

SINGLES CHART 17-ALBUM CHART 28

MUSIC WEEK

25 YEARS ESTABLISHED 1959-£1.25



AT THE Chrysalis talent acquisition meeting in New York: Roy Eldridge (director UK A&R), Doug D'Arcy (UK MD), Stuart Slater (director Chrysalis Music UK), Chris Wright and Terry Ellis (co-chairman), Jack Craig (president Chrysalis Records US) and Jeff Aldrich (senior vice president A&R US).

Chrysalis lists new talent for artist roster

NEW SIGNINGS to Chrysalis Records and Chrysalis Music were announced last week when new talent acquisition teams from the London, New York and Los Angeles offices met in New York. Signed for records and publishing are The Adventures (UK), Castle Bravo (US), Armoured Saint (US) and Sophie & Pete Johnston (UK). Signed for recording are Alvin Stardust, funk trio K-RAM and Irish group Les Enfants.

The meeting in New York, at which talent acquisition plans for 1984 were discussed, was the first time that A&R teams from all three Chrysalis centres had met together.

The UK record company also announced additions to the A&R department including Pete Edge, former music editor of The Switch TV show, becoming artist development manager, and Simon Fuller moving to A&R from Chrysalis Music where he was writer development manager.

Music Box: 24-hour service!

EUROPE WILL have a 24-hour-a-day TV music channel transmitted from London by cable and satellite early next year, according to Charles Levison, chief executive of The Music Channel Limited — the long-expected partnership between Thorn EMI, the Virgin Group and Yorkshire Television, which was officially announced last week.

The Music Channel Limited will operate as a wholly independent company, transmitting its programmes under the name of Music Box with production being handled by the existing Music Box staff at Thorn EMI. Charles Levison, former WEA UK MD, who has been appointed chief executive, is seeking separate central London or West End premises for MCL as well as recruiting more staff.

Marketing and other related services will be provided for the new joint company by the Thorn EMI Screen Entertainment cable division headed by Richard Wolfe, with Mar-

cus Bicknell responsible for MCL's marketing activities. Also closely involved is Nick Bingham, director of new business development at Thorn EMI Screen Entertainment.

Gary Dartnall, chairman and chief executive of Thorn EMI Screen Entertainment, said "this united venture means we are now in a position to move forward as the leading force in the European music cable field". Virgin chief Richard Branson expressed his delight with the alliance, saying that "our combined strength will ensure that music lovers throughout Europe will receive the best possible music channel".

Levison, a solicitor who was UK MD of Arista Records prior to his WEA service and who has been acting as a cable and satellite consultant since leaving WEA last year, told *MW*: "This is a new outlet for the music industry — and I emphasise the words music industry rather than record industry. Music

Box is producing four hours of programming daily at present, and this will be increased to 24 hours early next year."

As well as his quest for office accommodation, Levison plans to establish MCL's own dedicated facilities for programme production in London. He will be recruiting more presenters, research and production personnel and "international salespersons".

"Music Box will be the first cable channel to carry a UK chart, going out on Wednesdays," he disclosed, "and also a Euro chart programme, a video chart programme and a new release programme. It's the first service ever dedicated to the whole of Europe, with programmes put together in the UK, and will be transmitted via the ECS satellite with effect from July 1 to a potential European audience of 5m."

Levison explained that Music Box will feature concerts, quizzes, features on internationally known

artists, and music news as well as music programming. It will go up to five plays a day of a particular clip, but the rotation will average two or three plays a day, transmitting from 8am till midnight prior to the anticipated 24-hour service next year.

Advertising will be screened in about a month, initially restricted to four-minute spots on the hour owing to advertising regulations in Switzerland. As well as advertising revenue, Music Box will derive income in the form of fees from cable operators.

In its early UK stage, Music Box will be available through Thorn EMI's cable facility in Swindon and, through Rediffusion cabling, in 25 cities and towns throughout England and Wales by the end of June, with an audience penetration estimated at 500,000 homes. The Greenwich suburb is likely to be the first London area to receive Music Box later in the summer. The service will expand as more cable systems come on line.

Betteridge in move to Virgin?

CONSIDERABLE INDUSTRY speculation that RCA Records UK managing director David Betteridge is contemplating a move to the Virgin Group was discounted by Betteridge at *MW*'s presstime, and Virgin chairman Richard Branson a "no comment".

Some sources were suggesting that Betteridge would fit in to Virgin's existing record company hierarchy, but a more likely possibility is that Branson would fund a new label for Betteridge under the umbrella of the Virgin Group. Before joining RCA last June, Betteridge ran his own Regard Records label, and is a former managing director of CBS Records and Island Records.

Philips pushes compact disc hardware in TV drive

TV ADVERTISING for Philips' compact disc hardware is launched in the London, Central and TVS regions, this week (19), and will run until the end of September. The commercial features Radio One disc jockey Mike Read and is part of a £2m campaign for Philips audio range.

● One of the new CD codes adopted by PolyGram was incorrectly defined in last week's *Music Week*. The DDD code signifies use of digital (not analogue as stated) tape recorders during session recording and mixing/editing and mastering.

PolyWarner merger faces further hurdle in US

LOS ANGELES: In a clear case of counting chickens before being hatched, PolyGram and Warner Communications last week issued statements welcoming a court decision to throw out a bid by the Federal Trade Commission (FTC) to block the proposed "PolyWarner" merger. But within 48 hours, an appeal court reversed the ruling and granted a temporary injunction to halt the merger.

As *Music Week* went to press the two companies were seeking to have the injunction lifted, but it now seems that any further developments will be delayed until mid-May at the earliest when new hearings on the proposal will be heard by the Appeals Court.

The earlier court decision contended that the FTC had not proven that the joining of Warner and PolyGram would violate anti-trust laws,

and Judge Manuel Real expressed the opinion that, "Large and integrated firms have no competitive advantage over smaller labels that can concentrate their efforts at the critical creative/promotional level and hire others to handle distribution."

"A reduction in the number of integrated record distributors from six to five will not facilitate tacit industry-wide collusion to raise prices or limit output or have other anti-competitive consequences."

Prior to the ruling, Warner had asked the court to force the FTC to make available two reports by the FTC's Bureau of Economics. The reports, released to the court but not made public, reportedly contend that the merger is not anti-competitive because home-taping and other factors have, in fact, increased competition within the

industry. Similarly, PolyGram has stated that without a merger it would have to cease operations in the US altogether — which would have the same net effect as the merger diminishing the overall number of participants in the industry.

Before learning that the appeal court had thrown the merger into doubt once again, PolyGram Records Inc president, Guenter Hensler, welcomed the lower court decision, saying that it would "enable PolyGram to become a more efficient and competitive factor in the industry".

Warner's executive vice president and general counsel, Martin Payson, said he was gratified by the court's decision and by its "prompt action in clearing the way for the merger".

But with the way no longer clear, it looks as if PolyGram and WCI will

have to fight the battle in the courts all over again. In the meantime, the FTC is simultaneously seeking to have an administrative law judge consider the case, and the West German cartel office is expected to announce its ruling some time in May. The UK Government has already approved the merger.



See page 9

KING KURT

NEW SINGLE

MACK THE KNIFE

7" BUY 199 WITH FREE FLEXI DISC

SINGLE PRICED EXTENDED 12" BUY 199

SHAPED PICTURE DISC P BUY 199

Govt to take hard line on pirate radio

THE GOVERNMENT appears to be stepping up its resolve to crack down on pirate radio stations and is threatening to seek injunctions against offending stations and prosecute companies who advertise on them.

In the House of Lords, Lord Cockfield said that the decision to prosecute advertisers rests with the Director of Public Prosecutions, but added that: "Action on these lines is in hand and will be implemented as soon as practicable."

Answering a parliamentary question by Lord Mulley, Lord Cockfield said: "In the case of land-based pirate radio stations, letters are to be sent to advertisers warning them that they may be liable to prosecution for aiding and abetting offences under the Wireless Telegraphy Act 1949.

"Advertisers on off-shore pirate stations are committing an offence under the Marine Broadcasting Offences Act 1967."

Answering questions in the House

of Commons, Junior Trade Minister John Butcher said that transmissions are being traced wherever possible, evidence gathered with a view to prosecution, and prosecutions are under consideration or pending in a number of cases.

"Consideration is to be given to the question of seeking injunctions against offenders," he added. During February and March, nine people were prosecuted and there are nine prosecutions pending.

Votes show Queen rules Luxembourg

BOHEMIAN RHAPSODY by Queen was voted the top track of all time by Radio Luxembourg listeners when the station broadcast a chart of the favourite 50 records last Sunday (15).

The runners up to Queen were: 2 Vienna, Ultravox; 3 Hey Jude, Beatles; 4 Bridge Over Troubled Water, Simon and Garfunkel; 5 Blue Monday, New Order; 6 Imagine, John Lennon; 7 Season In The Sun, Terry Jacks; 8 I'm Not In Love, 10cc; 9 Yesterday, Beatles and 10 One Day In Your Life, Michael Jackson.

C4 continues music theme in new season

CHANNEL FOUR'S spring and summer season features a number of music programmes, including another Midsummer Night's Tube marathon and a series of Sunday afternoon country music shows.

The line-up should boost Channel Four's reputation for up-to-date, comprehensive coverage of the rock and pop world which began with The Tube on Friday nights.

The last Midsummer Night's Tube, was the longest-ever TV rock programme and this year's show includes: Paul Young live in the

studio, a feature on the music of New Orleans, Hall & Oates live at Wembley, Culture Club on tour in Japan and live in the studio, an Echo & The Bunnymen feature from Liverpool, B B King live in the studio and others still to be announced.

Other new Channel Four music programmes include Play At Home, a series about the lives and ideals of 10 top UK bands who were each asked to make a programme about themselves or a subject of their choice, while Big Country; New Order; Siouxsie & The Banshees; Echo & The Bunnymen; XTC; Moving Hearts; Girlschool; Level 42; Angelic Upstarts and Special AKA all feature in the documentaries. The programmes were produced by RPM and will be shown during July.

Meanwhile on Saturday May 5, Channel Four presents a documentary on UB40. The programme is produced and directed by young Nigerian director Faith Isiakpere and features songs from the band's hit album Labour Of Love, as well as interviews and a behind-the-scenes look at their studios.

Top chart acts also feature prominently in another Channel Four musical production, High Band, an eight-week series of hour-long live footage of artists in concert which begins on Friday, April 27. Featured bands include: The Thompson Twins, Spandau Ballet, Phil Collins and Tina Turner and the series is produced by NBD Films.

Country music gets a showing in June, with Heartworn Highways, which looks at the many famous country characters (produced by PSG Inc); Waylon Jennings In Concert, in London during 1983 (Holmes and Associates); Country And Irish, which examines the Irish influence on US country music and rural Ireland today (Octagon Films) and Hank Williams — The Show He Never Gave, which sees Williams playing his dream concert (Simcom Ltd).



RCA loses its CED battle

From IRA MAYER

NEW YORK: RCA's pull-out from the CED video disc system was surprising for its suddenness and for the swift manner in which it was handled. But the format's failure to catch consumers' interest had been apparent for most of its three-year life.

There were spurts of enthusiasm, highly-touted by RCA's superior PR machine, and so while no one quite expected an announcement now that RCA would phase out of player manufacturing this year, much of the industry suspected the decision would eventually be forthcoming.

Certainly the various executive alignments which had been set in place since the first of the year, and efforts to stimulate sales with drastic price reductions on both hardware and software have been noted all along (by observers, if not directly by RCA) as last-ditch moves to save CED. The same was true for the shift in programming emphasis from feature films to music. That end of the programming arm remains, though material now will obviously be channelled directly to the RCA/Columbia joint venture for cassette (and possibly laser disc) release.

With very low margins on sales of leader model disc players — the more profitable stereo and interactive models barely sold at all — and with growing price competition from VCRs, the final blow appears to have been the fact that the studios took over their own distribution of software.

Initially, when RCA licensed, manufactured and distributed programmes, there was enough profit to be found to suggest that, by staying in the market, there would some day be a pay-off. Once the studios kept their own licences and simply purchased custom pressing services from RCA, there was nothing left for the company which, in the US, carried the CED torch alone.

Pioneer's Ken Kai, the champion of the competing laser disc system, maintains that RCA's pull-out will have no impact on laser. The latter's audience has all along been high-end buyers' and because the laser system was developed essentially by and for the military, Pioneer also does not have the research and development costs to recoup that RCA had. Thus it can be profitable at a lower level of business.

Official estimates suggest there are 100,000 installed laser players versus just over 500,000 CED players. Laser disc singles are due this summer, while music cassettes are being discounted to \$13 (£9.02) for Sony 45s and \$23 (£15.97) for Thriller and other full-length programmes.

The market for music, as has been amply discussed here in recent months, is emerging slowly, despite CED's failure to make any significant inroads. Michael Jackson is obviously still selling, and so is Culture Club. They are singled out by CBS as the company reports a first quarter revenue increase of 18 per cent over 1983, with a corresponding 43 per cent rise in pre-tax income. Overall, the company scored a 119 per cent growth in profits to \$17.8m for the first three months of 1984 on revenues of \$1.18bn. Revenues went up by 13 per cent.

RIAA STATISTICS for 1983 show US shipments flat, but dollar volume up five per cent to \$3.8bn. As previously noted by CBS, pre-recorded cassette sales outstripped LPs by 13 per cent, with 236.8m cassettes shipped by manufacturers at a retail value of \$1.81bn — approximately a 30 per cent increase in both units and dollars. The LP figure was 210.4m worth \$1.7bn, and 800,000 compact discs valued at \$16.5m went to market. The singles total was 124.7m, worth \$268.9m.



INSTANT ACCESS TO CHART INFORMATION

Have you ever wished you could have detailed, up-to-the-minute sales breakdowns at your fingertips? With RATman (Record and Tape sales figures) you can — and at an easily affordable price.

Written in Rbase™, RATman is a unique computer system specially designed to provide instant feedback in the record retail business.

You can test the new multi-user version of RATman yourself — a 12 week trial of the complete system will cost you only £50 per week.

Contact: Stuart Wilkinson
Citicenta Computer Services
258-260 Lavender Hill
London SW11
Tel: 01-228 0116/0956

RBASE is a trademark of Citicenta Computer Services

DANSAN RECORDS

(The finest in the World)

DANCE MUSIC
— EASY LISTENING

TOP BANDS — M.O.R.

Through distributors or
Contact David Marcus
14 Soho Street,
London W1V 6HB
01-437 2245 or 8716

ISSN 0265-1548

A Morgan-Grampian plc publication

MUSIC WEEK

Incorporating Record & Tape Retailer and Record Business.

40 Long Acre, London
WC2E 9JT
Tel: 01-836 1522
Telex: 299485

SUBSCRIPTION RATES
UK £37, Eire £114.5, Europe \$108, Middle East, North Africa \$143, US, S. America, Canada, India, Pakistan \$168, Australia, Far East, Japan \$190.

Subscriptions Directory:
Jeanne Henderson,
Royal Sovereign House,
40 Beresford Street,
London SE18 6BQ.
Tel: 01-854 2200.

Printed for the Publishers by Pensord Press Ltd., Gwent. Registered at the Post Office as a newspaper. Member of the Periodical Publishers Assoc. Ltd., and Audit Bureau of Circulation. All material copyright 1984 Music Week Ltd.

Music Week is sold on condition that the pages containing charts will not be displayed in such a way as to conceal any part of such pages and it may not be resold without the same condition being imposed on any subsequent purchaser.

EDITOR: Rodney Burbeck
DEPUTY EDITOR/INTERNATIONAL/MUSIC PUBLISHING: Nigel Hunter
GROUP PRODUCTION EDITOR: Danny Van Emden
SPECIAL PROJECTS EDITOR: Jim Evans
FEATURES EDITOR/RETAILING: Terri Anderson

TALENT EDITOR: Chris White
SUB EDITOR: Moea Armstrong
RESEARCH MANAGER: Tony Adler
ASSISTANT RESEARCH MANAGER: Lynn Facey
RESEARCH ASSISTANT: Janet Yeo

CONTRIBUTORS: Jerry Smith, Nicolas Soames, Alan Jones, Barry Lazell

US CORRESPONDENT: Ira Mayer, c/o Presentation Consultants Inc, 2 West 45th St, Suite 1703, New York City, NY 10036. (Tel: 212 719 4822)

AD MANAGER: Andrew Brain
ASSISTANT AD MANAGER: Kathy Leppard
AD EXECUTIVES: Phil Graham, Tony Evans

CLASSIFIED AD MANAGER: Mike Turner

ASSISTANT: Jane Norford
AD PRODUCTION MANAGER: Jonathan Best

PRODUCTION ASSISTANT: Karen Denham

PROMOTIONS: Angela Fieldhouse
MANAGING DIRECTOR: Jack Hutton
PUBLISHING DIRECTOR: Peter Wilkinson

NEWS

Telstar £1¼ m drive for Sky hits album

A TV advertising campaign described by Telstar as its "most ambitious to date" will back a compilation album by Sky in a joint campaign with Ariola. The national TV campaign will run for six weeks on ITV and Channel Four, at a cost of £250,000.

The album, *Masterpieces*, contains 14 of Sky's best known tracks and includes a new single, *Fool On The Hill*, which is now available. The chrome cassette version will contain two extra tracks.

The album is released on April 19 and the TV advertising is due to begin May 2 in Granada and two other as yet un-named regions; from May 9 to June 6 it will

follow through in other regions with the exception of London where it will screen from May 23 to June 20.

Telstar creative director Neil Palmer says: "We consider TV is the perfect medium to market a 'best of Sky' package as their work is constantly used as theme music on TV and as a musical embellishment to many great occasions. We aim to re-create that mood in the commercials to appeal to people who may be more aware of the music than the title of the track."

The album is released to tie in with the Sky UK tour which runs from May 16 to June 10.

Starblend sets sights on Secombe TV audience

STARBLEND RECORDS is targeting the 6.5m viewers of Harry Secombe's Sunday evening TV show, *Highway*, with a new 16-track Secombe album based on the series.

Entitled *Harry Secombe's Highway Of Song*, the LP will retail at £4.99 and is his first new UK album for over two years. It will receive on-air promotion with a pack shot at the end of each TV show and reference to its availability in retail outlets.

INSIDE

Opinion/Europarade 8 • Ivor Novello Awards special 9 • Publishing/feature 20 • Singles/Classical 24 • Talent/Performance 25 • Studio Extra 29 • Disco news 38 • Indie news 40 • Design/sleeve printing supplement in centre.

WEA aiming to make country inroads

WEA IS aiming to take its country music catalogue to a wider audience with a compilation album appropriately entitled *Cross Country*, compiled by Sally Dyer of the company's international product department.

The album features tracks by three artists appearing at this weekend's Wembley country festival — Glen Campbell, Emmylou Harris and Frizzell & West — plus tracks from Crystal Gayle, Johnny Lee, Gail Davies, T G Sheppard, Rodney Crowell, The Band, Jerry Jeff Walker, John Anderson, Hank Williams Jr, Little Feat and The Steve Martin Band.

Early purchasers of *Cross Country* will have the chance to win a week's holiday in Nashville in a joint venture with American Airlines and Hyatt Hotels.

WEA's international repertoire director Phil Straight says: "This album is a sort of tester to reach record buyers who may be on the fringe of the country market, but who are alienated by the traditional cowboys image of the genre."

"We will be monitoring subsequent sales of the artists featured on the album and the results will determine our future plans for our country music marketing in the UK."

Milligan children's stories

A NEW children's album by Spike Milligan, *Wolves Witches & Giants*, is released by Impression Records and features Milligan narrating a collection of popular fairy stories.

The double album has a special dealer price of £3.65 allowing full mark-up although it will be TV advertised. The campaign is backed by a full national point-of-sale material.

Following the success of the TV ads in Tyne Tees for Impression's *Always & Forever — The Collection LP*, the campaign has been extended to Yorkshire and Granada, supported by national displays.

All eyes on Rockwell

SERIALIZED RANKS of smiles marked the UK visit of Motown star Rockwell and the presentation of a silver disc for 250,000 sales of his debut single *Somebody's Watching Me*.

Motown International vice president Peter Prince predicts "a huge following" for Rockwell on the strength of his UK and European chart achievements on the debut single and the album of the same name.

Seen from left (front) are RCA/Motown sales & marketing director Ian Groves, RCA/Motown promotion manager Nicki Denaro, RCA Europe president Jack Davis, RCA Europe VP Alan Cornish, and Peter Prince, and (back) RCA/Motown press officer Tony Riley, RCA Europe marketing director Greg Rogers, Roger Upright (Motown International), and RCA Europe Motown manager Peter Summerfield.



Island launches soundtrack offshoot

ISLAND RECORDS is moving into the film soundtrack album market with a new label, *Island Visual Arts*, which will be run by Nick Stewart, who is also managing director of

Blue Mountain Music.

The decision to form IVA follows Island's recent successes with two soundtrack albums, *To Be Or Not To Be* (the Mel Brooks film) and

Champions. The new label will acquire soundtracks from outside productions and also promote Island artists for soundtrack work. The first release, in early summer, will be *El Norte*, an American production by Island Alive.

"We can offer a good service to artists and will be involved in not just film work, but related areas like TV commercials as well," says Stewart.

Assisting him will be general manager Nicola Braithwaite, while Roger Watson will act as consultant. IVA will also have a Los Angeles office, run by Lionel Conway.

BPI stance on 'money off' coupons

THE BPI has clarified the position concerning money-off offers involving records, following the Luncheon Vouchers initiative to attract promotional campaigns and advertising in the form of coupons included in LV books (*MW* April 14).

A BPI spokesman stated that there would be no objection to money-off coupons for records if they were generally redeemable at all record shops. The principle would not be acceptable, however, if the coupons were limited in redemption to specified retail outlets which might be Gallup chart-returning shops.

