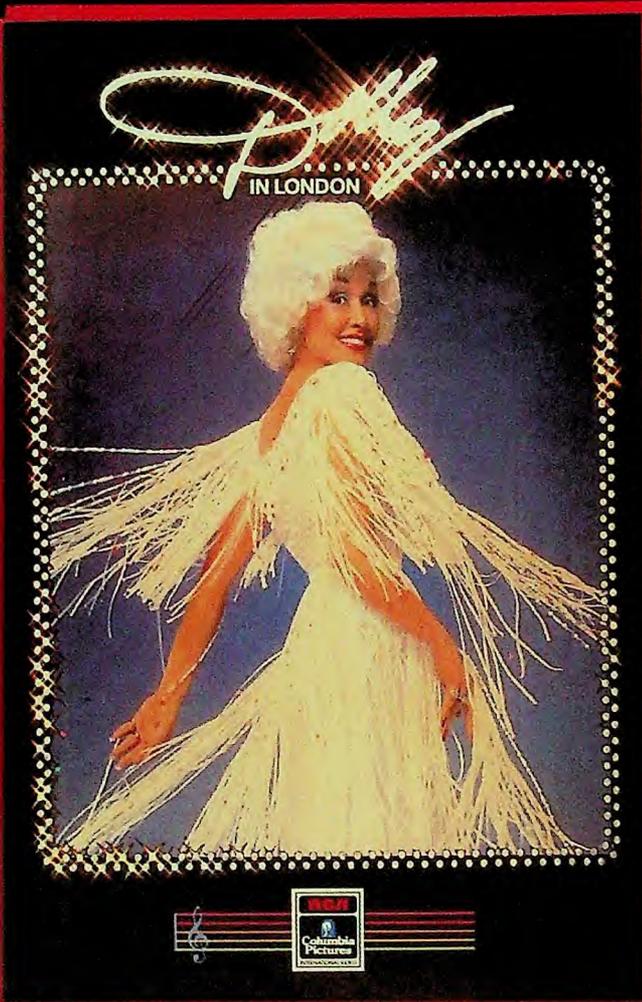
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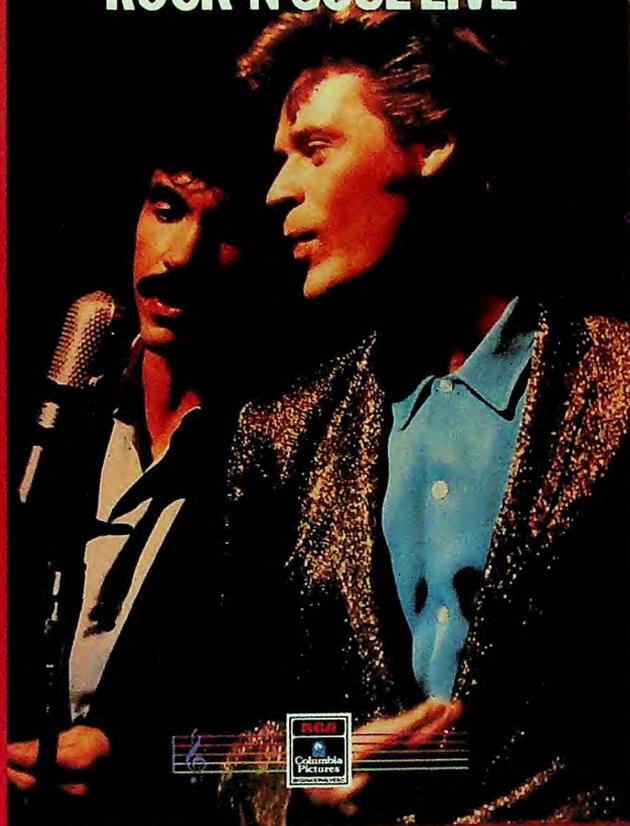
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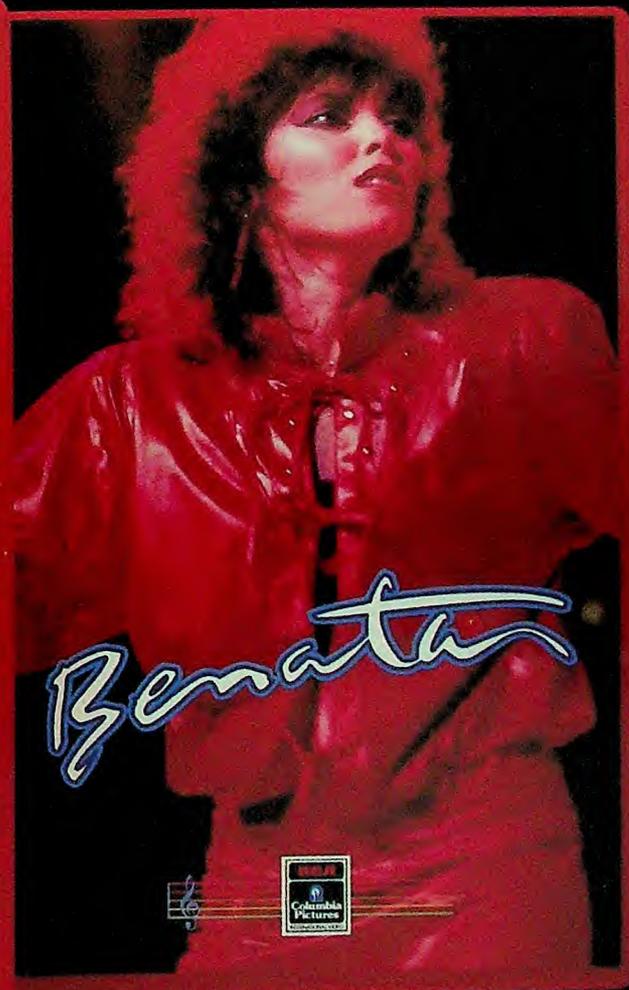


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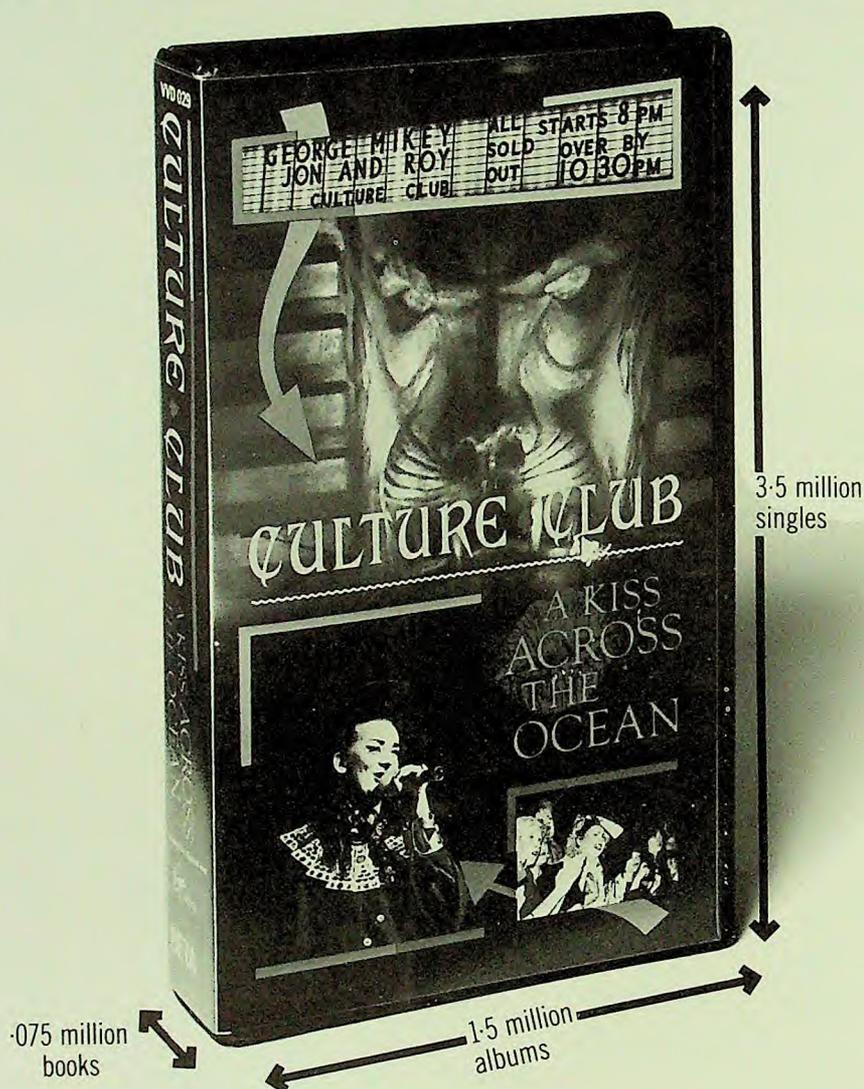
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Sounds from the city: the video view via Picture Music Int'l

By JIM EVANS

PICTURE MUSIC International is the first UK company to be commissioned to supply the US MTV cable channel with a regular entertainment programme from London.

The 24-hour pop music channel, seen in 18m homes across the US has now become established as the most important promotional vehicle for music acts there.

Under a co-production deal, PMI — the audio-visual production and marketing division of EMI Music — is providing MTV with a monthly hour-long programme, London Calling, throughout 1984.

At the time of the signing of the deal, PMI's Geoff Kempin commented: "This series further cements our excellent relationship with MTV and demonstrates our commitment to the production of original and entertaining music programmes." It was also promised that the show would give US viewers "an insight into the music and entertainment scene in London, combining music promos with original footage".

London Calling is certainly lively, entertaining in parts, carefree in its approach and full of music. In the April 1 show Steve Blacknell, man about the music business and BBC presenter, is the anchorman. Following a graphic of Big Ben taking off spaceship style through the London clouds, it's time for the first promo — Emotional Warfare by Silent Running — an interesting band, but an average number.



LONDON CALLERS: Danse Society (top) hoping to make an impression 5,000 miles away from home, and solo Pink Floyd person David Gilmour.

Next, it's hotfoot down to dockland. "This is the Prince Albert Docks," warbles Blacknell, "named after Queen Victoria's old man." The purpose of this waterside visit is to witness the making of David Gilmour's latest promo video and to talk to the usually reticent Pink Floyd person.

Gilmour doesn't have a lot to say about the demise of Floyd, simply pointing out that there are no plans for the group to do anything in the foreseeable future. Some gentle patter about his latest solo

album/tour leads into the finished video of Blue Light . . . something of a contrast to Silent Running, but already the show is revealing the wide choice of music currently being made in this country.

Some Monty Python style graphics are followed by a Nik Kershaw promo, before Blacknell proclaims: "This country's always had a great tradition of comedy . . . Alternative comedy is much more street-credible."

Quite what the Americans will have made of Alexei Sayle's guide

round the London that the tourists don't see, centring on the futility of tower-block existence and corrupt planners, I'm not sure.

But to help the viewers along, sub-titles are included for his rendition of Sayle's 'Ullo John, Gotta New Motor. "He's an Avon rep" is subtitled "Now he's pushing perfume", "Is there life in Peckham" becomes "Is there life in Jersey", dustbin translates as garbage can, underpants is underwear while "Mine's a light and bitter" becomes "Gimme a quart of Bud".

Language lessons over, it's on to the Titanic Club for their Day Glo evening. "Fluorescent is not like any ordinary colour," says Georgina somebody. "It's very graphic, very flat. The whole thing's just like an acid trip." Hmm.

The next promo is This Mortal Coil's Song To The Siren, an interesting act that have the potential to be very big in the States. An interview with Imagination and promo of Shoo Be Doo follow, with Lee John of Imagination adding "You've got to be as good as your video".

The next section features clips of clips including Thompson Twins' Doctor Doctor, Chris Rea, Danse Society's 2,000 Light Years From Home and Bananarama — further examples of the current wealth of UK musical talent.

Mel Brooks' Hitler Rap is followed by an interview with Bob Geldof about his new film, Number One. Geldof, in fact, sells himself short when he states categorically: "There are no good pop star actors with the exception of Frank Sinatra." An excellent number then proves that The Boomtown Rats are still alive and well and kicking.

The Icicle Works, a Madness feature and UB40's Cherry Oh Baby wrap matters up.

A lot is squeezed into the hour, and the end result is an enjoyable music magazine programme that places little demand on the intellect of either the viewer or the subjects interviewed. It should prove a winner Stateside, if only on the strength of the music and the quality of the videos.