DISTRIBUTED BY PINNACLE

April Releases From Glass

THE JAZZ BUTCHER MARNIE

7" GLASS 033 12" GLASS 12 033

IN EMBRACE YOU'RE HEAVEN SCENT

7" GLASS 034 12" GLASS 12 034

SHADOW AND SUBSTANCE
THE WONDERFUL WORLD OF GLASS VOL II

GLA LP 007

DAVE KUSWORTH JACOBITES

NIKKI SUDDEN &

GLA LP 008

2	12	4
3	New Order	5
11		9
Factory	<i>Thieves Like Us</i>	FACT 103

LOW OVER SCANDINAVIA

new single

Say Something Nice

TRIAL

Case 6

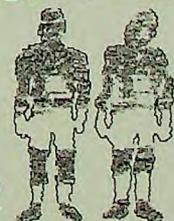
J.J. BARRIE

40

AND FADIN

MAGIC 11

THE ANTHONY PHILLIPS BAND



NEW L.P.

INVISIBLE MEN

STLP 0013

STREET TUNES

DISTRIBUTED BY PINNACLE

NEWS

Virgin keeps mid-price series stable

VIRGIN RECORDS has announced that it intends to hold down the price of its mid-price series despite increases by a number of other companies.

Virgin's mid-price line will remain at £1.82 plus VAT dealer price "for the foreseeable future".

"We hope dealers will continue to sell our mid-price series at £2.99 and make a full 30 per cent margin," said a spokesman. "Obviously retail price is a matter for the retailer, but we hope they will persist in using the £2.99 price break to promote our catalogue while that of our competitors who have raised prices will stagnate at £3.29."

● The PolyGram companies have announced that their mid-price series will increase to £1.98 plus VAT from April 30.

Smiths issues music video compilation

THE FIRST release in W H Smith's exclusive nine-track Video Music compilation series was released on Monday (16). Available in the chain's 205 video departments at £9.99, it marks the launch of the bi-monthly series (MW March 24).

The first tape features Howard Jones (New Song), China Crisis (Hanna Hanna), Frankie Goes To Hollywood (Relax), Echo & The Bunnymen (The Killing Moon), Steve Levine (Believin' It All), Savage Progress (My Soul Unwraps), Everything But The Girl (Each And Every One), Annabel Lamb (The Flame), and Nik Kershaw (Wouldn't It Be Good).

Smith pre-recorded video buying manager Ann Hurst reports "tremendous support" from record companies.

"We're very pleased that this first track list has met our original intention of a good balance of new and established acts," she said.

Carreras makes major bid for MOR market

THE WORLD'S third leading operatic tenor, Jose Carreras, is making a bid for the huge MOR market currently cornered by the two great rivals, Luciano Pavarotti and Placido Domingo.

Philips is to release Love Is... a compilation of love songs including Love Is A Many Splendoured Thing, with Carreras accompanied by Robert Farnon and his Orchestra (412 270 LP/MC), in the last week of April.

After an appearance on Pebble Mill at One in March, and an expensive interview with Gloria Hunniford on Radio Two, Carreras is being tipped as the new Mario Lanza, and Philips has rush-released the album which also includes tracks such as Tonight (from West Side

Story), Memory from Cats, and The Impossible Dream from Man of La Mancha.

"Many people think that opera singers sing popular repertoire for commercial reasons, but I don't," said Carreras. "I am not prostituting myself - I am enjoying myself." The release coincides with his programme of Songs From The Movies at the Barbican on May 5.

Carreras is a frequent visitor to Covent Garden where he has sung many of the top operatic roles. He was Karajan's choice of tenor for his recording of Carmen.

He said: "Opera is an exclusive art form, but I hope that by singing popular repertoire I can open new doors for people who have not come into contact with opera before."

Price puts 'single' in LP chart

THE APPEARANCE of the same disc in both the album chart and the disco singles chart is the result of the application of Gallup's price criterion in the rules for chart eligibility. Deja Vu, by The ABs on Streetsounds, entered the national LP chart at 80 last week, and is at 19 in the disco singles chart.

With a dealer price of £1.82 it is just inside the price band regarded as LP price by Gallup. At the time of going to press it was still £1.82 but there was a suggestion that this might drop. If it does the title will become eligible for the normal singles chart. In the specialist disco chart it counts as a 12-inch single which is what the company has released it as (although a retail price of about £3 makes it a highly priced one).

Relay buyout

LONDON-BASED wholesale company Relay Video, which evolved out of record wholesaler Relay Records, has been acquired by Heron Communications as part of its expansion in the entertainment industry. Relay's John Winnert will continue as managing director, and new exclusive distribution deals with "a number" of companies will be announced soon.

Boldly going . . .



BOLDLY GOING etc, WEA "spacemen" promotion director Bill Fowler, independent plugger Allan James and marketing director Paul Conroy delivered copies of the new Peter Schilling single, Major Tom, to London radio staff including Radio One DJ Gary Davies.

Dispute over 'The Drifters' resolved

A DISPUTE over the ownership of the name The Drifters, one of the most famous black singing groups of the Sixties, has been resolved on undisclosed terms the High Court was told last week.

Two US companies, Treadwell's Drifters Inc. and The Drifters Inc., had brought an action against singers Johnny Moore, Clyde Brown, Joe Blunt and Ben E King, promoter Derek Block and his company Derek Block Concert Promotions.

At earlier hearings, the companies had claimed that the group had had a floating membership of more than 40 since it was formed. They claimed that only groups operating under their auspices were entitled to use the name "The Drifters".

DOOLEY

THE MOUNTAIN of legal documents surrounding the PolyWarner v US Federal Trade Commission hearing has thrown up some interesting figures regarding PolyGram, a private company which has never revealed financial details about its record operations. It now seems that the company has lost \$255m on sales of \$974m in the US and if all were to remain as is, PolyGram would expect to lose another \$50m this year. Costs of distribution for PolyGram are 16-24 per cent of sales compared to 10 per cent at Warner because, unlike other majors, it failed to scale back distribution following the 1979 peak . . . About 150 record company chaps counted themselves as qualifying for this year's **Survivors' Dinner** at the Tower Hotel - the now annual event spawned by **Jimmy Hanks'** "retirement" party seven years ago. Actor/comedian **David English** told some devastating tales of his former existence as managing director of RSO Records, and a good time was had by all despite the spectre of **Lord Gnome** hanging over the IDS-organised event . . . main gossip at the **Survivors' Dinner** centred on who would replace **David Betteridge** at RCA, it apparently being taken as a foregone conclusion that his rumoured Virgin deal would come off (see p1) - one candidate was mooted to be **Steve Bernard**, boss of RCA/Columbia Video.

THE ISLE of Man Tynwald (Parliament) decides this week whether to rescue the ailing **Manx Radio** with an annual £150,000 over the next five years . . . Only three months after moving from CBS/Epic to Magnet Records, marketing manager **David Bower** has quit . . . It's been a social week: WEA welcomed new signing **Rough Cutt** with a supper party at Rags, and launched **Oasis** with a reception at Harrods; MCA celebrated **Nik Kershaw's** Hammersmith Odeon concerts with supper at the Old Rangoon; Savoire Faire served champagne at Eaton Music's offices to launch a single by **Catherine Rabett**; and Chappell/TER hosted a post-show party for new musical Peg and 79-year-old composer **David Heneker** . . . Some Bizarre's **Stevie** says he's still in dispute with CBS over recording plans for Matt "The The" Johnson, but chairman **Maurice Oberstein** simply says: "We still believe in the artist and hope to record him" . . . RCA Music's **Lucian Grange** heading for Great Poulteney Street . . . MW's dealer columnist **Martin Anscombe** elected a national member of the Board of Management of the National Chamber of Trade, having polled the second highest number of votes in a postal ballot . . . **Jo Lustig** appointed managing director of Mel Brooks' Brookfilms UK company in addition to continuing his own products . . . According to Arista, its band **Shriekback** are "deeply disturbed" that a version of their new LP **Jam Science**, consisting of unmixed tapes, has been released in Holland as finished product and warn against buying imports.

ROYALTY ACCOUNTS ARE NEVER LATE WITH

MUSICALC

MICRO COMPUTING SYSTEM

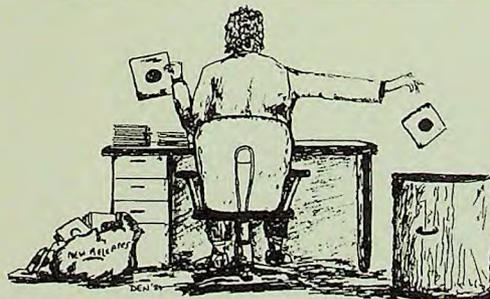
ROYALTY/GENERAL ACCOUNTS PACKAGE

SINGLE OR MULTI-USER SYSTEMS FOR THE MUSIC INDUSTRY ARTIST-PRODUCER-COMPOSER-MECHANICAL COPYRIGHT STATEMENTS AVAILABLE AS AND WHEN NEEDED. EXPANDABLE TO MEET ALL FUTURE NEEDS AND DEVELOPMENTS. HANDLES USUAL MUSIC BUSINESS APPLICATIONS-FOREIGN CURRENCY CONVERSION-CONTRACTUAL DEDUCTIONS-VAT RETURN-PROMOTIONAL MAILING.



LOW COST! CAN YOU AFFORD TO BE WITHOUT IT?

MUSICALC SYSTEMS Ltd. Tel: 01-870-9912 TX915733



WISHES

If it were our intention to throw away valuable promo records we would have put them in our own dustbin and saved on postage.

However if you telephone you will discover how to obtain your copy and info on Wishes by The Peace Band on Southbank Records distributed by Rough Trade prefix GLC1.

Label Administration:

DENNY BALL MUSIC

Tel: 01 609 5161

Order from ROUGH TRADE

01 833 2551/2541

maintenace 500 a year.

takes 12 cos.
stations wise my low rates.
ok
Sappas bouquet
Nick
Harris
Chris
write
programme
IBM hardware
IBM XT keyboard 5000

ANNABEL LAMB

THE FLAME



HER NEW ALBUM & CHROME CASSETTE

AMLX 68564/CXM 68564

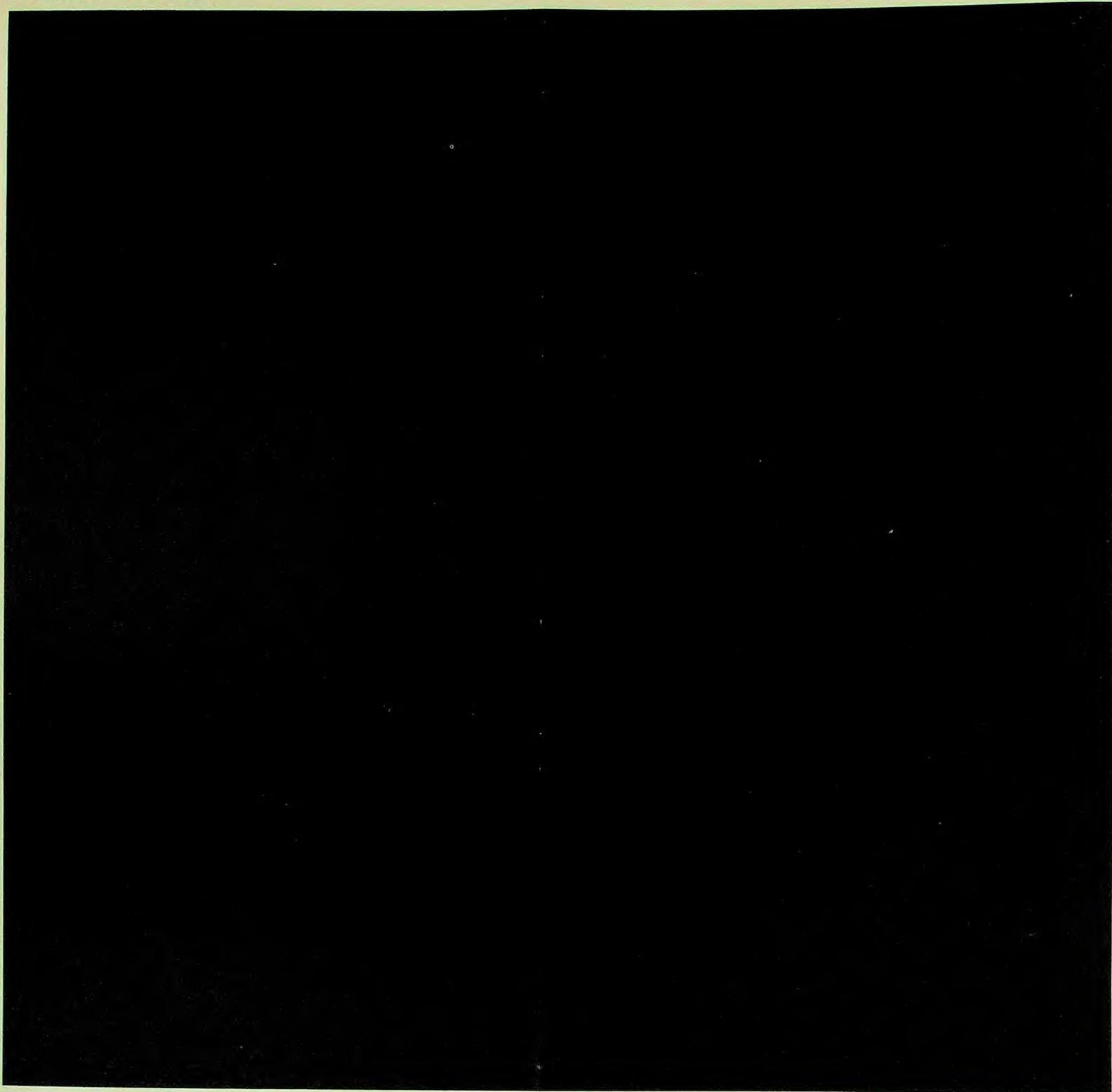
*INCLUDES THE SINGLE "THE FLAME"

*MAJOR PRESS AD CAMPAIGN.

*U.K. HEADLINE TOUR IN MAY.

*APPEARING ON ITV'S "RAZZAMATAZZ".





**What you see when you listen to
the Eurythmics 'Sweet Dreams' record album.**



What you see when you listen to the Eurythmics 'Sweet Dreams' VideoDisc album.

An ordinary record album is round, flat, black and grooved.

So is the VideoDisc.

The difference is that more and more consumers are realising that you get pictures from the VideoDisc. Amazing.

They also get the full stereo sound. The music VideoDiscs retail for just £9.95*. Not much more than a sound only album.

The VideoDisc player retails from £199.95 (£229.95 stereo).

They can play it through their hi-fi equipment and colour television.

Now everybody's opening their eyes to the great new sound system.

So why not put your artist's next album on VideoDisc and see for yourself.

First contact Steve Bernard on (01) 637 2321.

RCA **VIDEODISC** **Pictures from records. Amazing.**

Also available: Sweet Dreams record album (RCA LP6063), audio cassette (RCA K6053) or video cassette (RCA 10233). *All rock music VideoDiscs have an RRP of £9.95.

OPINION

The reverberations of the recent Gilbert O'Sullivan v MAM case will echo around the industry for many years to come. In his second look at the subject, lawyer ROGER SAMUELS highlights the salient points from the publisher's point of view.

WE'VE ALREADY looked at the record industry aspects of the Gilbert O'Sullivan case and, as promised, I now return to the subject to examine the music publishing points of the decision which contemplate even greater business protection for a composer against his works irretrievably going for a song.

It had previously been established in the case of Tony Macaulay that song writer agreements must not be unduly restrictive. In his famous comment, Lord Reid had insisted it was in the interests of both the public and the individual composer that he should be free, so far as practicable, to earn a livelihood and to give the public the fruits of his particular abilities.

So-called "standard form contracts" containing unfair restrictions might be set aside as being unreasonable restraint of trade.

That House of Lords decision was later supplemented in the Court of Appeal by Lord Denning on a preliminary application by two composer members of Fleetwood Mac to lift an injunction which was preventing the release of an album containing their songs. In that instance, the publisher was also their manager.

Lord Denning decided that there was an initial valid argument that the song-writer agreements could not be enforced because the bargaining

power of the composers was unequal, and the balance of convenience was in favour of discharging the injunction. His Lordship commented that undue influences or pressures were brought to bear on the composers, for the benefit of the manager, and added that it was clear from the evidence that the composers had no lawyer.

It seemed to the court that, if the publisher wished to exact such onerous terms or to drive so unconscionable a bargain, he should have seen that the composer had independent advice.

Faced with this wealth of judicial authority, Mr Justice Mars-Jones had no hesitation in finding for Gilbert O'Sullivan against his publisher and manager. In his view, the songwriter agreement unduly restricted Gilbert O'Sullivan in carrying on his profession as a writer. O'Sullivan was in an even worse position than either Tony Macaulay or Fleetwood Mac in that he was not entitled to a single penny if MAM, for whatever reason, decided not to publish his works.

Mr Justice Mars-Jones was also concerned that MAM, being manager as well as publisher, took advantage of a confidential relationship and used its special bargaining power to exercise undue influence over O'Sullivan. This situation was made much worse, in the judge's opinion, by "plain, unvarnished deceit... O'Sullivan asked if this

was the joint publishing agreement he had been promised. He was induced to sign by a representative of MAM (Music Publishing) Ltd, who told him he would definitely get his joint publishing company".

This did not materialise, only the songwriter agreement with MAM was signed. The wool was pulled over O'Sullivan's trusting eyes. In short, the publisher was found to have influenced its composer unduly and acted in bad faith. A declaration was granted, against MAM setting aside the songwriter agreement in order that all the copyrights assigned to MAM be re-assigned to the composer.

A subsequent agreement — a songwriter service agreement — was signed by parties to the action. The judge decided that this bargain struck between them was also unfair. Taking into account all of its provisions, the restrictions imposed on O'Sullivan's activities for about six years were not reasonably necessary for the protection of the publisher's proper interests.

Nor were they commensurate with the benefits secured to the composer under contract, indeed, there was a total commitment imposed upon O'Sullivan, and an absence of obligation upon the publisher save the obligation to pay, for services rendered, remuneration less than that which a composer of O'Sullivan's standing and success could expect at the time.

Not only was the agreement in unreasonable restraint of trade, but also there was no proper explanation of its terms. Finally, again came the failure to obtain independent legal advice at the time the agreement was signed. It was pronounced void.

In the court of appeal, Lord Justice Dunn agreed that the publisher bore the moral blame. On the other hand, it was significant that until O'Sullivan met MAM, he had achieved no success, which then became phenomenal. The court decided to look at the whole situation in the round. Accordingly, although the trial judge was considered right to set aside the agreements, order an account of the profits and payment of the sums found due (with interest), that was not an end to the matter.

In taking the account, the publisher was entitled to an allowance for reasonable remuneration including profit element for all work done in promoting and exploiting Gilbert O'Sullivan and his compositions. This holds true whether such work is done pursuant to a contract or outside it. On both sides, he who calls the piper must pay accordingly for the tune.

Something to say?

Write to Music Week, 40 Long Acre, London WC2
The editor reserves the right to shorten or edit letters

EUROPARADE

This Week	Last Week	Wks on Chart		Countries
1	1	10	RADIO GA GA, Queen	F/D/ES/I/DK/CH/A
2	5	4	HELLO, Lionel Richie	GB/NL/B/IRE
3	3	11	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper	NL/D/B/DK/CH/A
4	2	12	RELAX, Frankie Goes To Hollywood	F/D/DK/CH/A
5	6	7	SOMEBODY'S WATCHING ME, Rockwell	NL/F/D/B/CH/A
6	4	8	LOVE IS A BATTLEFIELD, Pat Benatar	NL/D/B
7	7	5	JUMP, Van Halen	F/D/CH/IRE
8	12	3	DON'T ANSWER ME, The Alan Parsons Project	NL/F/ES/B/CH
9	10	3	ZU NAH AM FEUER, Stephan Weggershäuser and Alice	D/CH/A
10	19	3	BIG IN JAPAN, Alphaville	D/CH/A
11	8	5	BREAK MY STRIDE, Matthew Wilder	NL/B/DK/A
12	11	2	A LOVE WORTH WAITING FOR, Shakin' Stevens	GB/IRE
13	23	3	P.Y.T. (Pretty Young Thing), Michael Jackson	GB/B/IRE
14	15	3	IT'S A MIRACLE, Culture Club	GB/B/IRE
15	13	20	LOVE OF THE COMMON PEOPLE, Paul Young	I/A
16	NEW		PEOPLE ARE PEOPLE, Depeche Mode	GB/IRE
17	9	11	ALL NIGHT LONG (ALL NIGHT), Lionel Richie	F/ES/I
18	22	3	HELLO AGAIN, Howard Carpendale	D/CH
19	16	18	MY OH MY, Slade	DK/CH
20	17	15	THRILLER, Michael Jackson	F/ES
21	18	3	IT'S RAINING MEN, The Weather Girls	GB/IRE
22	27	3	ROBERT DE NIRO'S WAITING, Bananarama	GB/IRE
23	NEW		YOU TAKE ME UP, Thompson Twins	GB/IRE
24	26	11	(HEY YOU) THE ROCKSTEADY CREW, The Rocksteady Crew	DK/A
25	RE		OWNER OF A LONELY HEART, Yes	F
26	28	3	BUSTER, Nanna	DK
27	NEW		MON P'TIT LOUP, Johnny Hallyday	F
28	34	2	GIV MIG TID, Sheila	DK
29	35	2	TERRA PROMESSA, Eros Ramazzotti	I
30	21	8	99 RED BALLOONS, Nena	F
31	36	2	HAPPY CHILDREN, P. Lion	ES
32	NEW		TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson	NL/B
33	29	3	ENVOLE-MOI, J.J. Goldman	F
34	24	3	BLACK AND WHITE, Patto	D/CH
35	NEW		?QUE ME PASA . . .?, Vicio Latino	ES
36	31	2	ROCK YOU LIKE A HURRICANE, Scorpions	F
37	NEW		IK VOEL ME ZO VERDOMD, Danny De Munk Alleen	NL
38	NEW		HOLIDAY, Madonna	NL/D
39	NEW		NON VOGLIO MICA LA LUNA, Fiordaliso	I
40	39	2	ACUARELA, Toquinho	ES

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

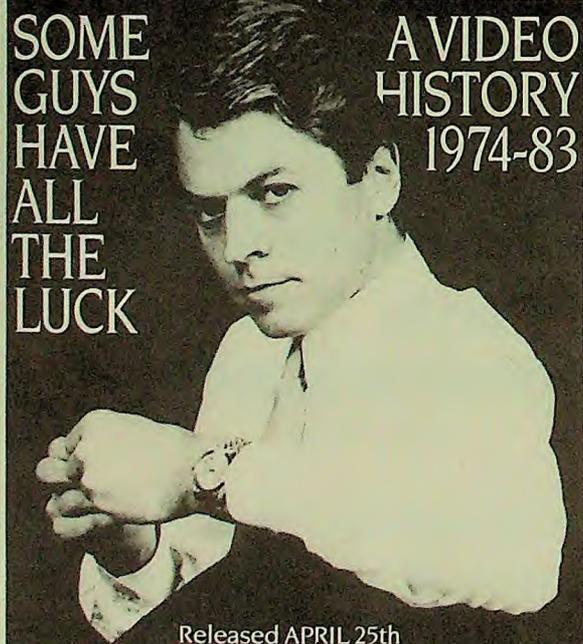
(Compiled from 11 national charts by Tros-Radio, Hilversum.)