In view of the popularity in this country of Top Of The Pops and the Tube, revised editions of programmes such as London Calling would have a ready audience here. The TV channels should be seriously considering such projects.

Buoyant state of the arts

By NICOLAS SOAMES

FROM EARLY on in the development of home video, it was clear that there would not be a major market for conventional classical concert, and though there have been releases of Yehudi Menuhin playing popular violin concertos and similar titles, they do not sell well — even at greatly reduced prices.

However, this does not apply to opera or ballet. Here, the prospect of a buoyant and long-lasting rental and sales market have drawn optimistic forecasts from both the producers of the video product and from retailers.

Harold Moores, a classical record shop in London's West End with a flourishing mail-order business, recently took out a whole page in *The Gramophone* to promote its growing video stocks.

Visual recordings

"We and our customers are enthusiasts for the performing arts," says partner Philip Thwaites. "Until video came along, the only recordings were sound recordings because there was never really an extension of cinematographic recordings for retail distribution.

"However, now that there are visual recordings of the performing arts in the form of video, it doesn't mean a change of rationale for us to move into that area."

Taken in broad record retailing terms, it means that it is quite possible to have a small but healthy classical video corner in what is normally a pop and MOR shop, in the

same way that numerous retailers run small but healthy classical record sections.

And there is no better time to move into opera and ballet than now.

Last month came the first four releases from an outstanding clutch of productions made in the small theatre at Glyndebourne — which admirably suits transference to a small screen in a way that the large productions from the big opera houses sometimes do not.

Classic of its time

These Glyndebourne operas, released on Longmans, show how enjoyable opera video can be, even with relatively unsophisticated shooting techniques and no sub-titles to help the English viewer on his way — the operas are all in German or Italian.

Three of them are Mozart operas — the Marriage Of Figaro, with a youthful Kiri Te Kanawa making her Glyndebourne debut, the Abduction From The Seraglio and The Magic Flute, with the unforgettable design by David Hockney which was a classic of its time.

The fourth Glyndebourne opera is of Verdi's Macbeth, a chilling production with a great performance of Lady Macbeth by Josephine Barstow.

The fifth Longman opera video this month is a very different Italian production — all opulence and grand gesture — of one of the most accessible operas of all, Verdi's Rigoletto, which is itself a good initial entry into a classical corner. If these don't rent or sell, then perhaps your area has little classical potential.

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This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
1	3	2	NOW THAT'S WHAT I CALL MUSIC II ★ Various (Various)	Virgin/EMI NOW 2 (E) C: TOW 2
2	1	25	CAN'T SLOW DOWN ★ Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041
3	6	8	INTO THE GAP ★ Thompson Twins (Alex Sadkin/Tom Bailey)	Arista 205 971 (F) C: 405 971
4	4	70	THRILLER ★ Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40/85930
5	2	5	HUMAN'S LIB ★ Howard Jones (Rupert Hine)	WEA WX1 (W) C: WX1C
6	7	4	ALCHEMY - DIRE STRAITS LIVE ● Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERYC 11
7	5	32	AN INNOCENT MAN ★ Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40/25554
8	NEW	8	LAMENT ★ Ultravox (Ultravox)	Chrysalis CDL 1459 (F) C: ZCDL 1459
9	8	4	CAFE BLEU ★ The Style Council (Peter Wilson/Paul Weller)	Polydor TSCDL 1 (F) C: TSCMC 1
10	9	26	COLOUR BY NUMBERS ★ Culture Club (Steve Levine)	Virgin V 2285 (E) C: TCV 2285
11	12	7	THE SMITHS ★ The Smiths (John Porter)	Rough Trade ROUGH 61 (I/RT) C: ROUGHG 61
12	15	6	THE WORKS ● Queen (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1
13	RE	13	GREATEST HITS ● Marvin Gaye (Various)	Telstar STAR 2234 (R) C: STAC 2234
14	11	6	HUMAN RACING ● Nik Kershaw (Peter Collins)	MCA MCF 3197 (C) C: MCFC 3197
15	22	2	BODY AND SOUL ● Joe Jackson (Joe Jackson/David Kershbaum)	A&M AMLX 65000 (C) C: CXM 65000
16	14	9	SPARKLE IN THE RAIN ● Simple Minds (Steve Lillywhite)	Virgin V 2300 (E) C: TCV 2300
17	13	21	TOUCH ★ Eurythmics (David A. Stewart)	RCA PL 70109 (R) C: PK 70109
18	10	11	THE VERY BEST OF MOTOWN LOVE SONGS ● Various (Various)	Telstar STAR 2239 (R) C: STAC 2239
19	16	22	OFF THE WALL ★ Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40/83468
20	19	20	U2 LIVE "UNDER A BLOOD RED SKY" ★ U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
21	17	20	LABOUR OF LOVE ★ UB40 (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5
22	23	28	NO PAROLE ● Paul Young (Laurie Latham)	CBS 25621 (C) C: 40/25621
23	42	6	IN YOUR EYES ● George Benson (Arif Mardin)	Warner Brothers 923744-1 (W) C: 923744-4
24	36	19	NOW, THAT'S WHAT I CALL MUSIC ★ Various (Various)	EMI/Virgin NOW 1 (E) C: TC-NOW 1
25	18	4	FUGAZI ● Marillion (Nick Tauber)	EMI MRL 1 (E) C: TC-MRL 1
26	24	37	THE CROSSING ★ Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 27 (F) C: MERHC 27
27	43	21	THE BOP WON'T STOP ● Shakin' Stevens (Chris Neil/Shakin' Stevens/R. Hewson)	Epic EPC 86301 (C) C: 40/86301
28	38	9	THE FLAT EARTH ● Thomas Dolby (Thomas Dolby)	Parlophone Odeon PCS 2400341 (E) C: TC-PCS 2400344
29	25	2	STREET SOUNDS ELECTRO 3 ● Various (Various)	Street Sounds ELCST 3 (A) C: ZCEL3 3
30	NEW	30	HOW I LOVE YOU SO ● Howard Keel (James Fitzgerald)	Warwick WW 5137 (C) C: WW 45137
31	31	11	1984 ● Van Halen (Ted Templeman)	Warner Brothers 923985-1 (W) C: 923985-4
32	37	8	LIONEL RICHIE ● Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R) C: CSTMA 8037
33	NEW	33	VICTIMS OF CIRCUMSTANCE ● Barclay James Harvest (Pip Williams)	Polydor POLD 5135 (F) C: POLDC 5135
34	44	3	IT'S YOUR NIGHT ● James Ingram (Quincy Jones)	Qwest 923970-1 (W) C: 923970-4
35	30	3	THE ICICLE WORKS ● The Icicle Works (Hugh Jones/David Lord)	Beggars Banquet BEGA 50 (W) C: BEGC 50
36	33	14	IN THE HEART ● Kool & The Gang (Kool & The Gang)	De-Lite/Phonogram DSR 4 (F) C: DCR 4
37	27	7	KEEP MOVING ● Madness (Clive Langer/Alan Winstanley)	Stiff SEEZ 53 (C) C: ZSEEZ 53
38	29	4	THE DRUM IS EVERYTHING ● Carmel (Mike Thorne)	London SH 8555 (F) C: KSAC 8555
39	70	3	VENICE IN PERIL ● Rondo Veneziano (Gian Piero Reverberi)	Ferroway RON 1 (A) C: ZCRON 1
40	47	27	GENESIS ● Genesis (Genesis with Hugh Padgham)	Charisma/Virgin GENLP 1 (E) C: GENLMC 1
41	26	4	THE ROSE OF TRALEE & IRISH FAVOURITES ● James Last and his Orchestra (James Last)	C: POLDC 5131 Polydor POLD 5131 (F)
42	21	22	ORIGINAL SOUNDTRACK - YENTL ● Barbra Streisand (Barbra Streisand/Alan & Marilyn Bergman)	CBS 86302 (C) C: 40/86302
43	39	5	SWOON ● Prefab Sprout (Prefab Sprout/David Brewis)	Kitchenware/CBS KWLP1 (C) C: KWC1
44	20	24	STAGES ● Elaine Paige (Tony Visconti)	K-Tel/WEA NE 1262 (K) C: CE 2262
45	66	4	MADONNA ● Madonna (Reggie Lucas)	Sire 923867-1 (W) C: 923867-4
46	48	8	DECLARATION ● The Alarm (Alan Shacklock)	I.R.S. IRSA 7044 (C) C: IRSC 7044
47	28	2	SILVER ● Cliff Richard (Various)	EMI CLIF 1 (E) C: TC-CLIF 1
48	34	3	THIS LAST NIGHT IN SODOM ● Soft Cell (Soft Cell)	Some Bizzare/Phonogram BIZL 6 (F) C: BIZLC 6
49	65	41	18 GREATEST HITS ● Michael Jackson plus The Jackson 5 (Various)	Telstar STAR 2232 (R) C: STAC 2232
50	62	18	QUICK STEP & SIDE KICK ● Thompson Twins (Alex Sadkin)	Arista 204 924 (F) C: 404 924

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
51	35	45	TOO LOW FOR ZERO ★ Elton John (Chris Thomas)	Rocket/Phonogram HSPWD 24 (F) C: REWPD 24
52	RE	52	LET'S DANCE ● David Bowie (David Bowie/Nile Rodgers)	EMI America AML 3029 (E) C: TC-AML 3029
53	41	11	MILK AND HONEY ● John Lennon And Yoko Ono (-)	Polydor POLH 5 (F) C: POLHG 5
54	55	20	SEVEN AND THE RAGGED TIGER ★ Duran Duran (Alex Sadkin/Ian Little/Duran Duran)	EMI DD 1 (E) C: TC DD 1
55	52	4	LOVE AT FIRST STING ● Scorpions (Dieter Dierks)	Harvest SHSP 2400791 (E) C: TC-SHSP 2400074
56	91	26	SNAP! ● The Jam (Various)	Polydor SNAP 1 (F) C: SNACP 1
57	51	40	QUEEN GREATEST HITS ★ Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30
58	53	5	ABOUT FACE ● David Gilmour (David Gilmour/Bob Ezrin)	Harvest SHSP 2400791 (E) C: TC-SHSP 2400794
59	82	41	FANTASTIC ● Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40/25328
60	54	2	ALWAYS AND FOREVER - THE COLLECTION ● Various (Various)	C: TCIMP 4 Impression LP IMP 4 (IDS)
61	46	2	GHETTO BLASTER ● Crusaders (Joe Sample/Wilton Felder/Leon Ndugu Chanler)	MCA MCF 3176 (C) C: MCFC 3176
62	50	3	GREATEST HITS ● Roberta Flack (Various)	K-tel NE 1269 (K) C: CE 2269
63	49	7	AMMONIA AVENUE ● The Alan Parsons Project (Alan Parsons)	Arista 206 100 (F) C: 406 100
64	45	4	NENA ● Nena (Reinhold Heil/Manne Praeker)	Epic EPC 25925 (C) C: 40/25925
65	32	13	SOMETIMES WHEN WE TOUCH ● Various (Various)	Ronco RON LP9 (B) C: C RON9
66	83	43	SYNCHRONICITY ★ The Police (Hugh Padgham/The Police)	A&M AMLX 63735 (C) C: CXM 63735
67	40	3	THREE OF A PERFECT PAIR ● King Crimson (King Crimson)	E.G./Polydor EGPL 55 (F) C: EGMC 55
68	92	20	YOU BROKE MY HEART IN 17 PLACES ● Tracey Ullman (Various)	Stiff SEEZ 51 (C) C: ZSEEZ 51
69	76	6	LET THE MUSIC PLAY ● Shannon (Mark Liggett/Chris Barbosa)	Club/Phonogram JABL 1 (F) C: JABLC 1
70	56	6	STREET SOUNDS CRUCIAL ELECTRO ● Various (Various)	C: ZC-ELC 999 Street Sounds Electro ELCTST 999 (A)
71	59	4	BABY LOVE ● Various (Various)	Ronco RON LP11 (B) C: C RON11
72	81	3	THE ESSENTIAL JEAN-MICHEL JARRE ● Jean-Michel Jarre (Jean-Michel Jarre)	Polystar PROLP 3 (F) C: PROMC 3
73	NEW	73	I LOVE SAX ● David Roach (John G. Purry)	Nouveau Music NML 1006 (A) C: ZC-NML 1006
74	63	23	PILES OF PEACE ● Pip McCartney (George Martin)	Parlophone PCTC 1 (E) C: TCPCTC 1
75	60	273	BAT OUT OF HELL ● Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40/82419
76	57	17	PORTRAIT ● Diana Ross (Various)	Telstar STAR 2238 (R) C: STAC 2238
77	100	21	TRUCK RECORD ● Joan Armatrading (Various)	A&M JA 2001 (C) C: JAC 2001
78	93	4	90125 ● Yes (Trevor Horn/Yes)	Atco 790125-1 (W) C: 790125-4
79	77	6	WORKOUT ● Jane Fonda (Various)	CBS 88581 (C) C: 40/88581
80	NEW	80	DEJA VU ● A.B.'s (A.B.'s/Toshio Oguri)	Street Sounds XKHAN 503 (A) C: XKHAN 503
81	85	2	WAR ● U2 (Steve Lillywhite)	Island ILPS 9733 (E) C: ICT 9733
82	80	13	LIFE'S A RIOT WITH SPY VS SPY ● Billy Bragg (Oliver Hitch)	Gol Discs/Utility UTIL 1 (IDS) C: UTILK 1
83	69	25	ROCK 'N' SOUL PART 1 ● Daryl Hall & John Oates (Various)	RCA PL 94858 (R) C: PL 94858
84	95	14	MAKIN' MOVIES ● Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359034 (F) C: 7150034
85	74	58	TRUE ● Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403
86	71	2	I CAN HELP ● Elvis Presley (-)	RCA PL89287 (R) C: PK89287
87	RE	87	NEW GOLD DREAM (81, 82, 83, 84) ● Simple Minds (Peter Walsh)	Virgin V 2230 (E) C: TCV 2230
88	72	15	LOVE OVER GOLD ● Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359109 (F) C: 7150 109
89	68	3	REFLECTIONS ● Various (Various)	CBS 10034 (C) C: 40/10034
90	61	5	LOVE SONGS ● Barbra Streisand (Various)	CBS 10031 (C) C: 40/10031
91	NEW	91	DON'T LOOK ANY FURTHER ● Dennis Edwards (Dennis Lambert)	Gordy ZL 72148 (R) C: ZK 72148
92	RE	92	THE GEORGE BENSON COLLECTION ● George Benson (Various)	Warner Brothers K66107 (W) C: K466107
93	RE	93	FACE VALUE ● Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCV 2185
94	87	5	THE FISH PEOPLE TAPES ● Alexei Sayle (David Stafford)	Island IMA 9 (E) C: IMC 9
95	RE	95	ORIGINAL SOUNDTRACK FROM "FLASHDANCE" ● Various (Various)	C: CANHC 5 Casablanca/Phonogram CANH 5 (F)
96	94	13	LEARNING TO CRAWL ● The Pretenders (Chris Thomas)	Real WX2 (W) C: WX2C
97	79	6	STREET SOUNDS EDITION 8 ● Various (Various)	Street Sounds STSND 008 (A) C: ZC-ST8 008
98	75	2	DREAMS AND THEMES ● Various (Various)	Ronco RONLP 10 (B) C: C RON 10
99	RE	99	JAPANESE WHISPERS ● The Cure (Various)	Fiction FIXM 8 (F) C: FIXMC 8
100	99	2	ROXY MUSIC - ATLANTIC YEARS ● Roxy Music (Rheatt Davis/Chris Thomas)	EG/Polydor EGPL 54 (F) C: EGMG 54