ORDER NOW!

ROBERT PALMER

SOME GUYS HAVE ALL THE LUCK

A VIDEO HISTORY 1974-83



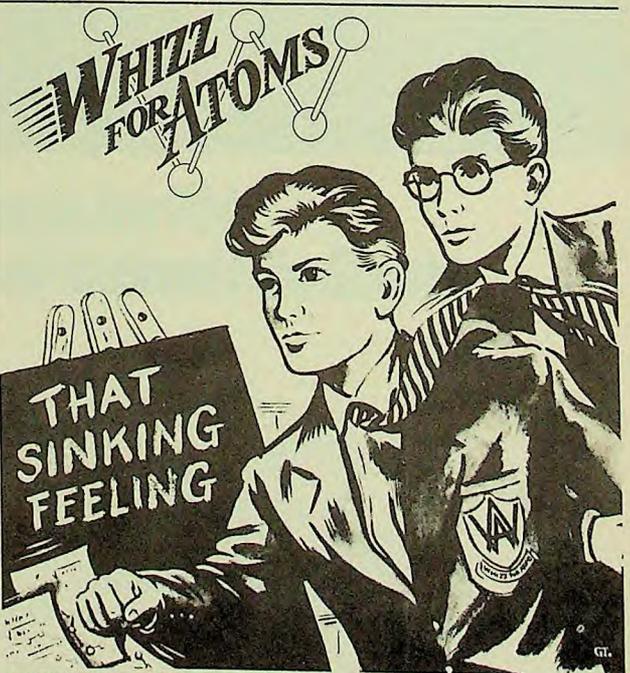
Released APRIL 25th

30 minutes including

Johnny and Mary, Sneakin' Sally through the alley, Looking for clues, Some guys have all the luck, Pride, and many more

Dealer price £13.91.

A PALACE VIDEO RELEASE (PVC 3006M)
Available from Palace, Virgin & Gold Distribution Ltd.
69 Flempton Rd., London E10 7NL (01-539 5566)



WITH FREE SCHOOL BLAZER BADGE (Ltd. No.)
Debut Single on 7" & 12" (GRAD16)
Distributed by THE CARTEL

SEE THEM ON T.V. RAZZMATAZZ ON APRIL 25th



Graduate Records.

THE 29th occasion of The Ivor Novello Awards, taking place this Thursday (19) in the Great Room of the Grosvenor House Hotel, will once again reflect the best in British popular music as the event has done since its inauguration in 1955.

It will be another celebration recognising the creative skills of British songwriters, artists and music publishers, the UK music world-beating songs which

industry's equivalent of Hollywood's Oscars. The recipients of the Euterpe statuettes are judged to be the best in the various categories by their successive generations of songwriters in their quest for a charm and integrity remain as yardsticks and inspiration for the best in the various categories by their successive generations of songwriters in their quest for a Novello.

This year's event is inevitably tinged with sadness following the recent death of BASCA chairman Jimmy Kennedy. But the treasury of awards and BASCA, the organisation which arranges their presentation.

Best Song Musically and Lyrically

Pipes Of Peace recorded by Paul McCartney (EMI, Parlophone), written by Paul McCartney and published by MPL Communications.

Every Breath You Take, The Police (A&M), Gordon Sumner (Sting), Virgin Music Publishers.

True, Spandau Ballet (Reformation/Chrysalis), Gary Kemp, Reformation Publishing.

EVERY FEW years it seems that Paul McCartney comes up with a new song with an appeal that crosses all age barriers and musical tastes; Yesterday, Michelle and Eleanor Rigby in the Sixties, and the 2m-selling Mull of Kintyre in the

Seventies are examples. His recent chart-topper Pipes Of Peace, nominated in this category is yet another; the accompanying video, set in the trenches of the First World War, caught the public's imagination as did the song destined to become another McCartney standard.

In the same category, Sting's Every Breath You Take, which topped the singles charts both sides of the Atlantic is another Police song, like Every Little Thing She Does Is Magic, destined to be covered by other artists. Spandau Ballet's True was a number one single (the title track of their chart-topping album) and the haunting melody and lyrics also gave the band the fifth best-selling single of 1983.

Best Pop Song

Thriller, recorded by Michael Jackson (Epic), written by Rod Temperton, Rondor Music London.

Sweet Dreams (Are Made Of This), Eurhythms (RCA), Annie Lennox and Dave Stewart, RCA Music.

Karma Chameleon, Culture Club (Virgin), O'Dowd/Moss/Craig/Hay/Pickett, Virgin Music/Warner Bros. Music.

NINE OUT of 10 people would probably say Michael Jackson wrote Thriller, but in fact the credit goes to Rod Temperton, ex-Scunthorpe lad who has been working closely with Jackson as his arranger for several years. Since Jackson's Thriller LP has now sold somewhere in the region of 30m units (and the single some 10m units) Temperton can claim to have written one of the

best-selling songs in the history of popular music.

Sweet Dreams (Are Made Of This) was one of the most hypnotic pop songs of 1983 (and probably the Eighties) and gave its writers, Annie Lennox and Dave Stewart (Eurhythms) one of the 10 best-selling singles of the year. The song was the crowning achievement in the pair's professional career which goes back to the mid-Seventies when they were both members of The Tourists.

Karma Chameleon by Culture Club was only the third single this decade to sell a million units in the UK, and it has since repeated that success in the US. Written by the band's members, it has become a firm favourite with people of all ages and the fact that the song is already being sung in clubs and played by dance bands throughout the country is proof of its continued popularity!

Best Film Theme or Song

Going Home, written by Mark Knopfler, Rondor Music (London), Phonogram.

Walking In The Air, Howard Blake, Highbridge Music/Faber Music. CBS Records.

All Time High, Tim Rice and John Barry, CBS Songs, A&M Records.

DIRE STRAITS' Mark Knopfler can be justifiably proud of his success with Going Home, which was featured in the award-winning film, The Local Hero, starring Denis Lawson. Dire Straits are one of the biggest-selling pop bands of the late Seventies and Eighties so far, so it was a big move for Knopfler to depart from the pop/rock tradition and write the music for a new film — the area of writing film scores has left many a budding composer with egg on his face!

Howard Blake's Walking In The Air was featured in the popular film The Snowman, while Tim Rice and John Barry's All Time High was the main song from the James Bond film, Octopussy, starring Roger Moore. It was the first collaboration between the two writers — Barry has of course been writing Bond themes for more than 20 years now (including Goldfinger, Diamonds Are Forever and Thunderball) while Rice is the erstwhile songwriting partner of Andrew Lloyd Webber.

The Ivor Novello Awards feature was written and edited by NIGEL HUNTER



THE FAMOUS profile of Ivor Novello, the stage musical writer and actor after whom the awards were named.

THE JURY which decided the 1983 Ivor Novello Awards winners was as follows:

Don Black (songwriter)
John Blake (*The Sun*)
Nicky Chinn (songwriter)

Gary Crowley
(TV/radio personality)

Howard Marks
(independent promotion exec.)

Geoff Mullin
(BBC producer)

Phil Ward-Large
(BBC producer)

Chris White (*Music Week*)

Independent adjudicators for categories decided by statistics were Dafydd Rees (MRIB) and Janice Cable (MPA).

The Best British Musical category winner was decided by the votes of the national press theatre critics.

Best Rock Song

Owner Of A Lonely Heart, Yes (Atlantic), Trevor Rabin/Jon Anderson/Chris Squire/Trevor Horn, Affirmative Music/Unforgettable Songs.

Let's Dance, David Bowie (EMI America), David Jones (Bowie), Jones Music/EMI Music Publishing.

Every Breath You Take, The Police (A&M), Gordon Sumner, Virgin Music Publishers.

IT IS a mystery that Yes's Owner Of A Lonely Heart was a number one hit single in the US, but failed to make anywhere near the same impression in the UK charts — more

Best British Musical

Blood Brothers written by Willie Russell, published by Willie Russell Music/Paternoster Music. Legacy Records.

Poppy, written by Peter Nichols and Monty Norman, Warner Bros Music. WEA Records

Mr Cinders, written by Vivian Ellis, and Greatrex Newman, Leo Robin, Chappell Music, That's Entertainment Records.

WILLIE RUSSELL wrote the hit West End musical John, Paul, George, Ringo... And Bert, which introduced Barbara Dickson, so it was appropriate that Dickson should star in his latest show, Blood Brothers, which earned her the accolade of West End stage actress of the year. Blood Brothers had a

very low-key opening compared with many other London stage productions, but the press reviews were ecstatic, and consolidated by frequent full houses.

Poppy, performed by the Royal Shakespeare Company and staged at the Adelphi Theatre in the Strand, was also another surprise hit — proving that members of the RSC could sing and dance, as well as act!

The songwriting team behind Mr. Cinders must be one of the oldest in the history of the Novello Awards — Vivian Ellis is now in his eighties and Greatrex Newman had passed the 90-year mark when he died just a few months ago. Mr. Cinders is of course the King's Head Islington/Fortune Theatre revival of their hit Twenties musical, which originally starred the late Binnie Hale.

Most Performed Work

Moonlight Shadow by Mike Oldfield (Virgin), written by Mike Oldfield, published by Virgin Music Publishers.

Every Breath You Take, The Police (A&M), Gordon Sumner, Virgin Music Publishers.

Karma Chameleon, Culture Club (Virgin), O'Dowd/Moss/Craig/Hay/Pickett, Virgin Music/Warner Brothers Music.

VIRGIN MUSIC seems to have the monopoly on this particular category

which brings the Karma Chameleon songwriting team (aka Culture Club) their third nomination in this year's Novello Awards, and Sting of Police his third too.

Mike Oldfield has a well-deserved nomination with Moonlight Shadow, one of the catchiest pop songs of 1983 which went on to become a huge European hit too. It was undoubtedly one of the most-played songs of the year, and credit should also go to Maggie Reilly who did the vocals on the record.

Best Theme From A TV or Radio Promotion

Partners In Crime, written by Joseph Horowitz and published by Standard Music.

That's Livin' Alright, David Mackay//Ken Ashby, Angle Music/Eaton Music.

The Late, Late Breakfast Show, Gary Kemp, Reformation Publishing.

EVERY NOW and again, a TV theme captures the viewing public's imagination enough to result in a hit record, and that is what happened

with Joe Fagin and That's Livin' Alright from the highly successful series Auf Wiedersehen Pet (Towerbell Records).

That's Livin' Alright faces keen competition from two other popular TV themes, Partners In Crime, which was a film based on an Agatha Christie novel, and The Late, Late Breakfast Show, the theme from DJ Noel Edmonds' popular Saturday show which was composed by Spandau Ballet's Gary Kemp.

Best-Selling A-Side

Only You by The Flying Pickets (10 Records/Virgin Records), written by Vince Clarke, published by Sonet.

Karma Chameleon, Culture Club (Virgin), O'Dowd/Moss/Craig/Hay/Pickett, Virgin Music/Warner Bros. Music.

Let's Dance, David Bowie (EMI America), David Jones, Jones Music/EMI Music Publishing.

THE FLYING PICKETS' version of Only You was the Christmas hit of 1983, and their rendition of Vince Clark's song was one of the few a capella singles to ever chart. The other nominations are Karma Chameleon by Culture Club and Bowie's Let's Dance.

Champions of the great British song

THE BRITISH Academy of Songwriters, Composers & Authors (BASCA), which organises and presents the Ivor Novello Awards each year, started its life in 1947 as the British Songwriters Protective Association.

That name was apt and well-chosen because in those post-War days the British pop music industry was almost totally dominated by American material and ideas, with the British recording companies devoting most of their time and resources to covering American songs to the exclusion and detriment of British songwriters.

Lobbying

Using an office loaned by music publisher Irwin Dash (who, ironically in the circumstances, was American), the association began vigorous lobbying of Parliament and the BBC to rectify the situation, and also made representations to the Music Publishers Association about clauses in the songwriting contracts of the day which were deemed unfair.

Luminaries on the first council included chairman Bruce Sievier,

the original architect of the Novello Awards, vice-chairman Eric Maschwitz, composers Richard Addinsell, Eric Coates and Haydn Wood, and publishers Irwin Dash and Reg Connolly. The first long-serving general secretary was Victor Knight.

The association was rechristened the Songwriters Guild of Great Britain during the year of its formation, and operated under that name until January 1, 1980, when it became BASCA. On his retirement, Knight was succeeded as general secretary by Bill Cochran, and the present incumbent is Marilyn Worsley.

Despite the many changes and innovations in popular music over the 37 years of its existence, the fundamental purpose and motives of BASCA remain the same — the greater use of British songs and music on radio, TV and films, and, in the near future, cable and satellite.

It provides guidance for its 3,000 members, whether the latter are established or aspiring in the songwriting art, and it holds regular song surgeries at which famous BASCA members review and analyse songs on tape brought along by less famous members and give advice.

Advice is a major facet of the services offered by BASCA on a wide range of subjects, including

contractual matters, and its simple and fair standard form of song assignment is now used by the majority of major music publishers.

A second major event in BASCA's annual calendar as well as the Ivor Novello Awards is the Gold Badge Awards. Each autumn a luncheon is held in London 'to present a small number of tributes to a few very special people... our way of saying thank you for their unique contribution to the British music industry'.

Benefit

BASCA publishes the quarterly *BASCA News* containing information and views on the music world and its events, including the many reputable songwriting competitions and music festivals here and abroad. The academy is in close and regular contact with all the major industry organisations such as the PRS, MCPS, MRS and MPA in the furtherance of the interests of its members, and the BASCA council meets monthly to discuss all issues of royalties, copyright reform, publishing and other aspects of contemporary music for the benefit of the members.



STING IS congratulated by BASCA general secretary Marilyn Worsley after receiving his Ivor Novello Award for the best pop song of 1981 (*Every Little Thing She Does Is Magic*).

The Novello story

IT WAS one of the UK's best-known stage musical composers and actors, who achieved the bulk of his fame between the two World Wars, who lent his name to the Ivor Novello Awards.

He was born David Ivor Davies in January 1893 in Cardiff, and his mother, whose maiden name he took as his professional identity, was a celebrated singing teacher.

Novello's first published song was *Spring Of The Year* in 1909 when he was 16, and his first composition of hit proportions occurred the following year in the shape of *The Little Damozel*. He moved from Wales to London the same year, and in 1912 wrote his first musical play entitled *The Fickle Jade*.

His first major, lasting success was the song *Keep The Home Fires Burning* in 1914, which caught the mood of the troops in the trenches and their families in the UK during the Great War, and fulfilled the same function during the 1939-45 conflict 21 years later. Novello also signed his first composing contract in 1914 with Ascherberg, Hopwood & Crewe.

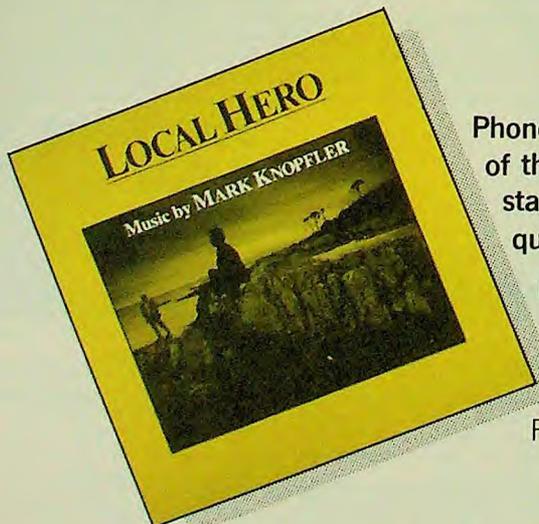
His next achievements were his first entire score, *The Golden Moth*, and collaboration in writing an operetta, a revue and a musical comedy. Novello made his debut as an actor in 1921, and in 1924 wrote the score for a revue called *Puppets* staged by Andre Charlot, a leading showman of the Twenties.

Novello signed a contract with Gainsborough Pictures in 1926, and devoted the rest of his life to the three-fold purpose of composing musicals, acting and writing plays.

His stage musicals were *Glamorous Night* (1935); *Careless Rapture* (1936); *The Dancing Years* (1939); *Arc de Triomphe* (1943); *Perchance To Dream* (1945); and *King's Rhapsody* (1949).

His last work, *Gay's The Word*, opened at the Saville Theatre on February 10, 1951, and Ivor Novello died on March 6 of the same year.

LOCAL BOY MAKES HERO



Phonogram would like to congratulate Mark Knopfler on the international success of the soundtrack for the Enigma production of the Bill Forsyth film "Local Hero" starring Burt Lancaster and Peter Riegert, which has so far sold more than a quarter of a million copies worldwide.

Mark Knopfler has also been appointed composer and musical director for these forthcoming films: "Cal" produced by David Puttnam, directed by Pat O'Connor and starring Helen Mirren and John Lynch for Enigma Productions Ltd. And "Comfort and Joy" produced by Davina Belling and Clive Parsons, written and directed by Bill Forsyth and starring Bill Patterson.

RCA Music
wish to congratulate



Annie Lennox/Dave Stewart

eURHYTHMICS 



For their No.1 US Single
Sweet Dreams (Are Made of This)

NOMINATED BEST POP SONG:

IVOR NOVELLO AWARDS
1983



THE WHO with their statuettes received for outstanding contribution to British music, a 1981 award.

Going for a song

THE IVOR NOVELLO Awards, regarded as the "Oscars" of the British music business, were introduced largely through the endeavours of the late Bruce Sievier, a founder chairman in 1947 of the British Songwriters Protective Association, which subsequently became the Songwriters Guild of Great Britain and then the British Academy of Songwriters, Composers & Authors (BASCA).

Sievier, who died in 1953, had repeatedly urged that an annual award of some kind would be of great benefit to British songwriters if presented to the authors, composers and publishers for songs

of outstanding merit and success.

When Ivor Novello died in 1951, Sievier suggested that such awards should be named after him in recognition of his massive contribution to the British stage and music. Sadly, the awards were not actually inaugurated until 1955, two years after the death of the man who had campaigned so energetically for them.

Songwriters Guild general secretary Victor Knight played a major role in fulfilling Sievier's ambition. He also commissioned the Novello Award statuette from Hazel Underwood of St Martin's School of Art. At the time, it was thought to

be Euterpe, the Greek Muse of Song, but a considerable while later it was discovered that, although Euterpe was all right, she was actually the Muse of the Flute.

The first sponsor of the Ivor Novello Awards was Joseph Fenston, a well-built gentleman with a heart of equal philanthropic proportions. The first presentation was televised by the BBC from Drury Lane's Theatre Royal, and following the sponsorship of Fenston and then Sir Billy Butlin, the BBC gave valuable financial support on two occasions when there was no other sponsor.

In 1973, the Performing Right Society (PRS) donated the Euterpe statuettes, and then from 1974-77 adopted the awards ceremony itself, during which time it became known as the PRS Ivor Novello Awards. Although they are now once again presented by BASCA, the academy readily and gratefully acknowledges that the annual event would not be possible without the support of the PRS, which still acts as the main sponsor.

The event has been broadcast intermittently on TV and radio since its inception. A recurring regret, however, is that the event, much better organised and attended in terms of star recipients than most other awards occasions, does not yet receive the same regular recognition and coverage by the TV organisations.

Upgraded

In 1976, BASCA council member Mike Batt suggested the event should be upgraded in character by means of an audio-visual presentation, and he produced it on these lines for the next three years using his own contacts and money. When Batt went off on his sailing odyssey around the world, Wayne Bickerton, another BASCA councillor, took over the production responsibilities which he has fulfilled ever since.

Looking back over the 29 years of the Ivor Novello Awards the changing tastes and patterns emerge. In 1955, the year's most popular song was *Ev'rywhere* by Tolchard Evans and Larry Kahn, and published by Sydney Bron; the year's most outstanding popular song was *In Love For The Very First Time* by Jack Woodman and Paddy Roberts (Essex Music), the year's outstanding comedy song was *Got'n Idea*, also by Woodman and Roberts (Ascherberg), and the year's most effective musical play score was *Salad Days* by Julian Slade and Dorothy Reynolds (Francis, Day & Hunter).

Best-selling and most performed work of the year in 1960 was *As Long As He Needs Me* by Lionel Bart (Lakeview Music) from *Oliver!* which itself won the stage play, film, TV or radio score category, and the most outstanding song was *Portrait Of My Love* by Cyril Ornadel and Norman Newell (Kassner Music). The best pop song in 1970/71 was *Love Grows* by Tony Macaulay and Barry Mason, the best novel song was *Grandad* by Ken Pickett and Herbie Flowers (In-Music/Dolmyn Music), and the international hit of the year was *In The Summertime* by Ray Dorset (Our Music).

In 1980, the best song musically and lyrically was *Woman In Love* by Barry and Robin Gibb (Brothers Gibb/Chappell Music) and the best pop song was *Stop The Cavalry* by Jona Lewie (Street Music).

The Ivor Novello Awards continue to identify the best of British popular music each year, and in so doing are the accolades of the industry.



Congratulations to

DAVID BOWIE

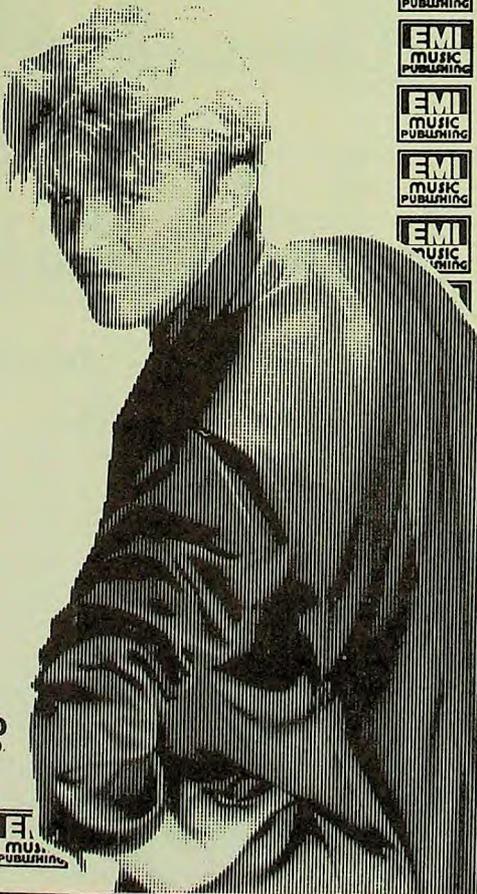
for Ivor Novello Awards
nominations for

LET'S DANCE

Best Rock Song

Best Selling 'A' Side

International Hit of the Year



EMI MUSIC PUBLISHING LIMITED
138-140 Charing Cross Road, London WC2. Tel: 836 6699 Telex: 269189.
Telegrams & Cables: EMIMUS LONDON WC2
A THORN EMI company

•REFORMATION•

Congratulations to

Gary Kemp
AND
Spandau Ballet

For being nominated for the "Best song
Musically & Lyrically" Category with the song

"True"

And "Best Theme from a T.V. or Radio Production
"The Late Late Breakfast Show"



"Why do I find it hard to write the next
line when I want the truth to be said"

Gary Kemp



AIRPLAY **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.

- 8 ERIC CLAPTON—Wonderful Tonight—RSO A Severn B County Sound, Wiltshire, BRMB, Aire. ★ DevonAir—Hitpick, CBC—Hitpick, Swansea—Hitpick.
- 8 FASHION—Dreaming—De Stijl/Epic B Radio 210, BRMB, Chiltern, Signal, Red Rose, Forth, NorthSound, Swansea.
- 6 DION—The Way You Do The Things You Do—Aura A BRMB, Hallam B Radio 210, Victory, Mercia, Aire
- 6 MICHAEL GORE—Theme From "Terms Of Endearment"—Capitol B Radio 210, BRMB, Pennine, Piccadilly, Red Rose ★ Beacon—Hitpick.
- 6 JAMES INGRAM—She Loves Me (The Best That I Can Be)—Qwest A 2CR, Plymouth, Pennine B Victory, West Sound ★ Tees—Hitpick.
- 6 THE SHILLELAGH SISTERS—Give Me My Freedom—CBS A Severn B Luxembourg, Plymouth, Hereward, Trent ★ Pennine—Hitpick.
- 6 THE TROGGS—Every Little Thing—10 Records A 2CR B Luxembourg, DevonAir, Piccadilly ★ West—Hitpick, Trent—Hitpick.
- 6 ZOOM—Waiting—Rex B Radio 210, Wiltshire, Pennine, Manx, Swansea, BBC Ulster.

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

- 9 THE JETS—Heatwave—PRT
- 8 KATRINA AND THE WAVES—Plastic Man—(Silvertown)
- 8 JIMMY RUFFIN & JACKSON MOORE—I'm Gonna Love You Forever—(ERC)
- 8 LUTHER VANDROSS—I Wanted Your Love—(Epic)
- 7 DEON ESTUS—Love Hurts—(Legacy)
- 7 HOORAH! BOYS HOORAH!—Is This What You Promised Me?—(EMI)
- 7 MIDNIGHT STAR—Feels So Good—(Solar)
- 7 WILLY FINLAYSON—On The Air Tonight—(PRT)
- 6 JAKKO—Who's Fooling Who—(Stiff)
- 6 ONE BLOOD—Get In Touch With Me—(Ensign/Island)
- 6 SKY—Fool On The Hill—(Ariola)

RADIO 2

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

- 10 (10) CULTURE CLUB: It's A Miracle
- 10 (-) SHAKIN' STEVENS: A Love Worth Waiting For
- 9 (6) KOOL & THE GANG: (When You Say You Love Somebody) In The Heart
- 9 (9) CLIFF RICHARD: Baby You're Dynamite
- 7 (-) JULIO IGLESIAS/WILLIE NELSON: To All The Girls I've Loved Before
- 7 (-) RAF RAVENSCROFT: Maxine
- 7 (8) LIONEL RICHIE: Hello
- 7 (New) ALVIN STARDUST: I Feel Like Buddy Holly (Chrysalis)
- 6 (5) ANY TROUBLE: Baby Now That I've Found You
- 6 (5) PHIL COLLINS: Against All Odds (Take A Look At Me Now)
- 6 (New) FLYING PICKETS: When You're Young And In Love (10 Records)
- 5 (6) CHRIS AMO and DEBBY BISHOP: No Choir Of Angels
- 5 (5) PHIL FEARON & GALAXY: What Do I Do?
- 5 (6) ELAINE PAIGE: Sometimes
- 5 (-) SADE: Your Love Is King
- 5 (New) IRIS WILLIAMS: The Gentle Touch (Polydor)

OTHER FEATURED RECORDS
 BELLE AND THE DEVOTIONS: Love Games
 THE BEATLES: Can't Buy Me Love
 GEORGE BENSON: Late At Night
 BARBARA DICKSON: Keeping My Love For You
 JERRY FOSTER: Fool For You Mama
 JAKKO: Who's Fooling Who
 BILLY JOEL: For The Longest Time
 MANFRED MANN'S EARTH BAND: Runner
 CHRIS REA: I Don't Know What It Is But I Love It
 KATE ROBBINS: That First Love
 THOMPSON TWINS: You Take Me Up

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).

- | | |
|--|--|
| 17 (10) BLANCMANGE: Don't Tell Me | 7 (8) POINTER SISTERS: Automatic |
| 17 (6) QUEEN: I Want To Break Free | 7 (5) SANDIE SHAW: Hand In Glove |
| 16 (16) CAPTAIN SENSIBLE: Glad It's All Over | 7 (-) WATERBOYS: The Big Music |
| 16 (16) LIONEL RICHIE: Hello | 7 (7) YES: Leave It |
| 15 (14) DEPECHE MODE: People Are People | 6 (8) CAMEO: She's Strange |
| 15 (17) GAP BAND: Someday | 6 (6) THE LOTUS EATERS: Set Me Apart |
| 15 (12) PHIL COLLINS: Against All Odds | 6 (New) PETER SCHILLING: Major Tom (Coming Home), PSP/WEA X9438 (W) |
| 14 (15) THE CURE: The Caterpillar | 6 (14) SADE: Your Love Is King |
| 14 (9) KOOL & THE GANG: In The Heart | 6 (8) UB40: Cherry Oh Baby |
| 14 (16) THOMPSON TWINS: You Take Me Up | 6 (New) WOMACK & WOMACK: Love Wars, Elektra E9799 (W) |
| 12 (9) THE BLUEBELLS: I'm Falling | 5 (New) ALVIN STARDUST: I Feel Like Buddy Holly, Chrysalis CHS 2784 (F) |
| 12 (8) OMD: Locomotion | 5 (New) BRUCE FOXTON: It Makes Me Wonder, Arista BFOX 3 (F) |
| 12 (11) PSYCHEDELIC FURS: Heaven | 5 (New) COCTEAU TWINS: Pearly Dawdrops Drops, 4AD AD 405 (I/J/P) |
| 12 (8) TALK TALK: Such A Shame | 5 (New) DENICE WILLIAMS: Let's Here If For The Boy, CBS A4319 (C) |
| 11 (14) CULTURE CLUB: It's A Miracle | 5 (5) DENNIS EDWARDS featuring Siedah Garrett: Don't Look ... FARMER'S BOYS: Apparently, EMI FAB 1 (E) |
| 11 (7) MARILYN: You Don't Love Me | 5 (New) JEFFREY OSBORNE: Stay With Me Tonight, A&M AM 188 (C) |
| 11 (15) RUFUS & CHAKA KHAN: Ain't Nobody | 5 (New) KENNY LOGGINS: Footloose, CBS A4101 (C) |
| 11 (16) THE SPECIAL AKA: Nelson Mandela | 5 (5) MATT BIANCO: Sneaking Out BAND: Runner |
| 11 (14) SHAKIN' STEVENS: A Love Worth Waiting For | 5 (New) THE ROCKSTEADY CREW: Up Rock, Charisma/Virgin RC 2 (E) |
| 10 (6) BOB MARLEY & THE WAILERS: One Love | 5 (New) WHITESNAKE: Standing In The Shadow, Liberty BP 423 (E) |
| 10 (6) ECHO & THE BUNNYMEN: Silver | 5 (New) JOCELYN BROWN: Somebody Else's Guy, Fourth & Broadway/Island BRW 5 (E) |
| 10 (13) JOE JACKSON: Happy Ending | 5 (7) JULIAN COPE: The Greatness |
| 10 (13) MICHAEL JACKSON: P.Y.T. | |
| 10 (6) NIK KERSHAW: Dancing Girls | |
| 10 (9) THE S.O.S. BAND: Just Be Good To Me | |
| 10 (7) PROPAGANDA: Dr Mabuse | |
| 10 (6) SHARON: Give Me Tonight | |
| 10 (7) THOMAS DOLBY: I Scare Myself | |
| 9 (New) BILLY JOEL: For The Longest Time, CBS A4290 (C) | |
| 9 (18) SCRITTI POLITTI: Wood Beez | |
| 9 (11) THE WEATHER GIRLS: It's Raining Men | |
| 8 (8) ANNABEL LAMB: The Flame | |
| 8 (12) BANANARAMA: Robert De Niro's Waiting | |
| 8 (7) THE FLYING PICKETS: When You're Young And In Love | |
| 8 (12) MADONNA: Lucky Star | |
| 8 (8) WEIRD AL YANKOVIC: Eat It | |
| 7 (13) CLIFF RICHARD: Baby You're Dynamite | |
| 7 (New) DONNA SUMMER with Matthew Ward: Love Has A Mind Of It's Own, Mercury DONNA 4 (F) | |
| 7 (9) DEAD OR ALIVE: That's The Way I Like It | |
| 7 (10) PHIL FEARON & GALAXY: What Do I Do? | |
| 7 (6) NEW ORDER: Thieves Like Us | |

OTHER FEATURED RECORDS
 THE CRUSADERS: Night Ladies
 IMPOSTER: Peace In Our Time
 KANE GANG: Small Town Creed
 BOBBY KING: Love Quake
 LOOSE ENDS: Emergency (Dial 999)
 VAN MORRISON: Dweller On The Threshold
 PERSONAL COLUMN: Strictly Confidential
 RE-FLX: Pray To The Beat
 SHALAMAR: Deadline USA
 SHILLELAGH SISTERS: Give Me My Freedom
 SIMPLE MINDS: Up On The Catwalk
 SPEAR OF DESTINY: Liberator
 TROGGS: Every Little Thing
 ROGER WALTERS: 5:01 am

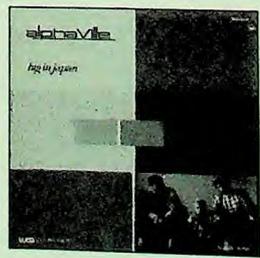
ZWEI SUPERKNULLER ALS DEUTSCHLAND TWO SUPER HITS FROM GERMANY

PETER SCHILLING

"Major Tom"
 7" X9438

Two For The Price Of One
 Limited Edition Double Pack 12" Singles
 For The Price Of One 12" Single X9438T

Also Available
 Twelve Inches On Tape, Four Track Double Sided Cassette
 For The Price Of One 12" Single X9438C



alphaVile

"Big In Japan"
 7" X9505 12" X9505T

CAPTAIN SENSIBLE



THE POWER OF LOVE

L.P. & CHROME CASSETTE

AMLX 68561 CMX 68561

INCLUDES THE SMASH HIT
'GLAD IT'S ALL OVER'

ORDER FROM CBS TEL. 01-960 2155



TOP 75 SINGLES

● = PLATINUM (One million sales) ● = GOLD (500,000 sales) ○ = SILVER (250,000 sales) **RE** indicates a re-entry. Top 75 on Prestel: Mercury file page number 332100 Key to distributors code - see albums releases page

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)
1	1	7	HELLO	Richie James Anthony Carmichael/Lionel Richie	Motown/TMG(T) 1330 (R)	Warner Brothers Music
2	3	4	YOU TAKE ME UP	Thompson Twins (Alex Sadkin/Tom Bailey)	Point Music	4 Arista TWINS (124) (F)
3	2	5	A LOVE WORTH WAITING FOR	Shakin' Stevens (R. Hewson/Shakin' Stevens)	Shaky Music	6 Epic (T)A4291 (C)
4	10	3	AGAINST ALL ODDS (Take A Look At Me Now)	Phil Collins (Ari Mardian)	EffectSound/Hit & Run Music	2 Virgin VS 674 (E)
5	18	2	I WANT TO BREAK FREE	Queen (Queen/Mack)	Queen Music/EMI Music	3 EMI (12)QUEEN 2 (E)
6	4	5	PEOPLE ARE PEOPLE	Depeche Mode (Depeche Mode/Daniel Miller)	Grabbing Hands/Sonet Music	7 Mute 7BONG 5 (12) - 12BONG 5 (W/SP)
7	6	5	GLAD IT'S ALL OVER/DAMNED ON 45	Captain Sensible (Mansfield/Captain)	Ronder/Warner/ATV/Rock/Williamson	8 A&M CAP(X) 6 (C)
8	13	4	AIN'T NOBODY	Rufus and Chaka Khan (Russ Titelman)	Warner Brothers Music	12 Warner Brothers RCK(T) (W)
9	9	6	NELSON MANDELA	The Special AKA (Elys Costello)	Plangent Visions Music	16 2 Tone CHS TT (12)26 (F)
10	17	7	WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN)	Scruti Politi (Ari Mardian)	Copyright Control	14 Virgin VS 657(12) (E)
11	30	2	WHEN YOU SAY YOU LOVE SOMEBODY IN THE HEART	Kool & The Gang (Kool & The Gang)	Planetary Nom	De-Lite/Phonogram DE(X) 17 (F)
12	5	8	ROBERT DE NIRO'S WAITING	Bananarama (Tony Swain/Steve Jolley)	J&S Music/In A Bunch Music	23 London NANA 6 (12) - HANX 6 (F)
13	26	3	JUST BE GOOD TO ME	The S.O.S. Band (Jimmy Jam/Terry Lewis)	CBS Songs/Hyde Tyme Tunes	17 Tabo/Epic (T)A3626 (C)
14	20	3	THE CATERPILLAR	The Cure (Smith/Parry/Allen)	APB Music	19 Fiction/Polydor FICS(X) 20 (F)
15	32	2	DON'T TELL ME	Blancmange (Peter Collins)	Cherry Red Music	11 London BLANC 7 (12) - BLANX 7 (F)
16	7	5	IT'S A MIRACLE	Culture Club (Steve Levine)	Virgin/Warner Bros.	28 Virgin VS 662(12) (E)
17	22	4	SOMEDAY	The Gap Band (Ronnie Wilson)	Total Experience Music	25 Total Experience/Phonogram TE(X) 5 (F)
18	8	7	IT'S RAINING MEN	The Weather Girls (Paul Jabara/Bob Esty)	EMI/Chappell	27 CBS (T)A2524 (C)
19	28	2	LOCOMOTION	OMD (Brian Tench/OMD)	Virgin Music	10 Virgin VS 660 - 12 (E)
20	14	6	LUCKY STAR	Madonna (Reggie Lucas)	Warner Bros. Music	34 Sire W 9522 (T) (W)
21	12	4	P.Y.T. (PRETTY YOUNG THING)	Michael Jackson (Quincy Jones)	Carlin/Warner Bros. Music	32 Epic (T)A1436 (C)
22	25	5	THAT'S THE WAY (I LIKE IT)	Dead Or Alive (Zeus B. Hoek)	Planetary Nom	24 Epic (T)A4271 (C)
23	11	7	WHAT DO I DO?	Phil Fearon & Galaxy (Phil Fearon)	Handle Music	37 Ensign/Island (12)ENY 510 (E)
24	24	3	GIVE ME TONIGHT	Shannon (M. Liggett/C. Barbosa)	Emergency/Shapiro Bernstein/Warner Bros	26 Club/Phonogram JAB(X) 1 (F)
25	35	2	DANCING GIRLS	Nik Kershaw (Peter Collins)	Ronder Music/Arctic King	18 MCA NIK(T) 3 (C)

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
26	36	5	I'M FALLING	The Bells (Celia Farkley/Robert Andrews)	Clive Banks/ATV Music	15 London LON(X) 45 (F)
27	34	6	DR MABUSE	Propaganda (Trevor Horn)	Perfect Songs	33 ZTT/Island (12)ZTAS 2 (E)
28	16	6	CHERRY ON BABY	UB40 (UB40/Ray Pablo Falconer)	EMI Music	44 DEP International/Virgin DEP 10 (12) (E)
29	21	22	RELAX	Frankie Goes To Hollywood (Trevor Horn)	Perfect Songs	29 ZTT/Island (12)ZTAS 1 (E)
30	15	9	YOUR LOVE IS KING	Sade (Robin Millar)	Copyright Control	42 Epic (T)A4137 (C)
31	27	4	BABY YOU'RE DYNAMITE	Cliff Richard (Bruce Welch)	Hypnotic/Chrysalis Music	41 EMI 5457 (E)
32	NEW		SILVER	Echo and The Bunnymen (All Concerned)	Zoo Music/Warner Bros. Music	30 Korova KOW 34(T) (W)
33	29	4	HEAVEN	The Psychodelic Furs (Keith Forsey)	CBS Songs	50 CBS (T)A4300 (C)
34	19	12	STREET DANCE	Break Machine (Jacques Morali)	Record Shack/Jess (Leeson)	48 Record Shack SOHO(T) 13 (10)S
35	NEW		ONE LOVE/PEOPLE GET READY	Bob Marley & The Wailers (Bob Marley & The Wailers)	Cayman (Leeson)/W. Bros.	22 Island (12)IS 169 (E)
36	47	3	TO ALL THE GIRLS I'VE LOVED BEFORE	Julio Iglesias & Willie Nelson (Richard Perry)	Carlin/CBS Songs	35 CBS A4252 (C)
37	NEW		WHEN YOU'RE YOUNG AND IN LOVE	The Flying Pickets (The Flying Pickets/John Sherry)	Campbell Connolly	13 10 Records TEN 20(12) (E)
38	59	2	AUTOMATIC	Porter Saters (Richard Perry)	MCA Music	20 Planet RPS(T) 105 (R)
39	23	9	TO RIVER & DEAN (EP) (Bolero/Barnum)	Richard Hartley/Mike Reed Orch (Hartley/Reed/United)	Famous Chappell/Sweet 'n' Sour	051 Safari SKATER(1) 1 (SP)
40	NEW		SOMEBODY ELSE'S GUY	Jocelyn Brown (F. McFarlane/A. George/L. Brown)	Chrysalis Music	31 Fourth & Broadway/Island (12)BRW 5 (E)
41	45	3	YOU'RE THE ONE FOR ME - DAYBREAK - A.M.	Paul Hardcastle (P. Hardcastle)	Peterman & Co./Oval Music	59 Total Control TOCO 1 (T) (DS)
42	49	3	EAT IT	Weird Al Yankovic (Rick Derringer)	Carlin Music	40 Scotti Brothers/Epic A4257 (C)
43	41	4	SHE'S STRANGE	Clube (Larry Blackmon)	All Seeing Eye/Cameo Five Music	051 Club/Phonogram JAB(X) 2 (F)
44	NEW		HAND IN GLOVE	Sandra Shaw (John Porter)	Warner Bros. Music	36 Rough Trade RT(T) 130 (R/T)
45	75	2	STAY WITH ME TONIGHT	Jeffrey Osborne (George Duke)	State Music	43 A&M AM(X) 188 (C)
46	48	4	I SCARE MYSELF	Thomas Dolby (Thomas Dolby)	Westminster Music	54 Parlophone Odeon (12)R 6067 (E)
47	70	2	SNEAKING OUT THE BACK DOOR	Matt Bianco (Peter Collins)	Copyright Control	47 WEA Y23(T) (W)
48	NEW		LOVE GAMES	Belle And The Devoations (Paul Curtis)	CBS Songs/Leonie Music	39 CBS A4332 (C)
49	60	3	SUCH A SHAME	Talk Talk (Tim Friese-Greene)	Island Music	49 EMI (12)EMI 5433 (E)
50	37	12	JUMP	Van Halen (Ted Templeman)	Warner Brothers Music	69 Warner Brothers W9384(T) (W)