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TOP 100 LPs on Prestel: Mercury file page number 332101

DISTRIBUTORS' CODE - SEE ALBUM RELEASES PAGE

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

MOROCCO'S HOT

1st U.K. Album Releases

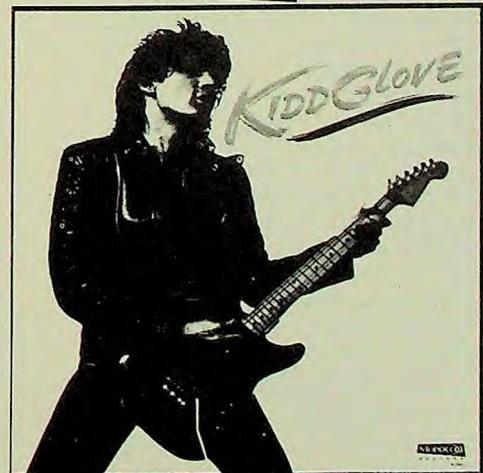
On The New Record Label



Single 'The Winner Gets The Heart'
TMG 1333

Tiggi Clay

ZL 72150
ZK 72150



KIDD GLOVE

ZL 72149
ZK 72149

Single 'Good Clean Fun' TMG 1337

MOROCCO

RECORDS & CASSETTES

— On The Right Road

ORDER FROM: RCA LIMITED, LYNG LANE, WEST BROMWICH, WEST MIDLANDS B70 7ST. TELEPHONE: 021-525 3000

TOP 100 SINGLES

1*	1	FOOTLOOSE, Kenny Loggins	Columbia/CBS
2	3	AGAINST ALL ODDS, Phil Collins	Atlantic
3	2	SOMEBODY'S WATCHING ME, Rockwell	Motown
4*	10	HELLO, Lionel Richie	Motown
5*	6	AUTOMATIC, Pointer Sisters	Planet
6*	7	MISS ME BLIND, Culture Club	Virgin/Epic
7	4	HERE COMES THE RAIN AGAIN, Eurythmics	RCA
8*	11	HOLD ME NOW, Thompson Twins	Arista
9	8	ADULT EDUCATION, Daryl Hall/John Oates	RCA
10	5	JUMP, Van Halen	Warner Bros
11	9	GIRLS JUST WANT... Cyndi Lauper	Portrait
12*	13	EAT IT, 'Weird Al' Yankovic	Rock 'n' Roll
13*	20	LOVE SOMEBODY, Rick Springfield	RCA
14*	15	THEY DON'T KNOW, Tracey Ullman	MCA
15*	19	YOU MIGHT THINK, The Cars	Elektra
16	12	I WANT A NEW DRUG, Hue Lewis	Chrysalis
17*	17	GIRLS, Dwight Twilley	EMI-America
18	16	RADIO GA GA, Queen	Capitol
19*	31	TO ALL THE GIRLS, Iglesias/Nelson	Columbia/CBS
20*	24	TONIGHT, Kool & The Gang	De-Lite
21*	25	DON'T ANSWER ME, Alan Parsons Project	Arista
22*	27	HEAD OVER HEELS, The Go Go's	I.R.S.
23	22	COME BACK AND STAY, Paul Young	Columbia/CBS
24	18	GOT A HOLD ON ME, Christine McVie	Warner Bros
25*	29	AUTHORITY SONG, John Cougar Mellencamp	Riva
26*	28	LEAVE IT, Yes	Atco
27	21	THE LANGUAGE, Dan Fogelberg	Full Moon/Epic
28	14	99 LUFTBALLONS, Nena	Epic
29*	40	THE LONGEST TIME, Billy Joel	Columbia/CBS
30*	32	A FINE FINE DAY, Tony Carey	MCA
31*	41	BREAKDANCE, Irene Cara	Geffen/Network
32*	38	SHOW ME, The Pretenders	Sire
33*	33	THE KID'S AMERICAN, Matthew Wilder	Private I
34*	35	HOLDING OUT FOR A HERO, Bonnie Tyler	Col/CBS
35*	39	NO MORE WORDS, Berlin	Geffen
36*	47	OH, SHERRIE, Steve Perry	Columbia/CBS
37*	37	ONE IN A MILLION, The Romantics	Nemperor
38*	56	LET'S HEAR IT, Deniece Williams	Columbia/CBS
39*	45	DANCING IN THE SHEETS, Shalamar	Columbia/CBS
40*	46	BORDERLINE, Madonna	Sire

BULLETS 41-100

41*	48	SISTER CHRISTIAN, Night Ranger	MCA
42*	42	RUNAWAY, Bon Jovi	Mercury
44	N	I'LL WAIT, Van Halen	Warner Bros
45*	51	CATCH ME I'M FALLING, Real Life	MCA/Curb
46*	52	IT'S MY LIFE, Talk Talk	EMI-America
48*	49	WE'RE GOING ALL THE WAY, Jeffrey Osborne	A&M
49*	50	ILLEGAL ALIEN, Genesis	Atlantic
50*	54	WHITE HORSE, Laid Back	Sire
51*	58	ROCK YOU LIKE A HURRICANE, Scorpions	Mercury
52*	57	LOVE ME IN A SPECIAL WAY, DeBarge	Gordy
53*	N	TIME AFTER TIME, Cyndi Lauper	Portrait
55*	59	GIVE ME TONIGHT, Shannon	Mirage/Emergency
56*	67	RUN, RUNAWAY, Slade	CBS Associated
57*	64	I'M STEPPIN' OUT, John Lennon	Polydor
58*	60	BABY COME BACK, Billy Rankin	A&M
59*	65	HUNTERS OF THE NIGHT, Mr Mister	RCA
61*	71	COMMUNICATION, Spandau Ballet	Chrysalis
63*	N	SELF CONTROL, Laura Branigan	Atlantic
65*	80	SHE'S STRANGE, Cameo	Atlanta Artists
69*	79	WOULDN'T IT BE GOOD, Nik Kershaw	MCA
70*	77	OLYMPIA, Sergio Mendes	A&M
72*	84	RELAX, Frankie Goes to Hollywood	Island
73*	85	SAIL AWAY, The Temptations	Gordy
78*	89	THERE'S NO EASY WAY, James Ingram	Qwest
79*	90	BLUE LIGHT, David Gilmour	Columbia/CBS
81*	92	MY EVER CHANGING MOODS, The Style Council	Geffen
83*	N	DEVIL IN A FAST CAR, Sheena Easton	EMI-America
87*	95	JIMMY LOVES MARYANN, Josie Cotton	Elektra
89*	N	DOWNTOWN, Dolly Parton	RCA
90*	N	TERMS OF ENDEARMENT, Michael Gore	Capitol
92*	N	DON'T WASTE YOUR TIME, Yarbrough Peoples	Total Experience/RCA

New Singles on Prestel: Mercury File Number: 332103

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

ABBA BOXED SET (which contains 26 singles, pressed in blue vinyl & in pic bags) (Limited edition of 2,000) RING RING/Rock 'n' Roll Band, WATERLOO/Watch Out, SO LONG/Have Been Waiting For You, I DO I DO I DO I DO I DO/Rock Me, S.O.S./Man In The Middle, MAMA (MIA)/Intermezzo No. 2, FERNANDO/Hey Hey Helen, DANCING QUEEN/That's Me, MONEY MONEY MONEY/Crazy World, KNOWING ME KNOWING YOU/Happy Hawaii, THE NAME OF THE GAME/Wonder (Departure), TAKE A CHANCE ON ME/I'm A Manonette, SUMMER NIGHT CITY/Pick A Bale Of Cotton, CHOUQUITTE/Oveglight, DOES YOUR MOTHER KNOW/Kisses Of Fire, ANGELEYES/Voulez vous, GIMME GIMME GIMME (A MAN AFTER MIDNIGHT)/The King Has Lost His Crown: I HAVE A DREAM/Take A Chance On Me, THE WINNER TAKES IT ALL/Elane, SUPER TROUPER/The Piper, LAY ALL YOUR LOVE ON ME/On And On And On, ONE OF US/Should I Laugh Or Cry, HEAD OVER HEELS/The Visitors, THE DAY BEFORE YOU CAME/Cassandra, UNDER ATTACK/You Owe Me One, THANK YOU FOR THE MUSIC/Our Last Summer. Epic ABBA 26 Dealer Price £18.50 (C)

Epic ABBA 26 Dealer Price £18.50 (C)
ACTION TRANSFERS THE LIGHT (OH BABY)/The Right To Remain Silent Rewind REW 17 (SP)
ARMALITE LIVING ON THE EDGE/Break Away Sonar SON 3 Pic Bag (P)
BELLE & THE DEVOTIONS LOVE GAMES/Rock Me CBS A4332 Pic Bag (C)
BIANCA WHERE THE BEAT MEETS THE STREET/She Wanted To She Would EMI 5459 (E)
BIG FLAME SINK/The Illness/Sometimes Plaque PLAQUE 001 Pic Bag (Red Rhino)
BLACK, Pauline with Sunday Best PIRATES ON THE AIR/WAVES/Version/Chrysalis TUNE 1 Pic Bag, Crystals TUNE X1 12" inc extra track Pirate Dance Pic Bag (P)
BOMBAY BREAKING THE RULES/Shba Food For Thought YUM 105 12" (P)
BONE, Richard LIVING IN PARTY TOWN/Men With Secrets/Mambopolis Survival SUR 12019 12" (P)
BOOM, Bobby MISTER INFORMER/Version London Gemi LG 003 (P)
BRIMSTONE TRY TRY TRY/Version London Gemi LG 004 (P)
CAPITAL POPS ORCHESTRA BOLERO/Drum Battle Sirocco SIR 102 (P)
CARLOS, Don & Gold FIND YOURSELF A FOOD/Ange Face Woman Kingdom 12KV 8029 12" only (LS)
CATCH, The 25 YEARS/Voces Carrere 313 Pic Bag, Carrere 313 Pic Bag (SP)
CHALONER, Susan MISSING MR. MARLEY/Dub/ Fearless FEA 1 (SP)
CLANNAD ROBIN (THE HOODED MAN)/Lady Marion RCA HOOD 1 Pic Bag (R)
COLD DANSE CHOICE/Influence/Then And Now Xcentric Noise FIRTH 1 Pic Bag (Red Rhino)
CULTURE CLUB IT'S A MIRACLE/Love Twist Virgin VSY 662 (Limited Edition Pic Disc) (E)
DAVIS, Mac CAROLINE IS STILL IN GEORGIA/Most Of All Casablanca CAN 1019 Pic Bag (P)
DAZZ BAND, THE SWOOP - I'M YOURS/Bad Girl Motown TMG 1338/TMGT 1338 12" (R)
DE BLANC, Ralph HUSH/Temptation Avatar AVAT 10 (C)

DE-ZIGN LET'S SHOW THE PEOPLE HOW TO DO IT/Inst En Ay 12 DZ 64 12" (P) (Formerly 12AM 264)
DONALDSON, Eric CHERRY OH BABY/Keep On Riding Dynamic DYN 14/DYN1214 12" inc extra track Follow Me (A)
DORMANNUN DEGENERATE/Walks In The Shadows Illuminated ILL 3512 (U)
DRU I CAN'T LIVE WITHOUT YOU (Club Dub)/Short Version Silver Screen MIX 1; MIX T 1 12" (A)
DURAN DURAN THE REFLEX/Make Me Smile (Come Up And See Me) (Live At Hammersmith Odeon) EMI DURAN 2 (Limited edition poster bag); 12DURAN 2 12" Pic Bag (E)
ELBOW BONES & THE RACKETEERS HAPPY BIRTHDAY, BABY!/Got You EMI America EA 168 Pic Bag, 12EA 168 12" Pic Bag inc extra track A Night In New York (E)
FAMILY BROWN I'M GONNA GETCHA/Dub Mix/ Buzz International VIBE 4T 12" (P)
FIRST PRIORITY LADY CRISTABELLE/Winder Minder MCA FP 1 Pic Bag, FP 1 12" Pic Bag (C)
FORD, Lita GOTTA LET GO/Run With The Money Vertigo/Phonogram VER 10; VERX 10 12" inc extra track Lady Killer; VERP 10 (Limited edition in poster bag) (P)
FREESTYLE EXPRESS FREESTYLE/Inst Sunnyview SUNY 104; SUNLY 104 12" (A)
FREUR RIDERS IN THE NIGHT/Innocence/This Is The Way I Like To Live My Life CBS A4333 Pic Bag (C)
GAMMER & HIS FAMILIARS WILL THE NEW BABY/All Alone Gammer GAMMER 5 (P)
GLASER, Jim WOMAN, WOMAN/If Love To See You Again Range RANGS 73 (A)
GLOVER, Roger THE MASK/You're So Remote 21 Records/Polydor POSP 678 Pic Bag (P)
GOLD, David DANCE TO THE MUSIC/Got To Dance Whirlash WLD 002A 12" only (Amanda Records - 01572 4189)

HALE, Barry COME ON BABY/California Scarecrow BH 104 (P)
HARRIS, Emmylou ON THE RADIO/Good News Warner Brothers W9364 (W)
HARRISON, Geoff EVE OF DESTRUCTION/How Do You Sleep Banana FRUIT 8 (P)
H-O WHO'LL STOP THE RAIN/Telling Lies RCA 406 (R)
HUDSON, Laurieca AUTOMATIC LOVER/Inst Carrere 325; Carrere T325 12" (SP)
INTERNATIONALS, THE IT'S NOT UNUSUAL/Headline News Awa SAW 008 (P)
JAQUI YOU MEAN EVERYTHING/Inst Code COD 10; 12; COD 10 12" (A)
JOEL, Billy FOR THE LONGEST TIME/Christie Lee/Carrere Jack Live/Inst/Ballad Of Billy The Kid (Live) CBS TA4280 12" only (C)
K-RAM MENAGE A TROIS/Inst CHS 2774 Pic Bag, CHS 12 2774 12" Pic Bag (P)
KERRI & MICK THEME FROM SONS AND DAUGHTERS/Inst Version A1 A1286 Pic Bag (SP)
KID MONTANA REVISITING YALTA (EP) Antler ANTLER 029 12" Pic Bag (U)
KING LOVE AND PRIDE/Don't Stop CBS A474 Pic Bag (C)
KING KURT MACK THE KNIFE/Wreck A Party Rock Stuff BUY 199 Pic Bag, SBUY 199 12" Pic Bag (C)
KING, Anne TAKE HIM BACK (TAXI)/Inst Allegiance ANES 4 (A)
LISA ROCKET TO YOUR HEART/Remix Carrere T328 12" only (SP)
LODGE, Ian WALKIN' TO THE BEAT/Have You Ever Been In Love President PT 523-PT 12; 5233 12" inc extra track Sheer Decay (P)
LOTUS EATERS SEE ME APART/My Happy Dream Sylvia/Arista SYLPD 123 12" (Pic Disc) (P)

MARSHALL, Keith THE BITTEREST TASTE/She's In Love Arrival PIK 14 (P)
MCVIE, Christine LOVE WILL SHOW US HOW/The Challenge Warner Brothers W9313 (W)
MESSINGER SERVICE GET STREETWISE/Inst Silver Screen MIX T 3 12" (A)
MEYERS, Augie I'M NOT SOMEONE YOU WANT/Money Sonet SON 2264 Pic Bag (A)
MINOTT, Sugar I WANNA GIVE MY LOVE/Version M&M Music MIM 002 12" only (LS)
MORROW, T.O. PARANOID/Remember Me This Way Tomorrow's Records POP 1 Pic Bag (W/R)
NATASHA HOMELANDS/Living In My Dream Towerbell 12TOW 50 12" Pic Bag (A)
NENA JUST A DREAM/Indiana Epic A3248 Pic Bag (C)
NOVO EXTREM/Inst Carrere 315 Pic Bag, Carrere T315 12" Pic Bag (SP)
NUANCE featuring Viki Love TAKE A CHANCE/Short Version/Inst Fourth & Broadway/Island 12BRW 4 12" (E)
ORIGINAL SOUNDTRACK THEME FROM TERMS OF ENDEARMENT/This Is My Moment (Garrett and Aurora's Love Theme) Capitol CL 330 Pic Bag (E)
PALAIS SCHAUMBURG BEAT OF TWO/Milt Raskin Pt 2 Mercury/Phonogram MER 158 Pic Bag, MERX 158 12" Pic Bag inc extra track Milt Raskin Pt 1 (P)

PARKER, Belinda HOLD TIGHT/Dub Whiplash WLD 003A 12" only (Amanda Records - 01572 4189)
PAUL, Lynn MAKE THE NIGHT/Everything That's Part Of You Crash CRA 307 (SP)
PERSONAL COLUMN STRICTLY CONFIDENTIAL/Here's Looking At You Stuff BUY 202 Pic Bag (C)
PURSRY, James T. IF ONLY BEFORE/Above And Beyond An Eskimo Green Production CODE 2 (SO)
QUEEN IDA and her Zydeco Band CELIMENE/Deux Deux Sonet SON 2261 Pic Bag (A) (Rescheduled)
RABETT, Catherine & Gordon NEVILLE REAL LIFE/Kate's Theme Savoir Faire FAIS 008 Pic Bag (A)
RAMMING SPEED WHEN YOU WALK IN THE ROOM/Master Mix/Inst Proto ENAT 115 12" (A)
READ, Mike TELL ME I'M WRONG/Have Your Own Way MCA 884 Pic Bag, MCAT 884 12" Pic Bag (C)
REAL TO REEL LOVE ME LIKE THIS/Shba Arista 121 565 (P)
REID, Sandra FEELS SO GOOD/Don't Go Sir George SG 014T 12" only (US)
ROCK STEADY CREW UP ROCK/Inst Charisma/Virgin RC2 Pic Bag, Charisma/Virgin RC212 12" inc extra track Up Rock (Ext Version) Pic Bag (E)
SCRITTI POLITTI WOOD BEEZ (Pray Like Aretha Franklin/Inst) Virgin VSY 657 (Limited Edition Pic Disc) (E)
SHADOW TALK PEOPLE WATCHING PEOPLE/Heaven Up Here Magnet 257 Pic Bag, Magnet T257 12" inc extra track Touch Of Luck Pic Bag (R)

SHERIFF, Dave DON'T TELL ME LIES/IA Woman's Touch Dapa CEN 383 Pic Bag (A)
SITUATION, THE FUNNI Don't Know What Day It Is President PT 525/PT 12; 525 12" inc extra track Here She Comes (P)
SPENCER, Juan I'M ON MY WAY/Recreation Soul Spot SS 3009A (SP)
STAFFORD, Jim LITTLE BITS AND PIECES/Banjo Billy CBS A4235 Pic Bag (C)
TAIPAN BREAKOUT (4 track) Bullcon CONT 3 12" (P)
TENDER TRAP, THE THERE'S GOLD IN THEM THERE HILLS/CRAZY NEIGHBOURS (Double A) Risc RISK 1 (P)
6IX, THE WORKING MAN/The Sun Says President PT 526 (P)
THREE DOG NIGHT IT'S A JUNGLE OUT THERE/Livin' It Up Lamborghini LMG 9 (A)
TRANS X LIVING ON VIDEO/Digital World Polydor POSP 650; POSPX 650 12" (P)
UB40 CHERRY OH BABY/Thriller DEP International/Virgin DEPY 10 (Limited Edition Pic Disc) (E)
UB40 MY WAY OF THINKING/Think It's Going To Rain Graduate 12 GRAD 8 Pic Bag (U)
UB40 THE EARTH DIES SCREAMING/Dream A Lie Graduate 12 GRAD 10 Pic Bag (U)
UB40 TYLER/Adella/Little By Little Graduate 12 GRAD 15 Pic Bag (U)
VELVETTE NOTHING'S WORSE THAN BEING ALONE (MEGAMIX)/Short Version/Inst Electricity ELECT 4 12" (A)
WAILER, Bunny BODERATION/Badder/Inst Solomonic SM12 018 12" (P)
WANG CHUNG DON'T LET GO/Ornamental Elephant Geffen A4272 Pic Bag (C)
W.A.S.P. ANIMAL... LIKE A BEAST/Show No Mercy Capital 12CL 331 12" Pic Bag (E)
WHITESNAKE STANDING IN THE SHADOWS/All Or Nothing (American Mix) Liberty BP 423 Pic Bag (E)
WHIZZ FOR ATOMS THAT SINKING FEELING/Stood Up Again Graduate 12 GRAD 16 12" Pic Bag (U)
WHO ME EVERY BA T ROCK/Dub Mix Silver Screen MIX T 2 12" (A)
YELLOWMAN STRONG ME STRONG/Dub Me Strong CBS A4241; CBS TA4241 12" inc extra track Bloodsiam Pic Bag (C) (Rescheduled)
ZOOM WAITING/Inst Rex REX 2; REX 2T 12" (P)