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
51	38	13	WOULDN'T IT BE GOOD	Nik Kershaw (Peter Collins)	Ronder/Arctic King Music	66 MCA NIK(T) 2 (C)
52	61	4	THE GREATNESS AND PERFECTION OF LOVE	Julian Cope (Thornalley/Levee/Lipscomb)	Zoo/Warner Bros.	57 Mercury MER(X) 155 (F)
53	31	5	UP ON THE CATWALK	Simple Minds (Steve Lillywhite)	EMI Music	Virgin VS561(12) (E)
54	NEW		SEARCHIN'	Hazel Ford (Stephens)	Romaniac Music	45 Proto ENA(T) 109 (A)
55	58	11	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Melle Mel (Robinson/Mel/Robinson Jr)	Four Hills/Heath Levy Music	32 Sugar Hill SH(1) 130 (A)
56	40	10	AN INNOCENT MAN	Billy Joel (Phil Ramone)	CBS Songs	CBS (T)A4142 (C)
57	33	11	JOANNA/TONIGHT	Kool & The Gang (Kool & The Gang)	Planetary Nom	De-Lite/Phonogram DE(X) 16 (F)
58	56	4	LEAVE IT (REMIX)	Yes (Trevor Horn)	Warner Bros./Unforgettable Songs	Atco B 9787(T) (W)
59	NEW		YOU DON'T LOVE ME	Marilyn (Clive Langer/Alan Winstanley)	Intersong Music	86 Love/Phonogram MAZ 3(12) (F)
60	66	3	NO SELL OUT	Malcolm X, music by Keith LeBlanc (Keith LeBlanc)	Tommy Boy/Island	65 Island (12)IS 165 (E)
61	62	3	EIGHTIES	Killing Joke (Chris Kinsley)	EG Music	63 EG Polydor EGO(X) 16 (F)
62	50	5	JESSIE'S GIRL	Rick Springfield (Rick Olsen)	RCA Music	70 RCA RICK (T) 2 (R)
63	51	4	THE DECEIVER	The Alarm (Alan Shacklock)	Illegal Music	I.R.S. IRS(X) 103 (C)
64	39	12	99 RED BALLOONS	Nona Reinhold Heil/Manne Praeger	CBS Songs/Hands	Epic (T)A4074 (C)
65	54	5	DON'T LOOK ANY FURTHER	Dennis Edwards featuring Siedah Garrett (Dennis Lambert)	ATV/CBS/Riva Music	Gordy TMG(T) 1334 (R)
66	42	10	TO BE OR NOT TO BE (THE HITLER RAP)	Mel Brooks (Paul Wingfield)	Bee Bee/Sidwest Music	Island (12)IS 158 (E)
67	NEW		HIGH ENERGY	Evelyn Thomas (L. Levine/F. Trench)	Record Shack/Jess (Leeson)	73 Record Shack SOHO(T) 18 (10)S
68	NEW		LOVE ME LIKE THIS	Real To Real (Leon F. Silvers III)	Chappell Music/Copyright Control	72 Arista ARIST (12)565 (F)
69	43	6	BORROWED TIME	John Lennon (John Lennon/Yoko Ono)	Oco Music/Warner Bros. Music	Polydor POS(X) 701 (F)
70	NEW		HI, HOW YA DOIN'?	Kenny G. (Kashali/Wayne Brathwaite)	Copyright Control	71 Arista ARIST (12)561 (F)
71	46	8	BREAKIN' DOWN (SUGAR SAMBA)	Julia and Company (David Yvisaraki)	Chrysalis Music	London LON(X) 46 (F)
72	69	3	YAH MO B THERE	Jama Ingram/Michael McDonald (Quincy Jones)	Warner/Ronder/Redsongs/Carlin/CBS	Orwest W9394(T) (W)
73	73	2	SOUL'S ON FIRE	Tracie (Paul Weller)	Stylart Music/EMI Music	86 Respond KOBX(T) 706 (C)
74	NEW		IT MAKES ME WONDER	Bruce Foxton (Stan Shaw)	Morrison Leahy Music/EMI Music	79 Arista BFOX (12)3 (F)
75	67	2	LIBERATOR	Spear Of Destiny (Nick Tauber)	Chrysalis Music	78 Burning Rome/Epic (T)A4310 (C)

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
76	55	NIGHT LADIES	Crusaders (Wilton Felder/Joey Sample/Leon Ndugu Chanler)	MCA MCA(T) 853 (C)	
77		DOCTOR! DOCTOR!	Thompson Twins (Alex Sadkin/Tom Bailey)	Point Music	89 Arista TWINS (123) (F)
78	72	SOMETIMES (THEME FROM 'CHAMPIONS')	Elaine Paige (Tony Visconti)	Sundergarde/Eaton Music	Island IS 174 (E)
79	91	LOVEQUAKE	Bobby King (Brian Potter/Steve Barn)	Sweet City Songs/Heath Levy Music	64 Motown TMG(T) 1335 (R)
80		HAPPY ENDING	Joe Jackson (David Kershenbaum/Joey Jackson)	Copyright Control	64 A&M AM(X) 186 (C)
81		THE LONGEST TIME	Billy Joel (Phil Ramone)	CBS Songs	46 CBS (T)A4280 (C)
82		LOVE WARS	Womack & Womack (Stewart Levine)	Next Flight Music	61 Elektra E9979(T) (W)
83	86	JESSE	Grandmaster & Melle Mel (S. Robinson/R. Griffin)	Four Hills/Heath Levy	96 Sugar Hill SH(1) 133 (A)
84		RADIO GA GA	Queen (Queen/Mack)	Queen Music/EMI Music	90 EMI (12)QUEEN 1 (E)

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
85	100	"SONS AND DAUGHTERS" THEME	Kerri & Mick (Mike Harvey)	Boco Music	68 A.I. A 1266 (SP)
86		SMALL TOWN CREED	The Kane Gang (Pete Wozniak)	ATV Music	82 Kitchenswain/London SK(X)11 (F)
87	83	GET IN TOUGH WITH ME	One Blood (Leo Lang/Paul Robinson)	Chappell Music	Ensign/Island (12)ENY 513 (E)
88		SET ME APART	The Lotus Eaters (The Lotus Eaters/Bob Sargeant)	Zoo/Warner Bros.	91 Sylvan/Arista SYL (123) (F)
89		MY GUY	Tracey Ullman (Peter Collins)	Nutty Sounds/Warner Bros. Music	Stuff BUY(T) 197 (C)
90		AC/DC (from 'Starlight Express')	Jeffrey Daniel (Alan Shacklock)	Really Useful/Chappell Music	Starlite/Polydor LMS(X) 1(F)
91	94	JAM ON IT	Newkulous (Joe Webb/Frank Fair)	Planetary Nom	97 Sunnyside SUN(Y) 103 (A)
92		5:01 am (THE PROS AND CONS...)	Roger Waters (R. Waters/M. Kamen)	Pink Floyd Music/Chappell Music	80 Harvest (12)HAR 5228 (E)
93		THE FLAME	Annabel Lamb (Wally Brill/David Anderle)	Ronder Music	92 A&M AM(X) 182 (C)

This Week	Last Week	TITLE	Artist	(Producer) Publisher	Label 7" (12") number (Distributor)
94	88	I WANTED YOUR LOVE	Luther Vandross (L. Vandross/L. Arnold)	CBS Songs/MCA Music	Epic (T)A4279 (C)
95	82	WHY DON'T WE SPEND THE NIGHT	Joe Fagin (David Mackay)	Wek/Heath Levy	Toverbell TOW 48 (A)
96	84	BELIEVIN' IT ALL	Produced by Steve Levine (Steve Levine)	Ronder/Virgin/Do Not Erase Music	Chrysalis CHS (12) 2775 (F)
97	96	PRAYING TO THE BEAT	Re-Fax (John Panter)	Jambo Music/Metric Music	95 EMI (12)FLEX 3 (E)
98		THRILLER	Michael Jackson (Quincy Jones)	Ronder Music/Redsongs	87 Epic (T)A3643 (C)
99		FOOTLOOSE	Kenny Loggins (K. Loggins/L. DeCarle)	ATV Music/Famous Chappell	53 CBS (T)A4101 (C)
100		APPARENTLY	The Farmer's Boys (Simon Humphrey)	Heartwave Music/The Farmer's Boys	98 EMI (12)FAB 1 (E)

Compiled by Gallup for the BPI Music Week and the BBC based on a sample of 260 conventional record outlets. Records which would have appeared between positions 78-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.

TITLES A - Z (WRITERS)

AC/DC (Iloyd Webber/Soligo)	90	Eat It (Jackson/Yankovic)	42	Love Worth Waiting For, A (Sokah/Leathwood)	3
Against All Odds (Take A Look At Me Now)	4	Eyes (Killing Joke)	51	Lucky Star (Madonna)	50
Alan's Nobody (Wolfski)	8	5:01 am (The Pros & Cons Of Hitch Hiking)	15	Music Of Torvik & Dean, The (Various)	38
An Innocent Man (Joel)	56	8 (Waters)	82	My Guy (Baron)	89
Apparently (The Farmer's Boys)	100	Footloose (McDonald)	53	Nelson Mandela (Dammers)	8
Automatic (Watch/Goldenberg)	38	Get In Touch With Me (Paterson/Whitall)	39	Night Ladies (Chanler)	83
Baby You're Dynamite (Fletcher/Hart)	31	Give Me Tonight (Barbosa/Chalson)	24	99 Red Balloons	78
Bananarama (Colomes)	14	Good To Go (The Love/Harris)	7	Searchin' (McCauley/Patterson)	64
Believe In All (Boy George/Levine/Lindsay)	36	Jesse (M. Glover/R. Griffin/S. Robinson)	86	Searchin' (Wilson/Taylor/Young)	47
Belle (Ravel)	30	Hand In Love (Morrissy/Mart)	44	Searchin' (Wilson/Taylor/Young)	47
Borrowed Time (Lennon)	69	Happy Ending (Jackabe)	30	Sens And Daughters' (Thorne/Peter/Plam)	17
Breakin' Down (Sugar Samba) (McGinn/Yvisaraki)	71	Heaven (Barber/Butler)	63	Soul's On Fire (Weller/Young)	73
Caterpillar, The (Smith/Tobias)	21	Helel (Richard)	37	Stay With Me Tonight (Lanes)	40
Cherry Oh Baby (Donaldson)	14	High Energy (Jim Levine/Freddie Trench)	71	Street Dance (Mack/Zorn/Balok/Rodgers)	8
Damned On 45 (Donaldson)	28	Hi, How Ya Doin' (Steve Hinton)	76	Such A Shame (Hollis)	24
Dancing Queen (Bacalov)	7	I Scare Myself (Dicks)	46	Talk Talk (Tim Friese-Greene)	49
Dancing Girls (Nik Kershaw)	26	I'm Falling (Hodgson/McCluskey)	26	Van Halen (Ted Templeman)	69
Doctor Doctor! (Bailey/Carrile/Levey)	77	In The Heart (J. Ball/J. Taylor/R. Bell)	15	When You're Young And In Love (McDoy)	37
Don't Look Any Further (Lambert/Golds/Richings)	65	Kool & The Gang (Kool & The Gang)	16	White Lines (Don't Don't Do It) (Robinson)	32
Dr. Mabuse (Dorner/The Marsters)	27	Love Wars (C. L. Womack)	18	Why Don't We Spend The Night (McDoy)	53
				Wanted (Various)	5
				What Do I Do? (Fosson)	43
				When You Say You Love Somebody In The Heart	23
				Who's Your Young And In Love (McDoy)	37
				Wilson (Various)	17
				Wood Beez (Pray Like Aretha Franklin)	14
				Wouldn't It Be Good (Kershaw)	66
				You Take Me Up (Bailey/Carrile/Levey)	2
				You're The One For Me - Daybreak - A.M.	59
				Yours (Various)	1

TOP US SINGLES

1*	2	AGAINST ALL ODDS . . . Phil Collins	Atlantic
2	1	FOOTLOOSE, Kenny Loggins	Columbia/CBS
3*	4	HELLO, Lionel Richie	Motown
4*	8	HOLD ME NOW, Thompson Twins	Arista
5*	6	MISS ME BLIND, Culture Club	Virgin/Epic
6	5	AUTOMATIC, Pointer Sisters	Planet
7	3	SOMEBODY'S WATCHING ME, Rockwell	Motown
8*	13	LOVE SOMEBODY, Rick Springfield	RCA
9	7	HERE COMES THE RAIN AGAIN, Eurythmics	RCA
10*	14	THEY DON'T KNOW, Tracey Ullman	MCA
11*	15	YOU MIGHT THINK, The Cars	Elektra
12	9	ADULT EDUCATION, Daryl Hall/John Oates	RCA
13*	19	TO ALL THE GIRLS, Iglesias/Nelson	Columbia/CBS
14	10	JUMP, Van Halen	Warner Bros
15	12	EAT IT, 'Weird Al' Yankovic	Rock 'n' Roll
16*	17	GIRLS, Dwight Twilley	EMI-America
17	11	GIRLS JUST WANT . . . Cyndi Lauper	Portrait
18*	20	TONIGHT, Kool & The Gang	De-Lite
19*	21	DON'T ANSWER ME, Alan Parsons Project	Arista
20*	22	HEAD OVER HEELS, The Go Go's	I.R.S.
21*	16	I WANT A NEW DRUG, Huey Lewis	Chrysalis
22*	25	AUTHORITY PHG, John Cougar Mellencamp	Riva
23*	38	LET'S HEAR IT . . . Deniece Williams	Columbia/CBS
24*	26	LEAVE IT, Yes	Atco
25*	29	THE LONGEST TIME, Billy Joel	CBS/Columbia
26*	31	BREAKDANCE, Irene Cara	Geffen/Network
27*	36	OH, SHERRIE, Steve Perry	Columbia/CBS
28*	30	A FINE FINE DAY, Tony Carey	MCA
29*	32	SHOW ME, The Pretenders	Sire
30*	39	DANCING IN THE SHEETS, Shalamar	Columbia/CBS
31*	35	NO MORE WORDS, Berlin	Geffen
32*	41	SISTER CHRISTIAN, Night Ranger	MCA
33*	44	I'LL WAIT, Van Halen	Warner Bros
34*	34	HOLDING OUT FOR A HERO, Bonnie Tyler	Col/CBS
35	18	RADIO GA GA, Queen	Capitol
36*	53	TIME AFTER TIME, Cyndi Lauper	Portrait
37*	40	BORDERLINE, Madonna	Sire
38	23	COME BACK AND STAY, Paul Young	Columbia/CBS
39*	42	RUNAWAY, Bon Jovi	Mercury
40*	46	IT'S MY LIFE, Talk Talk	EMI-America

BULLETS 41-100

41*	45	CATCH ME I'M FALLING, Real Life	MCA/Curb
44*	49	ILLEGAL ALIEN, Genesis	Atlantic
45*	50	WHITE HORSE, Laid Back	Sire
46*	N	THE REFLEX, Duran Duran	Capitol
47*	51	ROCK YOU LIKE A HURRICANE, Scorpions	Mercury
48*	52	LOVE ME IN A SPECIAL WAY, DeBarge	Gordy
50*	56	RUN, RUNAWAY, Slade	CBS Associated
51*	N	THE HEART OF ROCK 'N' ROLL, Huey Lewis	Chrysalis
52*	55	GIVE ME TONIGHT, Shannon	Mirage/Emergency
55*	57	I'M STEPPIN' OUT, John Lennon	Polydor
56*	58	BABY COME BACK, Billy Rankin	AS&M
57*	59	HUNTERS OF THE NIGHT, Mr. Mister	RCA
59*	61	COMMUNICATION, Spandau Ballet	Chrysalis
60*	N	YOU CAN'T GET WHAT YOU WANT, Joe Jackson	AS&M
61*	65	SHE'S STRANGE, Cameo	Atlanta Artists
62*	73	SAIL AWAY, The Temptations	Gordy
63*	69	WOULDN'T IT BE GOOD, Nik Kershaw	MCA
65*	70	OLYMPIA, Sergio Mendes	AS&M
67*	81	MY EVER CHANGING MOODS, The Style Council	Geffen
68*	72	RELAX, Frankie Goes To Hollywood	Island
70*	78	THERE'S NO EASY WAY, James Ingram	Qwest
71*	N	MODERN DAY DELILAH, Van Stephenson	MCA
72*	79	BLUE LIGHT, David Gilmour	Columbia/CBS
79*	83	DEVIL IN A FAST CAR, Sheena Easton	EMI-America
80*	92	DON'T WASTE YOUR TIME, Yarbrough & Peoples	Total Experience/RCA
81*	89	DOWNTOWN, Dolly Parton	RCA
82*	87	JIMMY LOVES MARYANN, Josie Cotton	Elektra
83*	N	CRY JUST A LITTLE BIT, Shakin' Stevens	Epic
84*	N	WHAT IS LOVE, Howard Jones	Elektra
85*	N	WHISPER TO A SCREAM, Icicle Works	Arista
86*	90	TERMS OF ENDEARMENT, Michael Gore	Capitol
88*	N	DANCE HALL DAYS, Wang Chung	Geffen