* Previously listed in alternative format



Animal I Like A Beast	W
Automatic Lover	H
Beat Of Two	P
Bitterest Taste, The	M
Boderation	W
Bolero	C
Breaking The Rules	B
Caroline Is Still	I
In Georgia	D
Ceimeam	O
Cherry Oh Baby	O
Cherry Oh Baby	U
Choice	C
Come On Baby	H
Dance To The Music	G
Don't Let Go	W
Don't Tell Me Lies	U
Earth Dies Screaming, The	S
Eye Of Destruction	H
Every Ba T Rock	N
Extrem	W
Feels So Good	R
Find Yourself A Fool	C
For The Longest Time	F
Freestyle	F
Fun	S
Get Streetwise	M
Gotta Let Go	F
Happy Birthday, Baby	E
Hold Tight	P
Homelands	N
Hush	D
I Can't Live Without You	D
I Wanna Give My Love	M
If Only Before	P
I'm Gonna Getcha	F
I'm Not Someone You Want	M
I'm On My Way	S
It's A Jungle Out There	T
It's A Miracle	C
It's Not Unusual	N
Just A Dream	J
Lady Cristabelle	I
Let's Show The People	D
How To Do It	F
Light (Oh Baby)	A
The Little Bits And Pieces	S
Living In Party Town	B
Living On The Edge	A
Living On Video	T
Love And Pride	K
Love Will Show Us How	M
Mack The Knife	M
Make The Night	P
Mask, The	G
Menage A Troc	K
Missing Mr. Marley	C
Miss Informer	B
My Way Of Thinking	U
Nothing's Worse Than	U
Being Alone	V
On The Radio	H
Paranoid	M
People Watching People	S
Prates On The Arrows	B
Real Life	R
Relax, The	R
Revisiting Yalta (EP)	K
Robbers In The Night	F
Robn (The Hooded Man)	C
Rocket To Your Heart	L
Set Me Apart	L
Sink	L
Standing In The Shadow	W
Strictly Confidential	P
Strong Me Strong	Y
Swap - I'm Yours	D
Take A Chance	N
Take Him Back (10)	L
Tell Me I'm Wrong	R
That Sinking Feeling	W
Theme From Sons	U
And Daughters	K
Theme From Terms	O
Of Endearment	D
There's Gold In	T
Them There Hills	T
Try Try Try	U
Tyler	B
Up Rock	U
Waiting	Z
Walkin' To The Beat	L
When You Walk In The Room	R
Where The Beat	L
Meets The Street	B
Who'll Stop It	H
Will The New Baby	G
Woman, Woman	G
Wood Box (Pray	S
Like Aretha Franklin	S
Working Man	C
25 Years	J
You Mean Everything	C

Mon 16-Fri 20 April, 1984
Single Releases: 87

Year to Date: (16 weeks to 20 April, 1984)
Single Releases: 1418

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains
Chart Courtesy Billboard for w/e April 14, 1984.

New Albums on Prestel: Mercury 332103

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

ANY TROUBLE WRONG SIDE OF THE RACE EMI America AMLS 240120-3/TC2 AMLS 240120-9 (2LP) (E)
 ATLANTA PICTURES MCA MCF 3216/MCFC 3216 (E) (2LP) (E)
 BAKER, Lavern REAL GONE GAL Charly CRB 1072 (E) (3 LP) (E)
 BEATS, Ray IF ONLY A MOVIE Greensleeves UNIT 101 (E) (3 LP) (E)
 BENTON, Brook 20 GOLDEN PIECES OF BROOK BENTON Bulldog BDL 2039 (E) (1.82) (P)
 BEST OF BRITISH JAZZ, The THE VERY BEST OF BRITISH JAZZ Polyphonic PRJ 501/CPRJ 501 (E) (2.89) (H)
 BON JOVI BON JOVI VeriGo VERL 14/VERL 14 (E) (3 LP) (E)
 BURKE, Solomon CRY TO ME Charly CRB 1075 (E) (3 LP) (E)
 CAMPBELL, Glen COUNTRY FAVOURITES Capitol EG 260052-1/TC-EG 260052-4 (E)
 CAREY, Tony SOME TOUGH CITY MCA MCF 3212/MCFC 3212 (E) (3 LP) (E)
 CHAPMAN, Michael/Rick Kemp ORIGINAL OWNERS Mausoleum KOMA 780003 (E) (3.05) (P)
 CORY BAND, The THE CORY BAND Polyphonic PRL 021/CPRL 021 (E) (2.61) (H)
 DAVIS, Mac SOFT TALK Casablanca/Phonogram CANL 9/CANLC 9 (E) (3 LP) (E)
 DEAD OR ALIVE SOPHISTICATED BOOM BOOM Epic 25835/40/25835 (E)
 DUMPY'S RUSTY NUTS SOMEWHERE IN ENGLAND LIVE AT THE MARQUEE! Landslide LDLP 101 (E) (3.50) (HDS)
 EARTHSHAKER FUGITIVE Music For Nations MFN 21 (E) (3.05) (P)
 ELY, Joe HI-RES MCA MCF 3214/MCFC 3214 (E) (3 LP) (E)
 ETERNAL TRIANGLE, The TOUCH AND LET GO Situation 2 SITU 9 (E) (2.79) (P)
 FAITHFULL, Marianne SUMMER NIGHTS Rock Echoes TAB 78/KTBA 78 (E) (2.20) (P)
 FURYO FURYO Anagram M GRAM 12 (E) (P)
 GLASER, Jim THE MAN IN THE MIRROR Range RANGE 7003 (E) (A)
 GOLDEN EARRING NORTH SOUTH EAST WEST Carrere CAL 204/CAC 204 (E) (3.45) (SP)
 GRAYSON, Kathryn 20 GOLDEN FAVOURITES BY KATHRYN GRAYSON Bulldog BDL 2043 (E) (1.82) (P)
 HERMAN, Woody THE BAND THAT PLAYS THE BLUES Affinity AFF 1008 (E) (3.34) (E)
 JONES, Frankie & Michael Palmer SHOWDOWN VOL 4 Empire JJ 161 (E) (3.39) (LS)
 JONES, George KING OF COUNTRY MUSIC Liberty SLS 260042-1/TC-SLS 260042-4 (E)
 KAJAGOODOO ISLANDS EMI EMC 240116-1/TC-EMC 240116-4 (E) (3.39) (E)
 KELLY, Wynton and George Coleman LIVE IN BALTIMORE Affinity AFFD 108 (E) (4.25) (E)
 LONDON SAXOPHONE QUARTET, The THE LONDON SAXOPHONE QUARTET IN DIGITAL Polyphonic PRCD 301/CPRD 301 (E) (3.19) (H)
 LOS LOBOS AND A TIME TO DANCE... Rough Trade ROUGH 71 (E) (RTH)
 MAD PROFESSOR & Jah Shaka JAH SHAKA MEETS MAD PROFESSOR AT ARIWA SOUNDS Ariwa SALP 001 (E) (2.95) (LS)
 MANDELL, Barbara CLEAN CUT MCA MCF 3218/MCFC 3218 (E) (3 LP) (E)
 McENTIRE, Reba JUST A LITTLE LOVE MCA MCF 3217/MCFC 3217 (E) (3 LP) (E)
 McPHATTER, Clyde ROCK AND CRY Charly CRB 1073 (E) (3 LP) (E)
 MEAT PUPPETS MEAT PUPPETS SST SST 019 (E) (3 LP) (E)
 MIGHTY CLOUDS OF JOY SING AND SHOUT Myrrh MYR 1156/MC 1156 (E) (3.25) (SP)
 MITCHELL, Guy 20 GOLDEN PIECES OF GUY MITCHELL Bulldog BDL 2041 (E) (1.82) (P)
 NELSON, PHYLLIS MOVE CLOSER Carrere CAL 203/CAC 203 (E) (3.45) (SP)
 NOCTURNAL EMISSIONS DROWNING IN A SEA OF BLISS Sterilite SR 41 (E) (3.05) (Red Rhino)
 NON PHYSICAL EVIDENCE Mute STUMM 10 (E) (3.25) (SP)
 NOVA, Paul TREES WITHOUT LEAVES Exhibit One EXLP 003 (E) (3.05) (P)
 OASIS OASIS WEA WX 3/WX 3C (E) (3.65) (W)
 ORIGINAL SOUNDTRACK STREET FLEET MCA MCF 3204/MCFC 3204 (E) (3 LP) (E)
 PET HATE THE BRIDE WORE RED Heavy Metal HMRPL 17/TC-HMR 17 (E)
 REAL LIFE HEARTLAND MCA MCF 3201/MCFC 3201 (E) (3 LP) (E)
 R.E.M. RECKONING A&M IRSA 7045 (E) (3 LP) (E)
 RESURRECTION BAND LIVE BOOTLEG Word BIRD 153/MC 153 (E) (3.25) (SP)
 SEDA, Neil COME SEE ABOUT ME MCA MCF 3211/MCFC 3211 (E) (3 LP) (E)
 SHRAPNEL SHRAPNEL Elektra 960281-1 (E) (3.65) (W)
 SKELLERN, Peter AIN'T LIFE SOMETHING Rock Echoes TAB 79/KTBC 79 (E) (2.20) (P)
 SPEAR OF DESTINY ONE EYED JACK Burning Rome/Epic 25836/40/25836 (E)
 SYAR DEATH BEFORE DISHONOUR Mausoleum SKULL 8308 (E) (3.05) (P)
 SYLVESTER CALL ME Ecstasy XTLP 3/XTCC 3 (E) (3 LP) (E)
 TATUM, Art PURE GENIUS Affinity AFFD 118 (E) (4.25) (E)
 VARIOUS BLUES MEETING IN CHICAGO Strawberry SRLP 010 (E) (3.05) (P)
 VARIOUS BURNING UP VOL 1 Burning Sounds BS 1058/BSC 1058 (E) (2.95) (SP)
 VARIOUS BURNING UP VOL 2 Burning Sounds BS 1059/BSC 1059 (E) (2.95) (SP)
 VARIOUS CROSS COUNTRY Warner Brothers 240387-1 (E) (3.65) (W)
 VARIOUS HITS OF THE FORTIES VOL 4 Recollections RFLD 39/KRFLD 39 (E) (3.30) (P)
 VARIOUS RAINY DAYS Rough Trade ROUGH 70 (E) (RTH)
 VARIOUS 20 REGGAE BLOCKBUSTERS Trojan TRLS 178/ZCTR 178 (E) (2.75) (A)
 VARIOUS 20 REGGAE CLASSICS Trojan TRLS 222/ZCTR 222 (E) (2.75) (A)
 VARIOUS STREET SOUNDS HI-ENERGY 2 Street Sounds HNRG 17/ZCNRG 17 (E) (3.49) (A)
 WATSON, Gene LITTLE BY LITTLE MCA MCF 3213/MCFC 3213 (E) (3 LP) (E)
 WHITMAN, Slim GREATEST HITS Liberty LBR 260053-1/TC-LBR 260053-4 (E) (2.44) (E)
 WILLS, Bob & His Texas Playboys BOB WILLS & HIS TEXAS PLAYBOYS Liberty SLS 260043-1/TC-SLS 260043-4 (E) (1.85) (E)
 WILLIAMS, Chuck KEEP A DRIVIN' Charly CRB 1074 (E) (3 LP) (E)
 WILLIAMS, Don BEST OF DON WILLIAMS VOL 3 MCA MCF 3208/MCFC 3208 (E) (3 LP) (E)

****COMPACT DISCS****

**ALPERT, Herb RISC A&M CDA 64790 (E) (2.90) (E)
 **BROOKS, Elkie PEARLS A&M CDA 20116 (E) (2.79) (E)
 **DE BURGH, Chris THE GETAWAY A&M CDA 68549 (E) (2.79) (E)
 **HEYWARD, Nick NORTH OF A MIRACLE Arista 1610102 (E) (2.75) (E)
 **KING CRIMSON THREE OF A PERFECT PAIR E.G./Polydor 817 882-2 (E) (2.75) (E)
 **MANILOW, Barry A TOUCH MORE MAGIC Arista 1610101 (E) (2.75) (E)
 **POLICE, The ZENYATTA MONDATA A&M CDA 64831 (E) (2.79) (E)
 **SKY CADIUM Arista 1610103 (E) (2.75) (E)
 **STYLE COUNCIL, The CAFE BLEU Polydor 817 535-2 (E) (2.75) (E)
 **STYX KILROY WAS HERE A&M CDA 63734 (E) (2.79) (E)
 **ULTRAVOX LAMENT Chrysalis CCD 1459 (E) (2.75) (E)
 **WARWICK, Dionne SO AMAZING Arista 1610099 (E) (2.75) (E)

CASSETTES

*BOYS OF THE LOUGH REGROUPED Ross KTSC 409 (Cassette) (E) (3.25) (ROSS)
 *BOYS OF THE LOUGH IN THE TRADITION Ross KTSC 422 (Cassette) (E) (3.25) (ROSS)
 *BOYS OF THE LOUGH OPEN ROAD Ross KTSC 433 (Cassette) (E) (3.25) (ROSS)
 *PHILLIPS, Antony INVISIBLE MAN Street Tunes STC 0013 (Cassette) (E) (3.05) (P)
 VARIOUS ALEXANDER THE GREAT Pickwick PLBH 98 (Tell-A Tale Ladybird book with cassette) (PK)
 VARIOUS CHRISTOPHER COLUMBUS Pickwick PLBH 104 (Tell-A Tale Ladybird book with cassette) (PK)
 VARIOUS HENRY VIII Pickwick PLBH 100 (Tell-A Tale Ladybird book with cassette) (PK)
 VARIOUS JOAN OF ARC Pickwick PLBH 99 (Tell-A Tale Ladybird book with cassette) (PK)
 VARIOUS JULIUS CAESAR Pickwick PLBH 102 (Tell-A Tale Ladybird book with cassette) (PK)
 VARIOUS KINGS & QUEENS OF ENGLAND BOOK 1 Pickwick PLBH 108 (Tell-A Tale Ladybird book with cassette) (PK)
 VARIOUS KINGS & QUEENS OF ENGLAND BOOK 2 Pickwick PLBH 109 (Tell-A Tale Ladybird book with cassette) (PK)
 VARIOUS NAPOLEON Pickwick PLBH 106 (Tell-A Tale Ladybird book with cassette) (PK)
 VARIOUS NELSON Pickwick PLBH 107 (Tell-A Tale Ladybird book with cassette) (PK)
 VARIOUS OLIVER CROMWELL Pickwick PLBH 103 (Tell-A Tale Ladybird book with cassette) (PK)
 VARIOUS SIR FRANCIS DRAKE Pickwick PLBH 105 (Tell-A Tale Ladybird book with cassette) (PK)
 VARIOUS THE FIRST QUEEN ELIZABETH Pickwick PLBH 101 (Tell-A Tale Ladybird book with cassette) (PK)

*Previously available on LP.

Mon 16 Fri 20 April, 1984
 Album Releases 67

Year to Date (16 weeks to 20 April, 1984)
 Album Releases 1590 incl. 468 imports

Distributor Codes

A - PRT 01-640 3344
 ACE - Ace 01-267 5192
 B - Ronco 01-274 7761
 BK - Backs 0603 26221
 BLM - Blackmarking - 01-609 7017/8
 BM - BIBI Magnetics 01-575 7117
 BU - Bullet 06894 76316
 C - CBS 01-960 2155
 CA - Cadillac 01-836 3646
 CAM - Cambra 01-609 0087
 CAS - Castle 01-623 5934
 CH - Charly 01-639 8603
 CID - Central Independent Distributors 021 742 0494
 CM - Celtic Music 0423 888979
 CON - Conifer 0895 447707
 CS - Cassion 01-485 8704
 DIS - Discovery 067 285 406
 E - EMI 01-561 8722
 ERT - Earthworks 01-969 5145
 F - PolyGram 01-590 6044
 FAL - Falling A 0255 74730
 FP - Faulty 01-727 0734
 FPS - 77-44512
 G - Lightning 01-969 8344
 GI - Gypsy 01-736 4521
 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
 Nine Mile - 0926 26376
 Red Rhino (Nth) - 0904 64145
 Revolver - 0272 299105
 IDS - Independent Distribution Services 01-476 3222
 IKF - 01-381 2287
 IMS - Import Music Service (via PolyGram) 01-590 6044
 IMP - Impex Musik 01-229 5454
 IN - Inferno 021-233 1256
 IRS - Independent Record Sales 01-850 3161 (Chris Wellard)
 J - Jungle 01-359 8161
 JS - Jetstar 01-961 5818
 JSU - Jazz Services Unlimited 0422 64773
 K - K-tel 01-992 8000
 KS - Kingdom - 01-836 4763
 LK - Look 0484 643211/2
 LO - Londisc 0206-271069
 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
 NM - Nine Mile - 0926 26376
 O - Outlet 0232 222826
 OR - Orbitone 01-965 8292
 P - Pinnacle 0689 73146
 PAC - Pacific 01-267 2917/8
 PK - Pickwick 01-200 7000
 PR - President 01-839 4672
 PROJ - Projection 0702 72281
 R - RCA 021-525 3000
 RC - Rollicaster 01-397 8957
 RL - Red Lightnin' 037-988 693
 ROSS - Ross 08886 2403
 RT - Rough Trade 01-221 1100
 RU - Ruff Lion - 01-221 1604
 SO - Stage One 0428 4001
 SOL - Solomon & Peres 0494-32711
 SP - Spartan 01-903 8223
 ST - Studio Import 01-580 3438/9
 SW - Swift 0424 220028
 T - Trojan 01-961 4565
 TB - Terry Blood 0782 620321
 TE - Tent 0708 751881
 V - Vista Sounds 01-953 1661
 W - WEA 01-998 5929
 WRD - World Record Distributors 01-636 3925
 X - Clyde Factors 041-221 9844
 Y - Relay 01-579 6125

TOP US ALBUMS

THIS WEEK	LAST WEEK	TITLE		ARTIST	LABEL
		1	2		
1	1	THRILLER	Michael Jackson	Epic	
2*	2	FOOTLOOSE	Soundtrack	Columbia/CBS	
3	3	1984	Van Halen	Warner Bros	
4*	5	CAN'T SLOW DOWN	Lionel Richie	Motown	
5*	6	SPORTS	Huey Lewis & The News	Chrysalis	
6	4	COLOUR BY NUMBERS	Cultura Club	Virgin/Epic	
7	7	TOUCH	Eurythmics	RCA	
8*	11	LOVE AT FIRST STING	Scorpions	Mercury	
9	8	LEARNING TO CRAWL	The Pretenders	Sire	
10	10	SHE'S SO UNUSUAL	Cyndi Lauper	Portrait	
11*	13	AN INNOCENT MAN	Billy Joel	Columbia/CBS	
12	9	SYNCHRONICITY	The Police	A&M	
13*	37	HEARTBEAT CITY	The Cars	Elektra	
14	14	SEVEN AND THE	Duran Duran	Capitol	
15*	22	INTO THE GAP	Thompson Twins	Arista	
16	12	UH HUH	John Cougar Mellencamp	Riva	
17*	18	AMMONIA AVENUE	Alan Parsons Project	Arista	
18*	31	AGAINST ALL ODDS	Soundtrack	Atlantic	
19	15	SOMEBODY'S WATCHING ME	Rockwell	Motown	
20*	26	IN 3-D 'Weird Al'	Yankovic	Rock 'n' Roll	
21	16	90125, Yes		Atco	
22	20	ELIMINATOR	ZZ Top	Warner Bros	
23	17	SHOUT AT THE DEVIL	Motley Crue	Elektra	
24*	25	THE WORKS	Queen	Capitol	
25*	27	BREAK OUT	The Pointer Sisters	Planet	
26	21	ROLL ON	Alabama	RCA	
27*	28	99 LUFTBALLONS	Nena	Epic	
28	23	TOUR DE FORCE	38 Special	A&M	
29	19	WINDOWS AND WALLS	Dan Fogelberg	Full Moon/Epic	
30	30	ROCK 'N' SOUL PART 1	Hall/Oates	RCA	
31	24	MILK AND HONEY	John Lennon/Yoko Ono	Polydor	
32	29	GENESIS	Genesis	Atlantic	
33	33	STAY WITH ME TONIGHT	Jeffrey Osborne	A&M	
34	32	DEFENDERS OF THE FAITH	Judas Priest	Col/CBS	
35*	42	THE FLAT EARTH	Thomas Dolby	Capitol	
36	35	CHRISTINE McVIE	Christine McVie	Warner Bros	
37*	40	SHE'S STRANGE	Cameo	Atlanta Artists	
38	36	REBEL YELL	Billy Idol	Chrysalis	
39*	43	LABOR OF LOVE	UB40	A&M	
40*	45	JUNGLE	Dwight Twilley	EMI-America	

BULLETS 41-100

43*	47	FUTURE SHOCK	Herbie Hancock	Columbia/CBS
44*	86	TALK SHOW	Go-Go's	I.R.S.
45*	50	BON JOVI	Bon Jovi	Mercury
46*	48	ABOUT FACE	David Gilmour	Columbia/CBS
49*	54	THE BIG CHILL	Soundtrack	Motown
50*	52	DECLARATION	The Alarm	I.R.S.
52*	N	BODY AND SOUL	Joe Jackson	A&M
53*	58	RHYME & REASON	Missing Persons	Capitol
54*	59	LOVE LIFE	Berlin	Geffen
56*	56	PENETRATOR	Ted Nugent	Atlantic
57*	62	YOU BROKE MY HEART	Tracey Ullman	MCA
61*	63	MR HEARTBREAK	Laurie Anderson	Warner Bros
62*	65	ANIMAL GRACE	April Wine	Capitol
65*	39	HARD TO HOLD	(Soundtrack) Rick Springfield, Peter Gabriel, Graham Parker	RCA
66*	73	THROUGH THE FIRE	Hagar, Schon, Aaronson, Shrieve	Geffen
68*	74	MIDNIGHT MADNESS	Night Ranger	Camel/MCA
69*	72	DON'T LOOK ANY FURTHER	Dennis Edwards	Gordy
73*	79	COMEDIAN	Eddy Murphy	Columbia/CBS
74*	80	HUMAN'S LIB	Howard Jones	Elektra
77*	90	G FORCE	Kenny G	Arista
80*	N	THREE OF A PERFECT PAIR	King Crimson	Warner Bros
81*	84	POINTS ON THE CURVE	Wang Chung	Geffen
85*	N	THE POET II	Bobby Womack	Beverly Glen
86*	93	SOME TOUGH CITY	Tony Carey	MCA
87*	N	KEEP SMILING	Laid Back	Sire
88*	95	PATTI AUSTIN	Patti Austin	Gwest
92*	N	WISHFUL THINKING	Earl Klugh	Capitol
93*	96	KC TEN	KC	Meca
94*	97	RICCOCHET DAYS	Modern English	WEA

Chart Courtesy S&W and W & W, April 14, 1984

JEFFREY OSBORNE

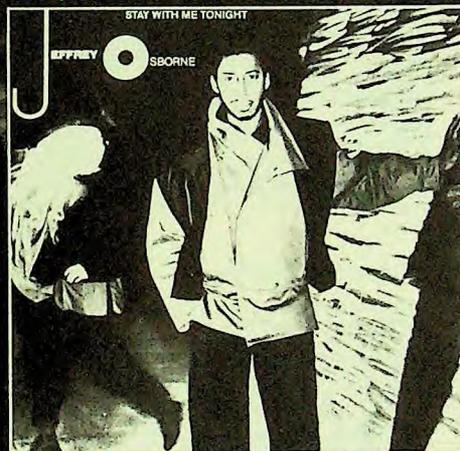
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* April 16th: London's Dominion Theatre – Sold Out!

* April 27th: Hammersmith Odeon – Selling Out Fast!

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- 3 PLANE LOVE*

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MUSIC WEEK

DISCO *and dance*

MUSIC WEEK

14th April 1984

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
 LAST WEEK
 WEEKS ON CHART

1	1 5	WHAT DO I DO? Phil Fearon & Galaxy	Ensign/Island (12) ENY 510 (E)
2	2 5	HELLO Lionel Richie	Motown TMG (T) 1330 (R)
3	5 16	AIN'T NOBODY Rufus And Chaka Khan	Warner Brothers RCK 1 (T) (W)
4	18 3	SHE'S STRANGE Cameo	Club/Phonogram JAB(X) 2 (F)
5	10 3	DON'T LOOK ANY FURTHER Dennis Edwards with Siedah Garrett	Gordy TMG(T) 1334 (R)
6	4 7	YOUR LOVE IS KING Sade	Epic (T)A4137 (C)
7	9 3	YOU'RE THE ONE FOR ME - DAYBREAK - A.M. Paul Hardcastle	Total Control TOCO 1 (T) (IDS)
8	6 4	IT'S RAINING MEN The Weather Girls	CBS (T)A2924 (C)
9	3 11	STREET DANCE Break Machine	Record Shack SOHO(T) 13 (IDS)
10	8 4	TAXI J. Blackfoot	Allegiance/Sound Town ALES(12) 2 (A)
11	16 2	P.Y.T. (PRETTY YOUNG THING) Michael Jackson	Epic (T)A4136 (C)
12	13 4	LUCKY STAR Madonna	Sire W 9522(T) (W)
13	NEW	MEGASTREET Crusaders	MCA MCA(T) 853 (C)
14	7 7	BREAKIN' DOWN (SUGAR SAMBA) Julia And Company	London/DYSC LON(X) 46 (F)
15	NEW	GIVE ME TONIGHT Shannon	Club/Phonogram JAB(X) 1 (F)
16	29 2	SOMEDAY Gap Band	Total Experience TE(X) 5 (F)
17	21 3	THE SOUND OF MUSIC Dayton	Capitol (12)CL 318 (Remix - 12CLX 318) (E)
18	11 7	TO BE OR NOT TO BE (THE HITLER RAP) Mel Brooks	Island (12)IS 158 (E)
19	31 20	WHITE LINES (DON'T DON'T DO IT) Grandmaster & Melle Mel	Sugar Hill SH(L) 130 (A)
20	NEW	DEJA VU A.B.'S	Streetwave (X)KHAN 503 (A)
21	34 2	DANCING IN THE SHEETS (from 'Footloose') Shalamar	CBS (T)A4171 (C)
22	12 9	JOANNA/TONIGHT Kool & The Gang	De-Lite/Phonogram DE(X) 16 (F)
23	NEW	SOMEBODY ELSE'S GUY Jocelyn Brown	4th E Broadway/Island (12) BRW 5 (E)
24	14 7	RENEGADES OF FUNK Afrika Bambaataa & Soulsonic Force	Tommy Boy/Polydor AFR(X) 1 (F)
25	22 7	(IT'S A) "DOGGIE BOOGIE BABY" Charles Earland	MCA MCA(T) 880 (C)