New Singles on Prestal: Mercury File Number: 332103

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

- AFRICAN PEARL BANDWAGON/MOTHER NATURE: East Meets West Ariva ARI 30 12" only USJ
- ALPHAVILLE BIG IN JAPAN/Seeds WEA International X9505/X9501 12" (W)
- ANDY, Horace ETERNAL LOVE/Eternal (Dub) Tad's TRD 298 12" only USJ
- ATTACCO DECENTE THE TROJAN HORSE/Storms Clear The Air Timber TMBR 1 Pic Bag ISOI
- AUTO DA FE SOMETHING'S GOTTEN HOLD OF MY HEART/Rebawind REW 18 ISPI
- BABY GO BOOM LIFE CAN BE A HURTFUL THING/Inst Inner Vision IVS 1 Pic Bag/IVST 1 12" Pic Bag/IVSD
- BANK ROBBERS PROBLEM PAGE/Country Version EMI KNAB 2/12KNAB 2 12" (E)
- BARBARY COAST HEARTS ON FIRE (Rock Mix)/Country Mix M.O.E. Records BCAJ 001 (Self - 0670 760612)
- BENJAMIN, Tony TREASURES IN THE WORLD/That's Love Ariva ARI 29 12" only USJ
- BLACK ALICE NO WARNING/Street Tunes JJ 10312 12" only (P)
- BLACK HEY PRESTO/Stephen Eternal JF 3/JFT 12" inc extra track Liquid Dream (W)
- BLAKE, Paul & The Blood Fire Posse RUB A DUB SOLDIER/Scratch (Version) Revue REV 008 12" only USJ
- BONE ORCHARD SWALLOWING HAVOC (EPI Jungle) JUNG 15 12" Pic Bag (I/J)
- BOOMTOWN RATS DRAG ME DOWN/An Icicle In The Sun Mercury/Phonogram MER 163 (F)
- BROWN, Jocelyn SOMEBODY ELSE'S GUY/Dub Fourth & Broadway/Island BRW 5; 12BRW 5 12" (E)
- BROWN, Miquel SO MANY MEN, SO LITTLE TIME/Manpower Record Shack SOHO 17/SOHO 17 12" Pic Bag inc different B-side So Many Men (Megamix) (DS)
- CAMEO SHE'S STRANGE (Remix)/Groove With You/You Anyway Club/Phonogram JABXR 2 12" (F)
- CAPTAIN SENSIBLE GLAD IT'S ALL OVER/DAMNED ON 45 (Double A) AS&M CAPP 6 (Pic Disc) (C)
- CARCASH INTERNATIONAL ALL PASSION SPENT/Ita Crammed Discs CRAM 031 12" only (P)
- CARLOS, Don UNTUCK GIRL/LATTY GUZANG: Free Food Ticket Ead GEM 009 12" only USJ
- CHANT OF BARRY FLYNN, THE THE SMILE AND THE KISS/Big Love Theme Ensign/Island ENY 511 Pic Bag, 12ENY 511 12" Pic Bag (E)
- CONGRESS GIVE IT TO ME/Feed Maker PRT 7P 305 Pic Bag, 12P 305 12" (A)
- DEAN, Hazell SEARCHIN'/Evergreen Proto ENA 105/ENAT 109 12" (red vinyl) inc extra track Searchin' (US Megamix) (A)
- DEPECHE MODE PEOPLE ARE PEOPLE (On-U Sound Remix by Adrian Sherwood)/People Are People (7" Version)/In Your Memory Mute 1 12BOMG 5 12" (USP)
- DISRUPTORS BOMB HEAVEN/Die With Mother/Poem Radical Change RC 6 Pic Bag (I/BK)
- ECCLETON & JARRETT GREEDY GIRL/Fing It Up CF Records CFD 010 12" only USJ
- ECHO AND THE BUNNYMEN SILVER ANGELS AND DEVILS/Korova KOW 34 12" (W)
- EUROPEAN THINGS, THE (KOREA) THE PARTY/Backs 12NCH 9 12" only Pic Bag (I/BK)
- EVERYTHING BUT THE GIRL EACH AND EVERYONE/Laugh You Out The House Blanco Y Negro NEG 1 Pic Bag, NEG 1T 12" Pic Bag inc extra track Never Could Have Been Worse (W)
- FACTOR 33 NO PAIN NO GAIN/Soul Breaking Slide SLIDE 1 (P)
- FEARON, Phil & GUY WHAT DO I DO? (CARNIVAL MIX)/Pina Colanda Mix-In (Dub) Ensign/Island XENY 510 12" (E)
- FELABELLIA REACH YOU/Culture Shock International IN 10 Pic Bag, 12IN 10 12" Pic Bag (E)
- FINN, Tim FRACTION TOO MUCH FRICTION/Below The Belt Epic A3932 Pic Bag (C)
- FIVE STAR TENT HIDE AND SEEK/Im Gonna Make This A Night You'll Never Forget RCA 399 Pic Bag, RCAT 399 12" Pic Bag (R)
- FORD, Lita GOTTA LET GO/Run With The Vertigo/Phonogram VERP 10 Poster Bag, VERX 10 12" (F)
- 400 BLOWS PRESSURE/Club Pressure Illuminated ILL 3412 12" Pic Bag (I/J)
- FRAZER, Dean YOU ARE INST/Version Tad's TRD 98 12" only USJ
- FRENCH, Robert MR BABYLON/Problems Ead GEM 011 12" only USJ
- FREUR RIDERS IN THE NIGHT/In The Night/This Is The Way I Like To Live My Life CBS TA4333 12" Pic Bag (C)
- FURNITURE DANCING THE HARD BARGAIN/Robert Nightman's Story Survival SUR 023 Pic Bag, SUR 12023 12" Pic Bag (I/P)
- GOTHIC GIRLS, THE (Produced by Andi Sex Gang) GLASS BABY/Megamix Borrowed Tongues Backs 12NCH 11 12" only Pic Bag (I/BK)
- GRAINGER, AI SUSHEA/Only Lonely Ash ASH 0018 (P)
- GRANT, Eddy ROMANCING THE STONE/My Turn To Love You Ice 61 Pic Bag, ICET 61 12" Pic Bag (R)
- GRIFFITHS, Roni BEST PART OF BREAKING UP/Ita Making Waves SURF 101 (T) 12" (M/W)
- GROUP, THE AMERICAN/White Hammer Jive JIVE 63 Pic Bag, JIVE T 63 12" inc extra track Touch And Go (C)
- GUANA BATZ, THE THE CAVE/Werewolf Blues Big Beat NS 96 (P)
- HAMILTON, Roy HOLD TIGHT/Dub Mix Excaliber EXC 535/EXCL 535 12" (A)
- HARLEM SPIRIT DANCING CHEEK TO CHEEK/Follow The Sign For Peace Fusion FU 005 (A)
- HEAVEN ROCK SCHOOL/Adness CBS A4273 Pic Bag, TA4273 12" Pic Bag inc extra tracks Rock School (Live)/Lovechild (Live) (C)
- HUMAN LEAGUE THE LEBANON/Thirteen Virgin VS 672/VS 672 12" (E)
- IMPERIAL BROTHERS WE COME TO ROCK (Dub Version/Inst Dub) We Dub To Scratch Streetwave MKHAN 9 12" only (A)
- JAMES, Jimmy LOVE FIRE/Live For The Night ERC ERC 110/ERCL 110 12" inc different B side Love Fire (Inst) (A)
- JARRETT, Wayne BILLY JEAN/SIR RAFAEL: Summer Jean Kaya KAYA 001 12" only USJ
- JEUNESSE MY LOVE CAN ONLY GET STRONGER/Riba RED JJJ 001 (DS)
- KAJAGOOGOO TURN YOUR BACK ON ME/The Pump Rooms Of Bath EMI 5465/12EMI 5465 12" (E)
- KEINE ANHUNG PLASTIK C'EST CHIC/Cherry Red 12 EW5 1 12" only (P)
- KERSHAW, Nik DANCING GIRLS/She Cries MCA NIKP 3 (Pic Disc) (C)
- KING LOVE AND PRIDE/Don't Stop CBS TA4274 12" Pic Bag (C)
- KITT, Eartha WHERE IS MY MAN (Hot Tracks Megamix)/Original 12" Inst/17" Vocal Mix Record Shack SOHRT 11 (DS)
- LAWSON, Denis (from Thames TV Series The Kit Curran "Radio Show") ULTRA FANTASTIC/Inst EMI 5466 (E)
- LEWIS, Linda CLASS STYLE/YOU TURN MY BITTER INTO SWEET (Double A) Electricity TRIC 5/TRIC 5 12" (A)
- LOGUE, Christopher & Tony Kinsey Quintet RED RIBI (EPI) Evergreen EV 1 12" (CA)
- LOOSE ENDS EMERGENCY (IDAL 999)/Version Virgin VS 677/VS 677 12" (E)
- LUCY SHOW, THE THE ELECTRIC DREAMS/History Part 1 Piggie Bank BANK 999 Pic Bag (C)
- MAGNA CARTA LOVE IS FOREVER/Riba May's ING 10 ISPI
- MARLEY, Bob & The Wailers ONE LOVE/PEOPLE GET READY (Medley)/So Much Trouble/Keep On Moving Island 121SP 169 12" (Pic Disc) (E)
- MASEKELA, Hugh DON'T GO LOSE IT BABY/Don't Go Lose It Baby Jive JIVE 64/JIVE 64 12" (C)
- MATT BIANCO SNEAKING OUT THE BACK DOOR/Matt's Mood WEA YZ3P (Pic Disc) (W)
- MCGREGOR, Freddie GUANTANAMERA/Love Will Solve The Problems Tad's TRD 098 12" only USJ
- MELDY MAKERS MET HER ON A RAINY DAY/Can't Be What You Want To Be EMI America EA 171/12EA 171 12" (W)
- MELVIN, Harold & The Bluenotes DON'T GIVE ME UP/Dub Mix London LON 47/LONX 47 12" (F)
- MOODISTS, THE RUNAWAY/Cherwell Rise Red Flame/10 Records RSB 39 Pic Bag, RSB 3912 12" Pic Bag inc extra track Busy Splinters (E)
- MOORE, Gary SHAPES OF THINGS/Blinder 10 Records TENS 19 (Shaped Picture Disc) (E)
- MR MISTER HUNTERS OF THE NIGHT/Get Lost Sometimes RCA 402/RCAT 402 12" (R)
- NATIVES, THE HERE'S THE NEWS/Riba Fearless FE2 2 (SP)
- NETTO, Loz YOU ARE RHYTHM/Dub 21 Records/Polydor POSP 682 Pic Bag, POSP 628 12" (F)
- NEW ORDER THIEVES LIKE US/Lonesome Tonight Factory FAC 103T 12" only Pic Bag (I/P)
- ONE WAY MR BOOBEY/Can't Get Enough Of Your Love MCA MCAT 983 12" Pic Bag (C)
- ORIGINAL CAST LOOK BEFORE YOU LEAP/Better Give Over Royal JBS 100 (SO)
- OSBORNE, Johnny BABY LOVE/Baby (Dub) Tad's TRD 099 12" only USJ
- PALMER, Michael I'M STILL DANCING/ROBERT FRENCH: No War Greenleaves GRED 144 12" only USJ
- PAPARAZZI DON'T STAY ALL NIGHT/Manner Of Speaking MCA PAPA 1 Pic Bag, PAPA T 1 12" Pic Bag (C)
- PEACHES YOUR LOVE IS KING/MOTHER NATURE: My Love Is Dub Arena AR 31 12" only USJ
- PORTION CONTROL ROUGH JUSTICE/Justice/The Man Who Did Somersaults Backwards Illuminated ILL 3212 12" Pic Bag (I/J)
- PRIMARY, THE RADIO SILENCE/Responding Please Gold DISH 002 Pic Bag (I/BK)
- PROPAGANDA THE NINE LIVES OF DR. MABUSE/ZTT/Island CTIS 101 (Cassette) (E)
- PUREY, James T. IF ONLY BEFORE/Revenge Is Not The Password Code Green CODE 027 Pic Bag (SO)
- RUDY GUITARS GOOD TECHNOLOGY/Paris France Self Drive SK009/SK008 12" inc extra track Fact II/Red Rhinol
- REEDY, Wynston PERSONALLY SPEAKING/Version Inner Light DLT 102 12" only USJ
- REILLY, Maggie AS TEARS GO BY/Version Arista ARIST 563 Pic Bag, ARIST 12563 12" Pic Bag (F)
- RICKARD, Cliff BABY YOU'RE DYNAMITE (EXT VERSION)/Ocean Deep EMI 12EMI 5457 12" (E)
- RICHFORS, Mikael BLUE FIRE/Turn To Me Island IS 175 Pic Bag (E)
- RUFUS and CHAKA KHAN AIN'T NOBODY'S STOP ON BY/Don't Go To Strangers/One Million Kisses/Stay Warner Brothers RCK1C (Cassette) (W)
- SCHILLING, Peter MAJOR TOM (COMING HOME) (Edel) The Noah Plan PSP/WEA X9438 Pic Bag, X9438T 12" Pic Bag, X9438C (Cassette) inc extra tracks Error In The System/Major Tom (Vocal Loggost) (W)
- SEVENTH SEANCE AND OTHER EPI FACE (EPI) ILL 003 12" only Pic Bag (I/BK) (F)
- SHADOW TALK PEOPLE WATCHING PEOPLE/Heaven Up Here Magnet MAG 257 Pic Bag, MAGT 257 12" inc extra track Touch Of Luck (R)
- SHANNON GIVE ME TONIGHT - SPECIAL EXTENDED VERSION/Original Long Version/Dub Version Club/Phonogram JABXR 1 (F)
- SILK FLY AWAY/Nancy's Stage Two ARL 101 Pic Bag (P)
- SISTER ORLI DJ QUEEN/World War Connections Last Tribes LT 1 12" only USJ
- SOUND, THE COUNTING THE DAYS/Dreams Then Plans STAK TAK 16 (E)
- SPLIT LEVEL GIRL/In The Future Climate CRBSL 724 (I/A)
- STARBUDD, Alvin I FEEL LIKE BUDDY HOLLY/Luxury Chrysalis CHS 2784 Pic Bag (F)
- SUPERIORS BE MY GIRL/Be My Girl (Dub Mix) Polo POLO 32; POLO 12 32 12" inc extra track (U.S.A. Dance Mix) (C)
- THOMAS, Evelyn HIGH ENERGY/Inst Record Shack SOHO 18/SOHO 18 12" (DS)
- TIK & TOK EVERYTHING WILL CHANGE/Crackin' Up Survival 024 Pic Bag, SUR 12024 12" Pic Bag inc extra track Theme From The Dome Brothers (P)
- TOWNSHEND, Simon SO REAL/Freakers 21 Records/Polydor POSP 676 Pic Bag (F)
- TYLER, Bonnie HOLDING OUT FOR A HERO/Faster Than The Speed Of Light CBS A4251 Pic Bag (C)
- UNKNOWN CASES MASHABELE/Riba Rough Trade RTT 126 12" only Pic Bag (I/R)
- VARIOUS THE MUSIC OF TORVILL & DEAN (EPI) Safari SKATEC 1 (Cassette) (SP)
- VAUGHAN, Frankie DREAMERS/Too Different Worlds PRT 7P 306 Pic Bag (A)
- VIBRATORS, THE FLYING HOME/Punish Me With Kisses Carrera CAR 329 12" Pic Bag inc extra track MX America (SP)
- VICE SQUAD YOU'LL NEVER KNOW/What's Going On Anagram ANA 22; 12 ANA 22 12" inc extra track The Times They Are A Changing (P)
- WHITESNAKE STANDING IN THE SHADOWS/All Or Nothing (American Mix) Liberty BPP 423 (Limited edition Pic Disc) (E)
- WHODINI MAGIC'S WAND (THE WHODINI) ELECTRO E.P.I. Jive JIVE K 61 (Cassette) (C)
- WILSON, Mari ANI THAT PECULIAR/The Maximum Damage Compact Organization/London PINK 8 Pic Bag, PINK 8 12" Pic Bag inc extra track Use Him (F)
- WORKING WEEK VENEREMOS WE WILL WIN/Version Virgin VS 684/VS 684 12 12" inc extra track Bottom End (E)
- YES LEAVE IT (Remix)/Hello Goodbye Mix/Dwener Of A Lonely Heart (Red And Blue Mix) Atco B9787C (Cassette) (W)
- ZZ TOP TV DINNERS/Cheap Singlasses/Legs (Metal Mix)/A Fool For Your Stockings Warner Brothers W9334C (Cassette) (W)

** Previously listed in alternative format

Mon 23-Fri 27 April, 1984
Single Releases: 90

Year To Date: (17 weeks to 27 April, 1984)
Single Releases: 1,508



New Order (above) and ZZ Top - new single releases this week.

- Ani Nobody R
- Ani That Peculiar W
- All Passion Spent C
- American G
- Angel S
- Another Empty Face (E) S
- Baby Love B
- Baby You're Dynamite O
- Bandwagon A
- Be My Girl A
- Best Part Of Breaking Up S
- Big In Japan A
- Billy Jean P
- Blue Fun R
- Bomb Heaven D
- Cave, The D
- Class Style L
- Counting The Days S
- Damned On 45 C
- Dancing Queen To Check H
- Dancing Girls K
- Dancing The Hard Bargain F
- DJ Queen S
- Don't Give Me Up M
- Don't Go Lose It Baby M
- Don't Stay All Night P
- Drag Me Down V
- Dreamers V
- Each And Everyone E
- Electric Dreams L
- Emergency Dial 999 L
- Eternal Love A
- Everything Will Change F
- Fly Away V
- Flying Home V
- Fraction Too Much Friction R
- Girl S
- Give It To Me C
- Give Me Tonight C
- God Is An Over C
- Glass Baby R
- Good Technology G
- Gotta Let Go F
- Greedy Girl E
- Guantanamo M
- Hearts On Fire M
- Here's The News B
- Hey Presto B
- Hide And Seek F
- High Energy T
- Holding Out For A Hero T
- Hold Tight H
- Hundred Of The Night M
- I Feel Like Buddy Holly S
- If Only Before P
- I'm Still Dancing P
- Korea E
- Lebanon, The H
- Leave It M
- Life Can Be A M
- My Love Is King B
- My Love Is Dub B
- My Love Can Only M
- Oh Stranger J
- Nine Lives Of P
- Of Mabus, The P
- No Pain No Gain B
- No Warning M
- One Love M
- People Are People D
- People Watching People S
- Personally Speaking R
- Plastik C'Est Chic K
- Pressure F
- Problem Page B
- Radic Sweets P
- Reach Out F
- Red Bird (E) L
- Riders In The Night H
- Rock School H
- Romancing The Stone P
- Rough Justice G
- Rub A Dub Soldier B
- Runway D
- Searchin' D
- Shapes Of Things C
- She's Strange (Remix) C
- Shiver E
- Smile And The Kiss, The C
- The Sneaking Out The Back Door M
- So Many Men, So L L
- So Real T
- Somebody Else's Guy B
- Something's Gotten Hold Of A
- My Heart A
- Standing In The Shadows W
- Sussex G
- Swallowing Heaven (E) B
- Thieves Like Us N
- Treasures In The World B
- Trojan Horse, The N
- Turn Your Back On Me K
- TV Dinners L
- Ultra Fantastico L
- Untrue DJ L
- Veneremos We Will Wait W
- We Come To Rock I
- What Do I Do? F
- (Carnival) Mix F
- Where Is My Man F
- You Are There F
- You Are Rhythm N
- You'll Never Know V
- Your Love Is King S

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
Chart Courtesy Billboard for w/e April 21, 1984.

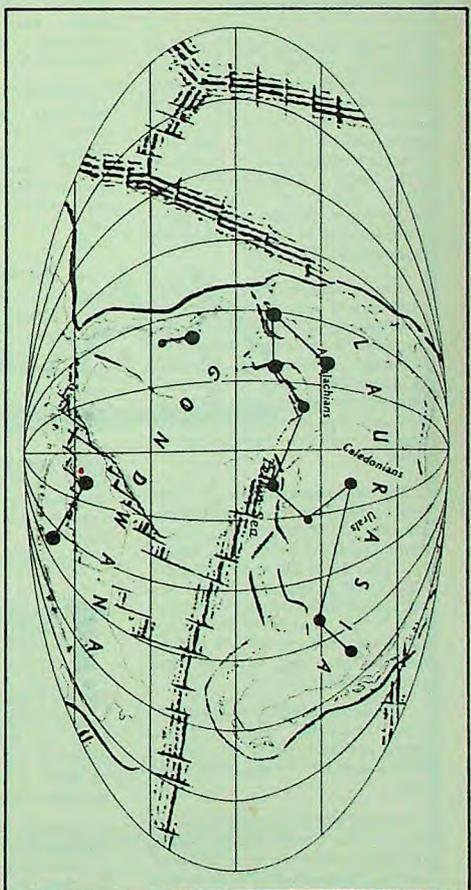
THE SOUND

COUNTING THE DAYS

TAK 16

Taken from the powerful New L.P.
"SHOCK OF DAYLIGHT"

STAB 1
(Also available on Chrome Cassette STAB C1)
On Statik Records
Distributed by Virgin/EMI.



INCORPORATING LP AND
CASSETTE SALES

TOP 100 TOP 100 TOP 100 TOP 100 TOP 100

MUSIC
WEEK

- | | | | |
|----|-----|---|-----------------------------------|
| 1 | 1 | NOW THAT'S WHAT I CALL MUSIC II * | Virgin/EMI NOW 2 |
| 2 | 2 | CAN'T SLOW DOWN * | Motown STMA 8041 |
| 3 | 3 | INTO THE GAP * | Arista 205 971 |
| 4 | 4 | THRILLER * | Epic EPC 85930 |
| 5 | 6 | ALCHEMY — DIRE STRAITS LIVE • | Vertigo/Phonogram VERY 11 |
| 6 | 5 | HUMAN'S LIB • | WEA WX1 |
| 7 | 7 | AN INNOCENT MAN * | CBS 25554 |
| 8 | 12 | THE WORKS • | EMI WORK 1 |
| 9 | 8 | LAMENT | Chrysalis CDL 1459 |
| 10 | 19 | OFF THE WALL * | Epic EPC 83468 |
| 11 | 14 | HUMAN RACING • | MCA MCF 3197 |
| 12 | 10 | COLOUR BY NUMBERS * | Virgin V 2285 |
| 13 | 13 | GREATEST HITS | Telstar STAR 2234 |
| 14 | 15 | BODY AND SOUL | A&M AMLX 65000 |
| 15 | 11 | THE SMITHS | Rough Trade ROUGH 61 |
| 16 | 21 | LABOUR OF LOVE * | DEP International/Virgin LP DEP 5 |
| 17 | 9 | CAFE BLEU • | Dolby/RSO B 1 |
| 34 | NEW | POINTS ON THE CURVE | Geffen GEF 25589 |
| 35 | NEW | WIRED TO THE MOON | Magnet MAGL 5057 |
| 36 | 31 | 1984 | Warner Brothers 923985-1 |
| 37 | 45 | MADONNA | Sire 923867-1 |
| 38 | 37 | KEEP MOVING • | Siff SEFZ 53 |
| 39 | 40 | GENESIS • | Charisma/Virgin GENLP 1 |
| 40 | 35 | THE ICICLE WORKS | Beggars Banquet BEGA 50 |
| 41 | 33 | VICTIMS OF CIRCUMSTANCE | Polydor POLD 5135 |
| 42 | 28 | THE FLAT EARTH | Parlophone Odeon PCS 2400341 |
| 43 | 57 | QUEEN GREATEST HITS * | EMI EMTV 30 |
| 44 | 38 | THE DRUM IS EVERYTHING | London SH 8555 |
| 45 | NEW | ORIGINAL SOUNDTRACK FROM "FOOTLOOSE" | CBS 70246 |
| 46 | 62 | GREATEST HITS | Kel ME 1269 |
| 47 | 41 | THE ROSE OF TRALEE AND OTHER IRISH FAVOURITES | Polydor POLD 5131 |
| 48 | 58 | ABOUT FACE | Harvest SHSP 2400791 |
| 49 | 47 | SILVER • | EMI CLIF 1 |
| 50 | 44 | STAGES • | Kel MECA ME 1262 |
| 68 | NEW | MUSIC FROM THE SOUNDTRACK "AGAINST ALL ODDS" | Virgin V2313 |
| 69 | 32 | LIONEL RICHIE * | Motown STMA 8037 |
| 70 | 88 | LOVE OVER GOLD * | Vertigo/Phonogram 6359109 |
| 71 | 85 | TRUE • | Reformation/Chrysalis CDL 1403 |
| 72 | 76 | 90125 • | Atco 790125-1 |
| 73 | 67 | THREE OF A PERFECT PAIR | E.G./Polydor EGPL 55 |
| 74 | 49 | 18 GREATEST HITS * | Telstar STAR 2232 |
| 75 | 39 | VENICE IN PERIL | Ferryway RON 1 |
| 76 | 95 | ORIGINAL SOUNDTRACK FROM "FLASHDANCE" • | Casablanca/Phonogram CANH 5 |
| 77 | RE | HAUNTING MELODIES | Nouveau Music NML 1007 |
| 78 | NEW | FRAGGLE ROCK | RCA PL 70221 |
| 79 | 56 | SNAP! • | Polydor SNAP 1 |
| 80 | 70 | STREET SOUNDS CRUCIAL ELECTRO | Street Sounds Electro ELCST 999 |
| 81 | 59 | FANTASTIC • | Inner Vision IVL 25328 |
| 82 | 43 | SWOON | Kitchenware/CBS KWLP 1 |
| 83 | 76 | PORTRAIT • | Telstar STAR 2238 |
| 84 | NEW | STOMPIN' AT THE SAVOY | Warner Brothers WBPC 50 |

FEATURE



BOB DOCKERILL at work in Clerkenwell in 1928 . . . and receiving his retirement gifts from Ken East, (president and chief operating officer, EMI Music Europe and International.) Alongside them is the specially-commissioned reproduction HMV "Dog and Trumpet" gramophone player which was also presented to him.



After 64 years with the same company Bob Dockerill, who is probably the record industry's longest-serving employee, has retired from EMI. Nigel Hunter talked to him about his long career.

One for the records

MARCH 30 this year was a fairly momentous occasion for both EMI Records UK and British record history — to say nothing of an EMI employee named Robert Dockerill.

It was the day which marked Dockerill's official retirement, and was a mere 30 days short of the date when he joined the company — 64 years ago. In an industry where short-lived seems to be the dominant description in terms of style, fashion, popularity and — in latter years — security of employment, 64 years with the same company has to be a record of the Guinness Book variety.

When Dockerill joined on April 29, 1920, as a 14-year-old office boy, the company wasn't yet known as EMI Records. He was an employee of the Columbia Gramophone Company at Columbia House in London's Clerkenwell district, and he began work at a time when the UK was still groggy from the carnage of the Great War.

The music business was gradually moving from the age of the cylinder into that of the 78 rpm disc, and the money-spinning factor was neither of those, but sheet music. Flappers hadn't started flapping, Nipper was still virtually a puppy, and the likes of Cole Porter, Harold Arlen, George Gershwin, Irving Berlin and Richard Rodgers had still to write their greatest standards.

"Clerkenwell was a terrible district then," Dockerill recalls. "It was badly bombed during the Second World War, and it's still pretty awful now."

Young Dockerill travelled from his home in the Upney area of Barking in East London to arrive at 8.45 each morning and witness the ceremony of the senior clerk opening the safes before being at his desk at 9 o'clock sharp. One of his main tasks was to take envelopes around to the bank at 11 o'clock and 2 o'clock, a fairly stimulating responsibility even

though the word mugging hadn't been invented then.

"The atmosphere at that office was absolutely friendly, and I thoroughly enjoyed every minute of it. I progressed through seven different departments during my 19 years based at Clerkenwell, including a spell on the road as salesman for Regal Records."

Columbia Graphophone merged with HMV (then based on top of the Oxford Street store) in 1932/33, and 50 years on one can still detect the mutual keen rivalry and slight disdain between the newly-united companies in the tone of Dockerill's voice as he remembered the occasion.

He was attached to the artists department following the merger, and then was engaged on accounts and record sales work. In October 1939, it was decided to close the Clerkenwell office, and concentrate operations on Hayes. This move brought an unwelcome change to Dockerill's life.

"It meant I was working virtually a 13½-hour day. Six of those hours were taken up by travelling to Hayes from Barking and back again by train."

This travelling burden was about the only factor which ever caused Dockerill to think of working for someone other than EMI. An offer from Philips based at Walthamstow would have halved the journey, and another one from the BBC would also have lightened the commuting load. But he didn't accept either because "I was talked out of it both times".

Dockerill went to EMI's Great Castle Street offices in the West End in 1954, but was still obliged to travel to Hayes regularly.

"I went to the factory four times a week because I was responsible for ordering everything."

He has personally witnessed the development of the recording

industry from 78 rpm through 45 rpm and 33½ rpm microgroove, stereo and digital sound, and the compact disc.

"I've enjoyed all the stages, and I'm very proud of EMI's part in it. I'm particularly glad they're into the compact disc now."

Dockerill is also proud of his extensive work for EMI in the Fifties on its EP output and being in on the ground floor of Capitol's launch here in 1956 as assistant to the general manager as well as his compilation albums between 1973 and 1979. His last staff duties for EMI have been centred on deletions, a not altogether pleasant task if you were around when the doomed records, which haven't met an arbitrary sales figure within a certain space of time, first came out.

"There's no argument about it, though," Dockerill declares. "Your personal tastes mustn't come into it, and you can't carry dead wood."

One suspects, however, that the necessary ruthlessness is tempered with knowledge and perception in his case, and records of genuine artistic and historic importance and merit are sometimes relieved if they fall a little short of the required figure and are not available in reissue form.

During the course of the interview, there are several loud explosions of contemporary pop music further along the corridor from Dockerill's office. They prompt an inevitable question.

"I sit here and hear things I don't understand," he muses. "Columbia and HMV built their names on MOR melodies. I enjoyed it more, and I'd like to see some sense and melody come back into the pop business."

Dockerill heard that the end of his long EMI career would be on March 30 just before last Christmas, which he now admits he didn't enjoy much as a result. But he accepts that all good things come to an end, and his assessment of his 64 years at EMI is an enviable one.

"I don't regret a minute of it."

PUBLISHING

Edited by NIGEL HUNTER

Gentleman songwriter

THE DEATH of Jimmy Kennedy on April 6 has removed one of the last links with the golden age of songwriting as well as casting a sad shadow over this Thursday's Ivor Novello Awards.

Kennedy rose to fame in the Thirties when the main source of income for songwriters and music publishers was from printed music, and consequently melodies had to be memorable and lyrics meaningful to catch the public's imagination.

In the lyrics department, the school teacher with an MA, who gave it all up to take his chances as a songwriter, reigned supreme, and he often helped his collaborators on the melodies as well.

Kennedy, who would have been 82 on July 20, was one of the few British (or Anglo-Irish, to be exact) rocks which withstood the American torrent of songs in the Thirties and Forties. His long tenure of the chairmanship of the British Academy of Composers, Songwriters & Authors (BASCA) reflected both the respect in which he was held by his fellow songwriters and his indefatigable lifelong crusade on behalf of BASCA's main tenet — the propagation of British popular music at home and abroad.

His own output is a litany of ever-green standards of the calibre of Isle Of Capri, South Of The Border, Red Sails In The Sunset, Harbour Lights, My Prayer and Hometown. In the novelty vein, The Teddy Bears' Picnic is a perennial children's favourite and The Hokey Cokey is inseparable from an evening's enjoyment whenever people gather together to dance in the old-fashioned way.

Kennedy's biggest money-spinners were Harbour Lights, Red Sails In The Sunset, South Of The Border and My Prayer. One of his main collaborators was the late Michael Carr, who died in 1968, and their first hit together was Does Your Mother Come From Ireland?, a personal favourite of Bing Crosby.



THE LATE Jimmy Kennedy celebrating his 80th birthday in 1982 with MPA assistant secretary Janice Cable (left) and BASCA general secretary Marilyn Worsley.

An early job in Kennedy's songwriting career was staff lyric writer and editor at Feldman Music. During this period he put lyrics to Continental tunes such as Play To Me, Gipsy and Oh Donna Clara, and he also met a refugee from the Nazi takeover of Austria called Wilhelm Grosz. Grosz played a traditional folk air to him, resulted in The Isle Of Capri between them.

Kennedy's musical war effort included the rousing We're Gonna Hang Out The Washing On The Siegfried Line and an indignant refusal to pen English lyrics for the German hit Lili Marlene on the grounds that it would be collaboration of the treasonable kind.

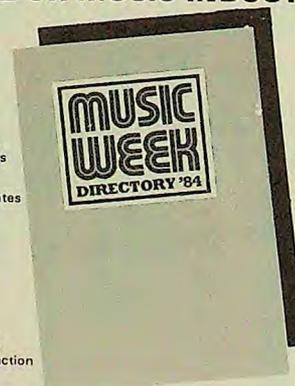
In 1947 Kennedy went to the US and stayed there until 1960. Among his hits during this period were Istanbul (Not Constantinople), And Mimi and April In Portugal.

Kennedy retired around 1960 when rock 'n' roll set in. But he put pen to manuscript paper again in 1976 to write the songs and music for a play called Spokesong centred on the troubles in Northern Ireland.

Among the many honours bestowed upon him during his long and unique career was an honorary degree from the New University of Ulster and an OBE for services to popular music last year.

THE COMPREHENSIVE GUIDE TO THE UK MUSIC INDUSTRY

- Accessories
- Artist management
- Booking agents
- Concert promoters
- Custom pressing/
- type duplicators
- Freelance journalists/
- photographers
- Industry organisations
- Merchandising services
- Miscellaneous
- Music publishers
- Music publishers affiliates
- Music equipment hire
- PR companies
- Publications
- Record companies
- Record labels
- Record distributors
- Record producers
- Record promotion
- Recording studios
- Sleeve & label printers
- UK radio & TV stations
- Video promotion/production



£7.00
(including UK postage & packing)

Send To:—
Music Week Directory, Royal Sovereign House, 40 Beresford St, London SE18 6BQ.

Tick Appropriate Box:
 BARCLAYCARD ACCESS AMERICAN EXPRESS
 DINERS CARD My card number is:

NAME

COMPANY NAME & ADDRESS

DATE SIGNATURE



CONGRATULATE

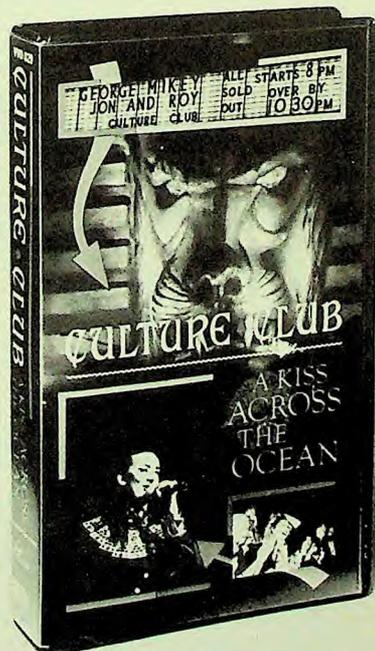
KEITH MACMILLAN ★ DIRECTOR
 HUGH SYMONDS ★ PRODUCER
 TESSA WATTS ★ EXECUTIVE PRODUCER

AND

CULTURE CLUB

ON THE RELEASE OF

A KISS ACROSS THE OCEAN



"FOR ONCE YOU ALMOST FEEL AS IF YOU'RE THERE... CULTURE CLUB HAVE SET A NEW STANDARD..." SANDY ROBERTSON, SOUNDS.

"FEELS LIKE LIVE SHOULD DO, ALMOST 3D" VIDEO RETAILER.

"AN HOUR OF SHEER PROFESSIONALISM AND LOADS OF FUN. BUSINESS PROSPECTS: UNBELIEVABLE" GILL BARNES, VIDEO TRADE WEEKLY.

"A KISS ACROSS THE OCEAN' IS BETTER LOOKING AND BETTER RECORDED THAN VIRTUALLY ANY OTHER I COULD NAME" ADAM SWEETING, MELODY MAKER.

"IT'S THE FIRST PRE-RECORDED VIDEO TO HAVE BEEN DIGITALLY RECORDED, SO THE SOUND IS ARGUABLY THE BEST EVER" DAVID ALDRIDGE, VIDEO WEEK.

A KISS ACROSS THE OCEAN

60 MINUTE STEREO MUSICVIDEO

FILMED AT HAMMERSMITH ODEON USING 11 CAMERAS AND DIGITAL SOUND RECORDING

VIRGIN VIDEO, 61/63 PORTOBELLO ROAD, LONDON W11 3DD. TEL: 01-221 7535. TELEX: 262195

BELLE AND THE DEVOTIONS

Love Games

BRITAIN'S 'SONG FOR EUROPE'



7 & 12 INCH

TOP 75 TOP 75 TOP 75 TOP 75



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

1	HELLO ● Lionel Richie	Motown TMG(T) 1330	26	I'M FALLING The Bluebells	London LON(X) 45	51	WOULDN'T IT BE GOOD ● Nik Kershaw	MCA NIK(T) 2
2	YOU TAKE ME UP Thompson Twins	Arista TWINS (12/4)	27	DR MABUSE Propaganda	ZTT/Island (12) ZTAS 2	52	THE GREATNESS AND PERFECTION OF LOVE Julian Cope	Mercury/Phonogram MER(X) 155
3	A LOVE WORTH WAITING FOR ● Shakin' Stevens	Epic (T)A4291	28	CHERRY OH BABY UB40	DEP International/Virgin DEP 10(12)	53	UP ON THE CATWALK Simple Minds	Virgin VS 661(12)
4	AGAINST ALL ODDS (Take A Look At Me Now) Paj Collins	Virgin VS 674	29	RELAX ● Frankie Goes To Hollywood	ZTT/Island (12) ZTAS 1	54	SEARCHIN' Hazzell Dean	Proto ENA(T) 109
5	I WANT TO BREAK FREE Queen	EMI (12) QUEEN 2	30	YOUR LOVE IS KING Sade	Epic (T)A4137	55	WHITE LINES (DON'T DON'T DO IT) Grandmaster & Melle Mel	Sugar Hill SH(L) 130
6	PEOPLE ARE PEOPLE Depeche Mode	Mute 7BONG 5 (12" - 12BONG 5)	31	BABY YOU'RE DYNAMITE Cliff Richard	EMI (12)EMI 5457	56	AN INNOCENT MAN ● Billy Joel	CBS (T)A4142
7	GLAD IT'S ALL OVER/DAMNED ON 45 Captain Sensible	A&M CAPI(X) 6	32	SILVER Echo and The Bunnymen	Korova KOW 34(T)	57	JOANNA/TONIGHT ● Kool & The Gang	De-Lite/Phonogram DE(X) 16
8	AIN'T NOBODY Rufus and Chaka Khan	Warner Brothers RCK(1(T))	33	HEAVEN The Psychedelic Furs	CBS (T)A4300	58	LEAVE IT (REMIX) Yes	Atco B 9787(T)
9	NELSON MANDELA The Special AKA	2 Tone CHS TT (12/26)	34	STREET DANCE ● Break Machine	Record Shack SOHO(T) 13	59	YOU DON'T LOVE ME Marilyn	Love/Phonogram MAZ 3(12)
10	WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN) Scruti Politti	Virgin VS 657(12)	35	ONE LOVE/PEOPLE GET READY Bob Marley & The Wailers	Island (12)IS 169	60	NO SELL OUT Malcolm X; Music by Keith LeBlanc	Tommy Boy/Island (12)IS 165
11	(WHEN YOU SAY YOU LOVE SOMEBODY) IN THE HEART Kool & The Gang	De-Lite/Phonogram DE(X) 17	36	TO ALL THE GIRLS I'VE LOVED BEFORE Julio Iglesias & Willie Nelson	CBS A4252	61	EIGHTIES Killing Joke	EG/Polydor EGO(X) 16
12	ROBERT DE HIRO'S WAITING ● Banarama	London MANA 6 (12" - NANX 6)	37	WHEN YOU'RE YOUNG AND IN LOVE The Flying Pickets	10 Records TEN 20(12)	62	JESSIE'S GIRL Rick Springfield	RCA RICK(T) 2
13	JUST TO BE GOOD TO ME S.O.S. Band	Tabu/Epic (T)A3626	38	AUTOMATIC Pointer Sisters	Planet RPS(T) 105	63	THE DECEIVER The Alarm	I.R.S. IRS(X) 103
14	THE CATERPILLAR The Cure	Fiction/Polydor FICS(X) 20	39	THE MUSIC OF TORVILL & DEAN (EP) (Bolero/Barnum) ● Richard Hartley/Michael Reed Orchestra	Safari SKATER 1	64	99 RED BALLOONS ● Nena	Epic (T)A4074
15	DON'T TELL ME Blancmange	London BLANC 7 (12" - BLANX 7)	40	SOMEBODY ELSE'S GUY Jocelyn Brown	Fourth & Broadway/Island (12)BRW 5	65	DON'T LOOK ANY FURTHER Dennis Edwards featuring Siedah Garrett	Gordy TMG(T) 1334
16	IT'S A MIRACLE Culture Club	Virgin VS 662(12)	41	YOU'RE THE ONE FOR ME—DAYBREAK—A.M. Paul Hardcastle	Total Control TOCCO 1 (T)	66	TO BE OR NOT TO BE (THE HITLER RAP) Mel Brooks	Island (12)IS 158
17	SOMEDAY The Gap Band	Virgin VS 662(12)	42	EAT IT Weird Al Yankovic	EAT IT	67	HIGH ENERGY Exotic Thrash	Island (12)IS 158

Total Experience/Phonogram TEX(X) 5
Scotti Brothers/Epic A4257
Record Shack SOHO(T) 13
Recess/Shock SABA002 18

SLEEVE PRINTING/DESIGN

UNDER THE COVER STORY

By JIM EVANS

TODAY, MORE than ever before, the visual image of popular music is as important as the aural image. The advent of the promo video, now considered an integral part of any marketing campaign or promotional push, has contributed to this development.

But at the same time, the visual image represented on the album sleeve or single bag is as significant in building the image of an act.

The album sleeve as an art-form has been well-chronicled in the past by such tomes as the *Album Cover* and Storm Thorgeson's *Walk Away Renee*. (It is worth noting that Thorgeson, founder of the famed Hippgnosis "school" of album design has now become established as a promo video director).

While the trend in recent years has been away from lavish gatefold album sleeves to less expensive, more economic styles, designers and art directors are still more than managing to pack a lot of image and information on to the 12-inch square that holds the music.

Though not so much money is being spent on the album sleeve design and production, the increasing use of picture bags for both 7-inch and 12-inch singles keeps the designers busy.

Speed of turnaround from both designers and printers is now considered paramount. With the wealth of design talent in the business, quality of the design is taken for granted. The competition is too keen for a sub-standard designer to survive.

"The turnaround in the music business is ultra-quick," says Bruce Gill of Green Ink. "It is far faster than any other area of graphics I know."

"The record industry," says Torchlight's Jo Mirowski, "can be the most untethered in the world. But at the same time they want miracles worked and jobs finished yesterday. But speed — allied with quality — is the essence of our business."

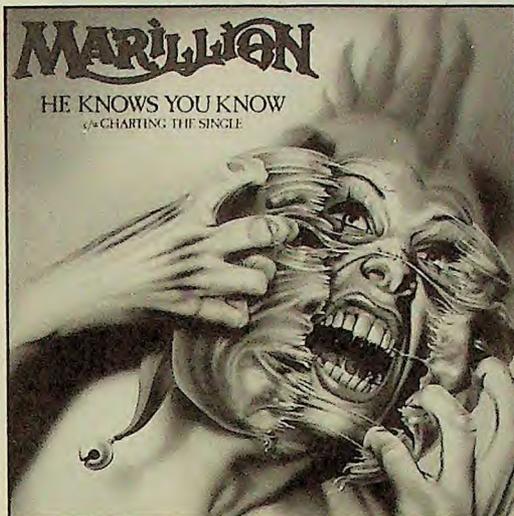
Both Green Ink and Torchlight provide more services than simply designing album and single sleeves. They are just two of a successful new breed of companies that are probably best described as creative consultancies. These companies offer a range of services covering the spectrum of visual image, sometimes including the masterminding, presentation and booking of an entire campaign.

Record Company Services, which has in the past described itself as "a record company without acts", is another such company that can offer a wide range of services alongside its design facilities.

"If required," says RCS's Phil Waller, "we can see a record through from lacquer to finished product covering every stage in between, including of course, the image that is to run through the campaign."

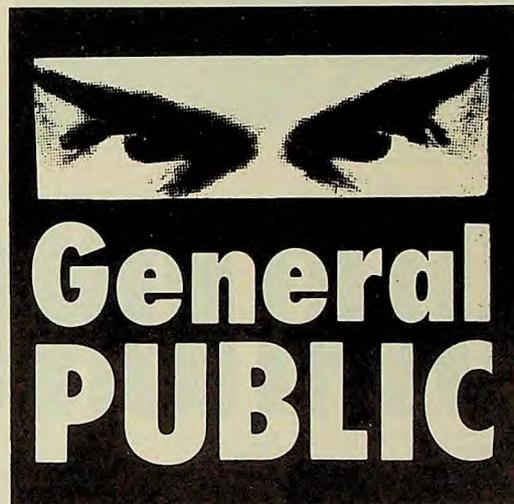
"Today, thanks largely to promo videos, visual image has become most important. Kids want to see a band and associate with their image as well as listening to their music. Visual images such as that of Culture Club are all part and parcel of the pop business."

"For most bands, a video now appear to be considered a must. But the importance of carrying this image on the band's sleeves is vital. It's no good a kid hearing a new record on Round Table, going into his local record store and being presented with a



MARILLION, artwork by Jo Mirowski, Torchlight (above) and Culture Club (below, right) by Assorted Images.

draw sleeve. As well as the music appealing to the record buyers when they hear it on the radio, this appeal must be carried through to the visual image, whether this be on the record sleeve or in the video."



The design business has become keenly competitive, making for a healthy business. In sleeve printing the competition is just as keen, and the same bye-words apply — speed of turnaround and quality (for minimum cost).

It is encouraging for the record industry that printing companies are continuing to invest in new technology and plant that can improve services to record companies.

And the majority of sleeve printers are keeping a close eye on newer trends such as computer software and compact disc, while believing that there is still plenty of life yet in albums and singles.



The Gothic school of design

GOTHIC PRINT was established in 1980 — at a time when the record industry was in a bad state of recession.

"We more than weathered the storm," claims Gothic's Steve Simmons, "we have more than met our budgets since and continue to be on the up and up. We have built up a turnover of around 16m sleeves a year, and have established ourselves a steady position in the market, working for both major and smaller record companies."

"We are always looking for anything that will give us the edge in quality and reliability. Of course, speed of turnaround and efficiency are of great importance."

"We have had enough confidence to put our money into new machinery — the re-capitalisation of plant — and we intend to carry on doing this. We feel confident in the market for the future."

Specialising in sleeves, Gothic's biggest order on one album to date was for the Kids From Fame, running off over 1.3m sleeves. "That was one of the few occasions when a number one really did sell over a million," adds Simmons, wishing, no doubt, that there were more like that, but reflecting that the big names to have passed through Gothic's presses — in cardboard form at least — include Elton John, Depeche Mode, The Jam, Roxy Music and Dire Straits.

"We are all watching the development of the compact disc market carefully," he says, "but we are confident there will be a market for 'ordinary' albums and singles for quite some foreseeable time."