26	NEW	GET IN TOUCH WITH ME One Blood	Ensign/Island (12)ENY 513 (E)
27	44 10	YAH MO B THERE James Ingram (with Michael McDonald)	Qwest W9394 (T) (W)
28	20 3	BACK AT YA Kerr	Greyhound GRP(T) 107 (I)G(Y)
29	39 2	NO SELL OUT Malcolm X; music by Keith LeBlanc	Tommy Boy/Island (12)IS 165
30	17 10	SOMEBODY'S WATCHING ME Rockwell	Motown TMG(T) 1323 (R)
31	NEW	HEADLINE U.S.A. Shalamar	MCA MCA(T) 866 (C)
32	NEW	STAY WITH ME TONIGHT Jeffrey Osborne	A&M AM(X) 188 (C)
33	19 8	HEY DJ World's Famous Supreme Team	Charisma/Virgin TEAM 1(12) (E)
34	27 3	LATE AT NIGHT George Benson	Warner Brothers W 9325 (T) (W)
35	15 19	LET THE MUSIC PLAY Shannon	Club/Phonogram LET 1(12) (F)
36	47 2	MAGIC'S WAND (The Whodini Electro EP) Whodini	Jive JIVE (T) 61 (C)
37	30 4	HEAD OVER HEELS Spencer Jones	Polo POLO (12) 31 (A)
38	23 10	OUT OF SIGHT Lefturno (vocals by Julie Neudow)	MCA(T) 874 (C)
39	35 8	TELL ME WHAT YOU WANT Loose Ends	Virgin VS 658(12) (E)
40	26 4	ANOTHER MAN IS TWICE AS NICE Tout Sweet	Buzz International VIBE 2(T) (P)
41	28 6	OUT COME THE FREAKS Was (Not Was)	Zel/Geffen (T)A4178 (C)
42	33 7	(I'M JUST A) SUCKER FOR A PRETTY FACE West Phillips	Trans Q.S.O.U.N.D. - (BUBT 401) (P)
43	NEW	HI, HOW YA DOIN' Kenny G	Arista ARIST(12) 561 (F)
44	24 4	S.O.S. Matsubara	D&D Records DD 104 (Import)
45	25 6	SECRET LOVE Evan Rogers	RCA RCA(T) 392 (R)
46	32 3	AIN'T NO STOPPIN' (AIN'T NO WAY) McFadden & Whitehead	Sutra SUD 021 (Import)
47	40 5	DANCE TO THE BEAT T.C. Curtis	Hot Melt TC 002 (IDS)
48	45 7	DON'T YOU WANT MY LOVIN' Michael Baker	Passion PASH (12) 23 (A)
49	NEW	JUST BE GOOD TO ME The S.O.S. Band	Tabu/Epic (T)A 3626 (C)
50	NEW	LOVE ME LIKE THIS Real To Real	Arista ARIST(12) 565 (F)

THIS WEEK
 LAST WEEK
 WEEKS ON CHART

1	1 22	CAN'T SLOW DOWN Lionel Richie	Motown STMA 8041 (R)
2	NEW	STREET SOUNDS ELECTRO 3 Various	Street Sounds ELCST 3 (A)
3	2 3	THE POET 11 Bobby Womack	Beverly Glen Music BG 10003 (Import)
4	NEW	GHETTO BLASTER Crusaders	MCA MCF 3176 (C)
5	3 10	G FORCE Kenny G	Arista 206 168 (F)
6	6 48	THRILLER Michael Jackson	Epic EPC 85930 (C)
7	8 4	PATTI AUSTIN Patti Austin	Qwest 923974-1 (W)
8	10 4	SHE'S STRANGE Cameo	Atlanta Artists 814984-1 (Import)
9	4 5	STREET SOUNDS EDITION 8 Various	Street Sounds STSND 008 (A)
10	5 5	STREET SOUNDS CRUCIAL ELECTRO Various	Street Sounds ELCST 999 (A)
11	7 8	LET THE MUSIC PLAY Shannon	Club/Phonogram JABL 1 (F)
12	11 20	OFF THE WALL Michael Jackson	Epic EPC 83468 (C)
13	15 7	DON'T LOOK ANY FURTHER Dennis Edwards	Gordy 6057 GL (Import)
14	NEW	SLAVE - THE BEST OF... Slave	Cotillion 790157-1 (W)
15	9 2	ON AND ON Carl Anderson	Epic BFE 39217 (Import)
16	22 2	INTIMATE CONNECTION Kleeer	Atlantic 780145-1 (W)
17	25 2	IT'S ALL YOURS Starpoint	Elektra 60353-1 (Import)
18	RE	IT'S YOUR NIGHT James Ingram	Qwest 923970-1 (W)
19	16 9	MADONNA Madonna	Sire 923867-1 (W)
20	17 12	LOVE WARS Womack & Womack	Elektra 960293-1 (W)
21	12 6	STREET SOUNDS HI-ENERGY 1 Various	Street Sounds HINRG 16 (A)
22	14 6	SOMEBODY'S WATCHING ME Rockwell	Motown ZL 72147 (R)
23	NEW	CROSS FIRE The Detroit Spinners	Atlantic 780150-1 (W)
24	RE	GREATEST HITS Marvin Gaye	Telstar STAR 2234 (R)
25	13 4	COME BE WITH ME The Ronnie McNeir Experience	Capitol MLP 15015 (Import)

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Co-opportunity knocks for labels cartel

THE HEAD of one of the UK's established indie labels has suggested that the time is right for four or five labels similar to his own to pool resources and work more closely together.

Frenchy Gloder of London-based Flickknife Records believes that the indie scene has now reached a stage of maturity and establishment where it would be a logical step for several labels to team-up and pool finances and talents for such aspects of operations as advertising, marketing and promotion.

"The important thing is that the labels would still retain their own separate identities, and carry on doing their own thing, but in terms of getting cheaper deals for such things as pressings, and better advertising rates, then such a partnership could be very successful," says Gloder.

"There would be other advantages too. With several labels pooling their resources it would be easier to break into the video market. Similarly, the possibilities of LP compilations from the various labels' respective catalogues are endless.

"Such a co-operative would make entry into the European, and even American, record markets easier. The beauty of the idea is that the labels would still be small and tight-knit enough to move fast, but would have more of the financial and bargaining muscle that the majors have."

● Contact Gloder at Flickknife Records, 82 Adelaide Grove, London W12 (01-743 9412).



VISIBLE TARGETS (above) are one of the first signings to Simple Records, and their debut single, *Every Now And Then/Own Back*, will be released this month.

The band was originally formed by Steve Mitchell and Trev Naylor in Nottingham three years ago, and they were later joined by bass player Clive Hallam in 1982, and Sandra Frisby (keyboards) and Kevin Sanderson (percussion) a year later.

Rapidly building up a strong following in the Nottingham area, the band set up their own indie label with a bank loan and money raised from gigs.

Mitchell says: "We did everything ourselves, paying for the recording, pressing up the single and getting a local artist to design a picture bag sleeve. Apart from selling the record at our gigs, we also sent copies to all the record companies hoping to attract their attention."

Visible Targets were signed to Simple Records by Gordon Simpson (former deputy MD of Bronze), Phil Scott and Shirlee Stone who launched the label in January. The band are planning some London dates soon, and will also be starting work on their first LP to be produced by Nick Patrick. *Every Now And Then* is distributed by IDS.

Uniton prepares new UK push

NORWEGIAN LABEL Uniton prepares for the summer with a renewed push at the UK indie market which see a clutch of singles and a sampler LP released.

Acclaimed band Fra Lippo Lippi have bolstered their gentle, undulating sounds of last year into boppy electro melodies not dissimilar to Depeche Mode at times. *Say Something/Out To Sea* has been released in 12-inch format, with a limited edition 7-inch (V023).

Meanwhile Blue Mathue debut on Uniton with an EP, *Perfect Pictures*, a three-track, available on 12-inch only, but at 7-inch price (U019).

The sampler LP, *Burning the Midnight Sun*, will feature 10 tracks by 10 different Uniton bands and will retail at £2.99. The release will be backed by dealer incentive schemes, posters and advertising.

● Uniton is distributed in the UK by Pinnacle.

STRANGE ARRANGEMENT

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The Plezure principle

PLEZURE RECORDS, a new label set up by James Hawkins with its own 24-track recording studio and resident producer, have released its first product — a 10-track five-act compilation album — *Plezure Starts Here*, along with a single by Naked Lunch.

The single is a double A-side, *You Tie Me Down/Laugh Your Mind Away* — both tracks are also featured on the LP. *Naked Lunch* previously featured on the *Some Bizarre* album and also recorded for EMI.

● Plezure Records, 33 Parkway, London NW1.

Howard gets his say

THE LATEST single by singer/songwriter John Howard on Loose Records has had extensive airplay during the last couple of weeks, including several plays on Terry Wogan's Radio Two morning programme, and the Jimmy Young Show.

Nothing More To Say was written by fellow Loose artist Pete Bite, while the B-side, *You Keep Me Steady*, is a Howard song, arranged by Pip Williams. Howard's recording career goes back to the Seventies when he was signed to CBS Records and released an album and several singles.

Since then he has worked with Steve Levine and Graham Broad on several projects, and also recorded a couple of Trevor Horn-produced singles for Ariola featuring Geoff Downes and Bruce Woolley.

Nothing More To Say, Howard's first single for two years, features Rachel from the Dolly Mixtures on cello. Well-known independent promotion man Fred Faber is working on the single.

High hopes for HM album

HEAVY METAL specialist Neat Records is releasing the new *Venom* album, *At War With Satan*, which has been produced by the band and recorded at Impulse Studios.

The LP, available in a gatefold "book-style" sleeve, is also being released in Canada, France, Finland, the Benelux countries, Sweden and Germany.

Neat Records' spokesman Russ Conway says: "The pre-release figures for the album worldwide are in the region of 100,000". The band play Hammersmith Odeon on May 4.

Indies urged to do the Continental

A NEW company specialising in overseas promotion for bands and artists on indie labels has been set up by Belgian journalist Anne De Rooy, who has been based in the UK for the last three years.

De Rooy, who has been involved in rock and roll journalism for six years, says: "The aim of my new company, International Music Promotion and Public Relations, is to provide indie acts with a fairer deal and the better chance of a break."

De Rooy, who has had experience of organising pop events, including a major heavy metal concert in Antwerp last year which featured four UK bands, hopes to provide UK acts with a widespread publicity campaign in Europe, via press releases and radio plugging. "From there we can

Smashing releases

SLEDGEHAMMER CRASH into April with several new releases that include a special sledgehammer-shaped EP, a mini-album and a video. The EP takes the shape of the band's logo and is released on *Illuminated Records*.

At the same time, Mausoleum Records is releasing a mini-album throughout Europe which will include two of their classic tracks, *Living In Dreams* and *Sledgehammer*. Finally, PolyGram is to release a video of the band's one-hour special from the *Marquee*, which was recently seen, via satellite, across Europe.

Double Glazing

FIRST TWO releases on Glaze Recordings, part of David E. Barker's Glass Records empire, are Steve Miro's *Trilemma*, a mini-LP original released on the Object label a couple of years ago, and *League Of Nations' Music For The New Depression*, another mini-LP by a Californian electro-pop band which is not available in the US.

Fearon feat

PAY UP by Proton Plus, written and produced by Phil Fearon who also sings lead, is being released in limited-edition 12-inch format on the Yew Wood label distributed by Pinnacle.



RT signs Richman

JONATHAN RICHMAN (above) of *Roadrunner* and *Egyptian Reggae* fame has signed a four-year deal with *Rough Trade Records*, and his last US album, *Jonathan Sings*, will be released here later in the month. There is also a strong possibility that Richman will play some UK dates in early summer.

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14th April 1984

TOP · SINGLES

INDIES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1 3	PEOPLE ARE PEOPLE Depeche Mode	Mute 7BONG5 (I/SP)
2	8 2	GOREHOUD The Cramps	New Rose NEW 33 (I)
3	3 12	WHAT DIFFERENCE DOES IT MAKE? The Smiths	Rough Trade RT 146 (I/RT)
4	2 7	YOU'RE ALREADY DEAD Crass	Crass 1984 (I)
5	4 5	R.I.P./NEW CHRISTIAN MUSIC Alien Sex Fiend	Anagram ANA 18 (I/P)
6	9 23	THIS CHARMING MAN The Smiths	Rough Trade RT 136 (I/RT/I)
7	5 6	CREEPING AT MAIDA VALE Marc Bailey	Intape IT 004 (I)
8	7 5	FASTER PUSSYCATS The Cramps	New Rose NEW 28P (Pic Disc) (I/RT)
9	16 3	BELA LUGOSI IS DEAD Bauhaus	Small Wonder TEENY 2 (I)
10	11 29	SONG TO THE SIREN This Mortal Coil	4AD AD 310 (I/P)
11	6 4	STREET DANCE Break Machine	Record Shack SOHO 13 (IDS)
12	12 5	MY MOTHER THE WAR 10,000 Maniacs	Reflex 12RE 1 (12" only) (I/RT)
13	23 2	SAY YOU Colour Box	4AD AD 403 (I/P)
14	7 9	SNAKEDANCE March Violets	Rebirth RB 21 (I)
15	14 44	HAND IN GLOVE The Smiths	Rough Trade RT 131 (I/RT/I)
16	18 4	KINGDOM Living In Texas	Chainsaw TEX 1 (I)
17	15 7	GRUNT CADILLAC HOTEL Inca Babies	Black Lagoon INC 002 (I/Red Rhino)
18	13 19	SUNBURST & SNOWBLIND Cocteau Twins	4AD BAD 314 (I/P)
19	10 5	FUJIYAMA MAMA Frank Chickens	Kaz KAZ 10 (IDS)
20	21 3	HANK TURNS BLUE The Folk Devils	Ganges 84 RAY 1 (I)
21	36 2	TALK ABOUT THE PAST The Wake	Factory FAC 88 (12" only) (P/I)
22	NEW	I HAD TOO MUCH TO DREAM (LAST NIGHT) Naz Nomad & The Nightmares	Big Beat NS 93 (P)
23	22 55	BLUE MONDAY New Order	Factory FAC 73 (I/P)
24	25 9	ALONE SHE CRIES Skeletal Family	Red Rhino RED 41 (I)
25	41 2	DANCEABILITY PARTS 1&2 APB	Albion ION 160 (P)

26	19 3	NIGHT OF THE HAWKS Hawkwind	Flicknife 7FLEP 104 (P)
27	20 10	COUP (IN THE PALACE) 23 Skidoo	Illuminated ILL 2812 (I/J)
28	35 2	MEXICAN BANDITS Felt	Cherry Red CHERRY 78 (P)
29	31 6	THIS TODAY (EP) Red Lorry Yellow Lorry	Red Rhino RED 48 (I/Red Rhino)
30	27 7	A MAN'S DUTY . . . A WOMAN'S PLACE Lost Cherrées	Mortarhate MORT 3 (IDS)
31	32 5	TORVIL & DEAN (EP) (Bolero/Barnum On Ice) Richard Hartley/Michael Reed Orchestra	Safari SKATE 1 (SP)
32	26 13	THE WORD OF THE WOMB (EP) Hagar The Womb	Mortarhate MORT 28 (I)
33	NEW	LOVE WILL TEAR US APART Joy Division	Factory FAC 23 (I/P)
34	50 2	MORBID SILENCE Sunglasses After Dark	Anagram ANA 20 (P)
35	29 26	TEMPLE OF LOVE Sisters Of Mercy	Merciful Release MR 27
36	30 3	SOMETHING'S GOING ON The Pastels	Creation CRE 004 (I)
37	33 10	DECAPITATED Red Bones	Scarlet/Fallout FALL 020 (I/J)
38	34 7	CHAPTER 12 Modern English	4AD AD 401 (I/P)
39	45 2	VISIONS OF ANGELS One Way System	Anagram ANA 19 (P)
40	24 8	FREIGHT TRAIN Helen & The Horns	Thin Sliced TSR 3 (I/RT)
41	28 8	HEY BARTENDER The Chevalier Brothers	Waterfront WFST 005 (I/PROJ/RT)
42	38 6	DECLARATION OF INTENT 400 Blows	Illuminated ILL 3012 (12" only) (I/J)
43	NEW	SILENT RUN Leitmotiv	Pax PAX 17 (I)
44	40 14	NAUGHTY MIRANDA/MIRANDA Indians In Moscow	Kennick KNK 1002 (IDS)
45	42 20	FACTS Red Guitars	Self Drive SD 007 (I)
46	NEW	AMPHETAMINE BLUES Fallen Angels	Fallout FALL 022 (I/J)
47	43 13	COLLAPSING NEW PEOPLE Fad Gadget	Mute 7MUTE 030 (I/SP)
48	NEW	THE FINAL VINYL (EP) The Lurkers	Clay PLATE 7 (P)
49	44 19	MUTINY 1983 The Birthday Party	Mute 7Mute 029 (I/SP)
50	39 9	VENETTA/BERLIN WALL The Skeptix/The Insane	White Rose BD 1 (P)

1	1 7	THE SMITHS The Smiths	Rough Trade ROUGH 61 (I/RT)
2	2 3	The F A Flux Of Pink Indians	Spiderleg SDLP 13 (I/RT)
3	5 4	WHO? WHAT? WHY? WHERE? WHEN? Various	Mortarhate MORT 4 (IDS)
4	3 18	LIFE'S A RIOT WITH SPY VS SPY Billy Bragg	Go! Discs/Utility UTIL 1 (IDS)
5	4 23	HEAD OVER HEELS Cocteau Twins	4AD CAD 313 (I/P)
6	8 3	MY WAR Black Flag	SS7 SST 023 (P)
7	11 4	ONWARD CHRISTIAN SOLDIERS Icons Of Filth	Mortarhate MORT 5 (IDS)
8	6 5	DEAD CAN DANCE Dead Can Dance	4AD CAD 404 (I/P)
9	9 4	GIVE DADDY THE KNIFE CINDY Naz Nomad & The Nightmares	Big Beat/Chiswick WIK 21 (P)
10	15 3	BLACK LEATHER GIRL, Abrasive Wheels	Clay CLAYLP 9 (P)
11	13 8	GARLANDS Cocteau Twins	4AD CAD 211 (I/RT)
12	10 7	THE BIRTH, THE DEATH, THE GHOST The Gun Club	ABC ABCLP 1 (P)
13	12 11	STRATEGIEN GEGEN ARCHITEKTUR Einsturzende Neubauten	Mute STUMM 14 (I/SP)
14	20 2	NIGHT FULL OF PASSION Robert Gori	Mute STUMM 16 (I/SP/I)
15	7 7	SOUL POSSESSION Annie Anxiety	Corpus Christi CHRIST IT'S 10 (I)
16	17 20	SMELL OF FEMALE Cramps	Big Beat NED 6 (P)
17	14 4	SONGS OF LOVE AND LUST Chris & Cosey	Rough Trade ROUGH 64 (I/RT)
18	16 7	GAG Fad Gadget	Mute STUMM 15 (I/RT/SP)
19	18 50	HIGH LAND, HARD RAIN Aztec Camera	Rough Trade ROUGH 47 (I/IDS)
20	23 7	RICCOCHET DAYS Modern English	4AD CAD 402 (I/P)
21	19 8	LIVE AT THE MARPLES Mau Mau	Pax PAX 16 (Red Rhino/I)
22	NEW	LIVE Bernie Tormé	Zebra M ZEB 3 (P)
23	22 13	IN DARKNESS, THERE IS NO CHOICE Antisac	Spiderleg SDL 15 (I/RT)
24	24 48	POWER CORRUPTION & LIES New Order	Factory FACT 75 (I/P)
25	RE	WET DREAMS Various	Rot ASS 4 (I/Red Rhino)

讀者來信

當時根本就不知那是甚麼，但也因不知是甚麼而想一於Disco和U. K. Pop Songs也十分有興趣，聽，那知一聽便永不能磨滅低調在我心中的地位。很總覺得低調才是我的心聲。Rock Bi-Weekly多謝你們。後來gLaSs MuSeUm的影響是十分之大。記得我第一次看「搖擺」多使我對你們的心漸漸加強。但到了British Invasion副介紹Joy Division，我早已把投稿的念時，你的開始時，Rock Bi-Weekly便開始使的文章就足以令我看得眉飛色舞，不可不提的兩位作了，內容越來越Pop，不見了Underground樂a Friend Departed，祇剩下了一些Pop Songs和Disco，我知要他的真名字)，Alex的文章一向都是必讀的。但是你肯看我這封無聊的信，還有，請原諒我人眼中FM的文章却令我很驚訝，或應說很佩服。他對每！NEW SINGLE (7inch)不知為甚麼寫這隊的分析真的很有道理，不能不佩服。老實說，前個小小要求，是否能自編好似Independent Chart的Rock Bi-Weekly真的很惱人，我自己有時呢Distribution P.R.T.對我不得投稿，就RGM Records 1040

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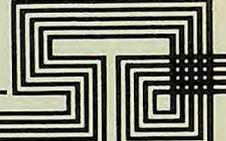
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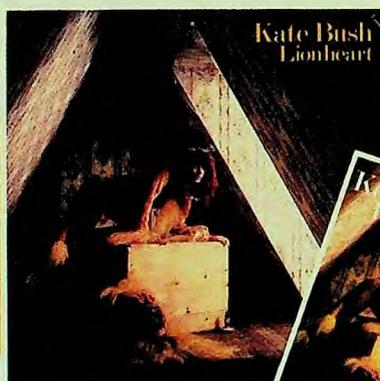
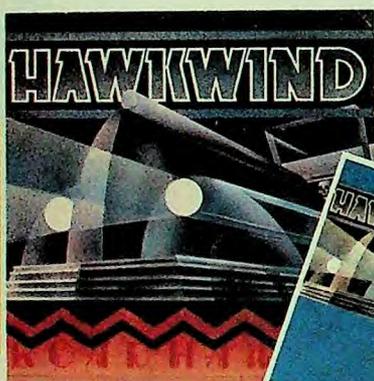
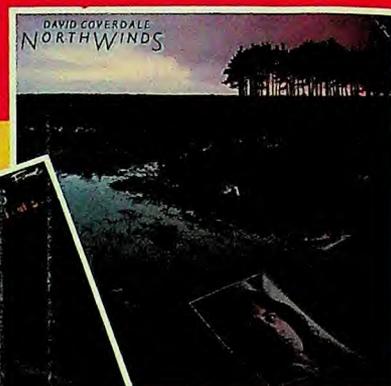
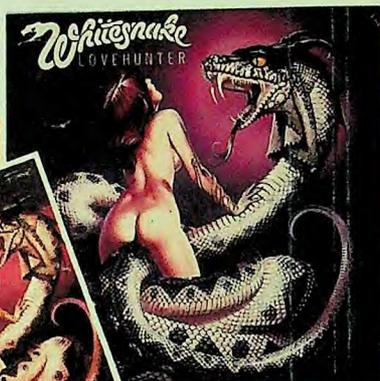


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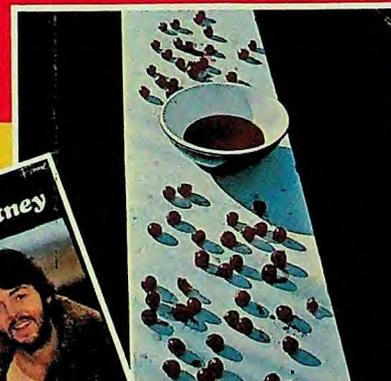
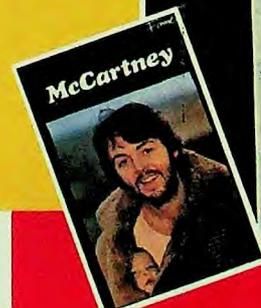


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