Why timing is of the essence

"SIX YEARS ago, the work just came in over the telephone *ad infinitum*," says John Hosey Walker of printers CMCS. "Now you've got to be in the right place at the right time to get the work — and be able to provide a quick enough turnover."

"The volumes aren't as big anymore, though there are more records being released. You've got to work a lot harder to survive. And the way the industry is going, it is leaning more towards operations of our size, where clients know they can get an immediate answer or decision."

"It's a volatile business, and trade goes up and down, but we believe there will always be a market for the 12-inch records."

"Timing and speed of delivery has become of paramount importance in an industry that has grown up. To be able to provide record companies with a total package, we have developed our repro side — via Meantime Reprographic, so we can now see a job through from artwork to finished sleeves in the shortest possible time. At the end of the day, if you're two or three hours late with delivery, the customer is going to be none too pleased."

**SENOI
PRINTING LTD**

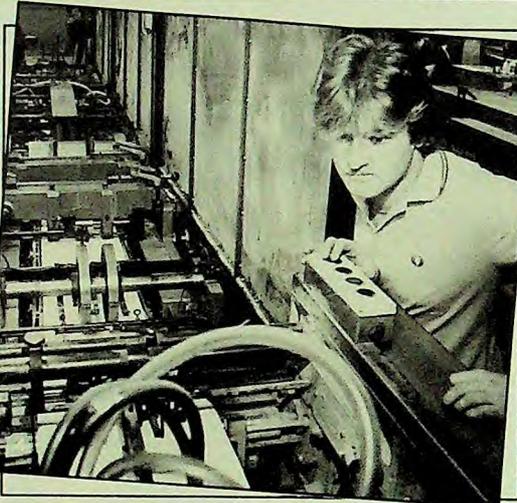
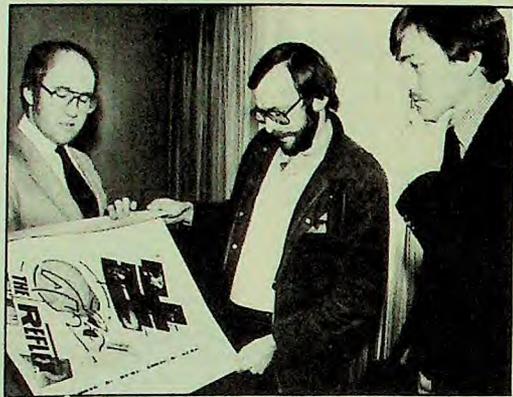
6 SANDIFORD ROAD,
KIMPTON ROAD TRADING ESTATE,
SUTTON, SURREY SM3 9RD
TELEPHONE: 01-641 3890
TELEX: 934618 SENOL G

**FOR
QUALITY,
SERVICE
and
RELIABILITY**

**WE OFFER YOU
DESIGN,
PRINTING
and
MANUFACTURING
FACILITIES FOR
RECORD SLEEVES,
CASSETTE INLAY CARDS,
LIBRETTOS
and
BOX TOPS**

SLEEVE PRINTING/DESIGN

The two-hour singles sleeve



USING A specially developed Roland machine, James Upton of Birmingham, can now carry out four-colour printing, in-line varnishing and UV drying at one pass. The installation of this machine has boosted the speed — and quality — of the company's record sleeve printing. "We realised that the only way to speed up production on the record covers was to put the varnishing in-line," says joint managing director Derek Christian.

Now, Uptons can move from plate-making stage to finished and packed sleeves in less than two hours. To prove their point, Uptons gave MW's Jim Evans a practical demonstration with the printing of Duran Duran's 12-inch single, *The Reflex*.

The pictures were all taken within two hours and illustrate the processes involved (1) shows inspection of the artwork with Uptons joint MD Nick Toms and TRG's Lee Newbon, (2) and (3) inspecting the first sleeves off the run, (4) onto the assembly line for folding and gluing, (5) inspection and (6) into the box for dispatch.

This process can cope with 10,000 sleeves per hour.

OUR REPUTATION GROWS

gpf gpf gpf **gpf**
GOTHIC PRINT FINISHERS LTD

Contact Mike Seymour/Reg Jeffrey: GOTHIC PRINT FINISHERS LTD, Biggin Hill Airport Industrial Estate, Main Road, Biggin Hill, Kent.
 Telephone: Biggin Hill (29) 71316/7/8. Telex 957369

TRG

PRESENT

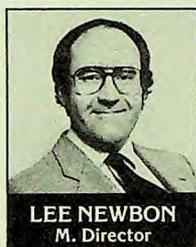
OUR NEW SERVICE TO THE RECORD INDUSTRY

TRG Sales Limited

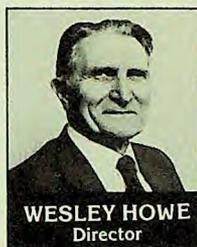
As the UK's leading producer of record and tape packaging, we have seen the need to put together a central sales force to deal with the increasing everyday

demands of the record industry.

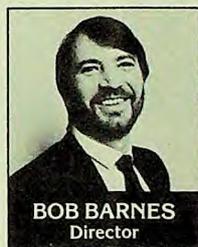
We now offer you the most powerful and knowledgeable sales force in record and tape packaging.



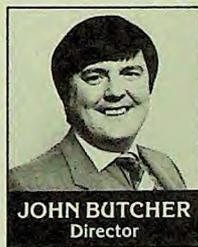
LEE NEWBON
M. Director



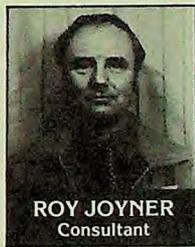
WESLEY HOWE
Director



BOB BARNES
Director



JOHN BUTCHER
Director



ROY JOYNER
Consultant

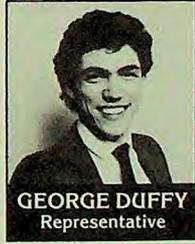


MARK LATHAM
Representative

Our Team have the choice of 7 manufacturing units at their disposal, to meet your requirements. We produce: –

12" Record Sleeves
12" Double Albums
Record Labels
Posters
Lazer Scanning
12" Disco Bags
7" Double Albums
Picture Discs

Point of Sale Display
Proofing
12" Inner Bags
7" Single Bags
Inlay Cards
Catalogues
Full Origination



GEORGE DUFFY
Representative

All the above through
TRG Sales Limited
at their London Headquarters,
Tinsley House, 67 Rosoman Street, London EC1R 0HY
Tel: 01-278 2726 & 2916 (10 lines)

Additional facilities no other UK supplier can offer you: –
Special Mirrogloss Finish for 7" & 12" Sleeves
New Six Colour press for one piece record wallets

a member of the
Tinsley Robor Group of Companies

SLEEVE PRINTING/DESIGN

Spoilt for choice in size and style

THE TINSLEY ROBOR Group — which incorporates James Uptons (Birmingham) and Howards (Slough) among its various operations — has now set up TRG Sales, a selling company based in London at Tinsley House with its own board of directors.

"Its primary function will be to sell to the music industry," says TRG's Lee Newbon. "We have taken from within our group the specialist directors and representatives that operated in the record industry and put them all into this one company."

"We are now in the position where accounts are allocated to be handled by one individual or a pair. The staff at TRG Sales place turnover where they think it relevant within the group. "We believe this new system will work. It is less confusing for the record companies and their contacts at TRG Sales have such a wide variety of processes at hand, they should be able to answer all needs and requirements."

Last year, the Tinsley Robor Group produced 28m single bags, 25m LP sleeves and inner bags and 2m wallets (gate-fold sleeves).

"Over the last six years, we have had an increasing amount of business in a diminishing market, an increasing percentage from an industry that is shrinking.

"We monitor very carefully what we think the industry is going to do and we gauge the progress of the individual record companies. Generally, record industry people do not 'overkill' — if they think they're going to have a bad year, they say so. This year, for the first time in a long time, the vibes seem to be coming back and we feel it should be as good as, if not better than last year.

"We are well aware of the inroads being made by the tape market — some of the big releases now have a ratio as low as 2:1 for albums:cassettes — and I see this trend continuing."

On the compact disc front, TRG has researched, designed and patented a plastic CD case. "The record companies are aware of our work in this field," adds Newbon. "And we will go into manufacture as soon as the first CD plant opens in the UK. We recently quoted for a print/packaging order for CDs from Japan. Let's say we are watching developments carefully."

Another area of concern for UK sleeve printers is competition from German printers. "Over the last couple of years, there has

Tinsley
Robor

been a constant threat of a lot of the UK music business printing going overseas, particularly to Germany," says Newbon. "We fought very hard with EMI to keep the Virgin business in the UK."

"The overall package offered by the Germans is very attractive to the record companies, with record pressing and sleeve printing and packaging included in the one deal.

"But there is no doubt that the way record sleeves are produced in the UK results in superior product. In Germany they print four different sleeves to view at a time. We would not be able to get away with that on the quad presses. We would have to compromise, and generally, the record industry does not like compromise.

"The standards record companies will accept varies, but for the most part the major record companies demand extremely high standards and can be very critical.

"Yes, we are frequently asked for the impossible, especially over the past two or three years as speed of turnaround and quality demands have increased. We have had a number of long discussions with record companies over what can and what cannot be achieved in 24 hours, and have held seminars on this subject."

Newbon puts much of TRG's success down to "our continuing reduction of lead times — we can now move from a set of plates to finished UV sleeves in just over two hours, which was unheard of two years ago. And you have to follow that up with service. We treat every order as though it was our first."

Success on a plate-scanner

INCLUDED IN its recent £500,000-plus investment in new technology, Howards Printers, Slough, has installed the first Roland electronic plate scanner in the UK, together with a six-unit Roland Rekord four-over-two perfecter with coating arrangements.

The function of the plate scanner is to reduce make-ready and changeover time when linked to the ink control and adjusting systems.

A printing plate is placed into the scanner and information such as plate size, colour, printing unit, type of plate and job number is entered via a visual display unit.

Information is stored on magnetic tape, data is transferred to the control console and details are used to pre-set the six ink products via the computer.

According to Peter Smith, managing director of Howards: "The combination of the scanner with the six-unit press puts us ahead of our rivals. A major saving will be in make-ready time which will be reduced by over 50 per cent." He adds that the system will be particularly advantageous for reprints as the ink-settings are already pre-stored.

John Rose, chairman of the Tinsley-Robor Group, says that the investment was part of a strategy which had included investing over £3m in new plant across the group's nine units over the last three years.

The first album sleeve to be produced via the new machinery will be Bob Marley & The Wailers' Legend for Island Records.

FROM A 4½" 'FLOPPY DISC' WALLET
TO A 12" VIDEO DISC SLEEVE.....
WE HAVE THE ANSWERS



FLOPPY DISC WALLETS
COMPACT DISC WALLETS



PICTURE BAGS
GATEFOLD BAGS
POSTER BAGS
HOUSE BAGS
WITH CENTRE HOLES.



ALBUM SLEEVES
SINGLES BAGS
INNER BAGS
VIDEO DISC SLEEVES

dp

DELGA PRESS LIMITED

DELGA PRESS, DINGWALL HOUSE, MARLBOROUGH ROAD, BROMLEY, KENT BR2 9NN 01-460 0112



PRINTING INDUSTRY

FOR SPECIALIST COLOUR REPRODUCTION CONTACT THE PRINTING INDUSTRY

01-464 2177

Robert Stace

0892-24225



**DANGER: Record Industry Health WARNING
SLEEVE PRINTING
ELSEWHERE CAN SERIOUSLY DAMAGE
YOUR WEALTH.**

SLEEVE PRINTING/DESIGN

Flexibility is now the keynote at Delga Press

"EVERYONE IS fighting for a larger slice of a smaller cake," says Peter Grey of Delga Press. "It's the album market that's taken the biggest knock, so you've got to be flexible in this business.

"While being pessimistic about the current and future state of the market, Delga Press is doing more sleeves than ever before: but it's becoming harder all round.

"The improvements in the 12-inch singles market has been a plus factor, but that has really only replaced the down-fall in the seven-inch market.

"You have got to be flexible, and with presses that can process sleeves as small as four-inches, we have been able to get considerable business from the boom in computer software.

"Likewise, any new plant we install cannot be just for record sleeves, it must be flexible and

adaptable to produce other end-products."

Having a salesforce in daily contact with the record companies and delivering the goods on time has helped Delga to establish its substantial niche in the market.

"A number of sleeve specialists have gone out of business, and more will go that way," says Grey. "But the adaptable will survive.

"It's a competitive field. But when for instance, the computer software boom took off, people found that whereas their local printer could handle a run of 1,000 or so, when it came to quantities of 20,000 and the duplicating and packaging machinery involved, they had to turn to the professionals.

"On the sleeve front, you can't hide the fact that this year the demand is going to be down — unless, of course, someone discovers a new Beatles."

Optimistic Stace bucks the cutbacks with new investment

WHILE MANY in the printing and design business are talking about cutbacks in budgets and the demise of the more exotic, ambitious or different sleeve, others are still obliging the more adventurous record company marketing departments.

"There's always one record company or another that wants to break a new band or give a helping kick to an established act," says Chris Bennett, MD of Robert Stace & Co, one of

the largest printers to the music industry. "We have not yet seen the death of the entrepreneurial record company.

"Business is good on all fronts," adds Bennett, seven-inch, 12-inch, gatefolds, the lot. And 12-inch singles bags have picked up out of all recognition.

"I am the eternal optimist. I believe the business has plateaued now, and we will virtually stay as we are for the next 18 months. After that, it's crystal ball time."

The upsurge in the demand for cassettes — particularly for

in-car entertainment — has seen a lot of printing being switched to the smaller format.

But Bennett firmly believes that the album sleeve is going to be a major part of the business for a long time to come, even with the advent of CD and other sound carriers.

"As an art form, the album sleeve is so superior," he says.

"They look better and I'm sure that when kids buy their albums they feel they are getting value for money. I don't foresee any immediate changes in the market."

This year, Stace has installed new sleeve printing machinery representing an investment of £750,000, and over the past 18 months, their investment in new plant has totalled around £2.5m. Their latest four-colour computer controlled machine, geared to the record industry, is, says Bennett, the only one of its kind in the world.

"Speed and quality of service plus adaptability are the important factors in this business. The music industry is a law unto itself. But we enjoy being part of it and get a lot of satisfaction from it."

Why Senol is on the up and up

SENOLO PRINTING, established now for 22 years, has over the past year achieved, a 12.5 per cent increase in turnover. "In a declining business, we have picked up work," says managing director Monique Gunn.

The increase in turnover has co-incided with the company's move to new premises with "better facilities" at Sutton. "The move and the new facilities gave us a boost in the arm," adds Gunn. "I believe we have improved our services all the way round.

"The main part of our business is still record sleeves and associated product. Our original policy was to provide a service to the smaller companies. This we still do, though we also do work for the majors such as Decca, Phonogram and Polydor. We also do a lot of work for Ireland and Scotland.

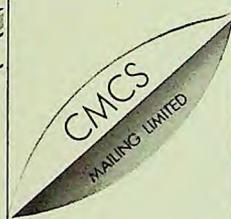
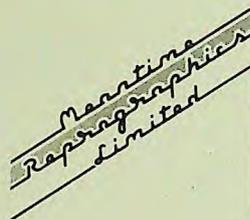
"The fact that we are a small operation means that we do what

we say we are going to do — and stick to it. Clients can rely on us to deliver first-class quality product on time.

"Also important — as part of the service — is that because of our size, people know they can ring us and get an answer immediately.

"Of course, the business has become more cut-throat," says Gunn, "so one has to be more on the ball. It has become a much tighter field, and people have come to expect far more for their money. With tight budgets, one has to be very productive and economic.

"Twenty-two years ago, the business was as easy as falling off a log. It's different now. But we believe there will always be the need for efficient companies such as ours. And it's still very much our intention to keep it that way."



MEANTIME REPROGRAPHICS LIMITED

FOR ALL YOUR REPRO NEEDS.
40-42 SCRUTTON STREET, LONDON EC2A 4PP
TELEPHONE 01-247 3725/6

C.M.C.S. MAILING LIMITED

POSTERS, STICKERS, CASSETTE INLAYS, PLASTICS, AND POINT OF SALE.
HARCOURT ROAD, BEXLEYHEATH, KENT
TELEPHONE 304-7012/3

THE
COMPLETE
SERVICE

C.M.C.S. PRINT & COLOUR LIMITED
12", 10", 7", ONE-PIECE AND GATEFOLD SLEEVES, ALSO VIDEO & COMPACT INLAYS.
'OFF' DOWNS AVENUE, DARTFORD, KENT DA11SU
TELEPHONE 32-75432

SLEEVE PRINTING/DESIGN

Doing it in style

THIS IS a good time to be a record business designer.

Though budgets for sleeves are still tiny compared to the packaging of other luxury consumer items, demand has increased, and the disappearance of style boundaries means that designers have a vast amount of creative freedom.

Poorly paid they may be, but there is some comfort in the knowledge that they are influencing the design world and setting trends that other consumer product advertisers follow.

Art directors become guest lecturers at colleges mainly because they are in the record business; students do theses on sleeve design, now a respectable career, for graphic design graduates — at least those who don't want to be rock 'n' roll stars.

There is feedback from the streets too: in the past two or three years, notably more fans have written to record companies suggesting designs for their favourite bands' new album covers.

Recording artists and obviously record buyers have become more visually aware of late, thanks to video (now the favoured promotional tool) and rather than kill the impact of the sleeve, this has meant that even more ingenuity is needed to wrap the product in an eye-catching and interesting way. The result is plenty of scope for new talent, and a lively industry supported by and promoting the image of the music business.

Enjoyable

All highly enjoyable for designers. But the bottom line is that a sleeve is supposed to be a marketing aid. So do sleeves sell records? The answer with much wavering is: "Yes in certain circumstances."

Long-serving CBS art director Roslav Szaybo thinks a good design helps the buyer enjoy the record more, though it may not have an impact on sales.

Simon Ryan, who moved to Stiff from A&M 18 months ago, agrees: "People buy records for the same reasons they've always bought them — the sleeve is a bonus."

Stiff, however, had a great deal to do with the sleeve revolution, which *did* sell records, and can be credited with the re-invention of the singles bag — but that's another story.

Island's Bruno Tilley sums up the general record company stance: "I hope the sleeve sells the record," he says. "A whole marketing campaign may be based on an image. If it is a strong image, it will work all the way through; the sleeve, therefore, is part of the marketing strategy."

"You work with the band, particularly new bands, and the marketing people and the product manager to achieve this

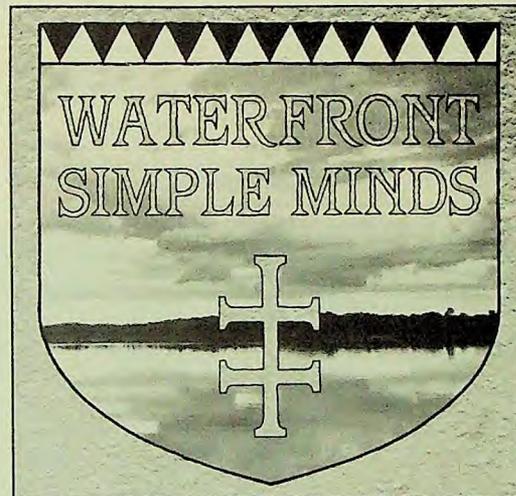
image. Inevitably, it comes down to a brainwave from the art department."

Virgin's art director Gary Wather adds: "It's very important for the image that the album and subsequent singles sleeves relate if they can, and that definitely has an impact on sales." He gives the example of the recent Simple Minds product for this.

Chrysalis Records creative services director John Pasche believes that for a new band, "visual identity is crucial to be noticed in a crowd, particularly for a 12-inch and particularly for impulse buys".

Though all designers have to think in terms of related print and merchandising, and sometimes TV-related campaigns, singles bags have an identity of their own and have created a little sub-industry.

Everyone is aware of the ability of a sleeve to sway an impulse buyer, especially as 12-inch sleeves are so often used in displays.



WATERFRONT/Simple Minds: Sleeve produced by Assorted Images

"Everything should reinforce everything else," A&M's Michael Ross points out. Displays, fly posters, sleeves, advertising and maybe the video. "You can either take photos for the sleeve at the video shoot, or an element of the sleeve can be incorporated in the video," he suggests. "Whatever you do, it's got to be right for the music, and this applies to both singles and album bags."

An album design, he feels, should create enough material for at least two singles bags.

Though because of their relative impermanence, these can be more individual and more flexible than album sleeves, "as much originality goes into a 12-inch sleeve as an album sleeve", says Pasche. "It's unusual for us to do different seven and 12-inch bags unless they are different versions."

One recent hit with completely different singles bags was The Weather Girls' It's Raining Men (CBS). The 12-inch is basically an artist shot and the seven-inch a complex, amusing illustration, quite a collectors' item. For those who thought the girls were slim blondes, there is the 12-inch cover to put them straight.

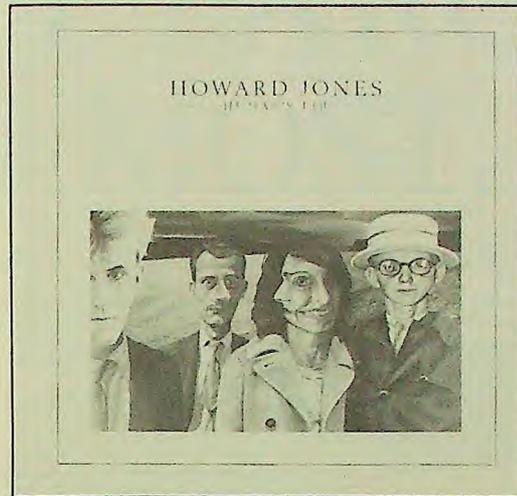
A voice from the marketing

world with an eye on design is Paul Conroy, now sales and marketing director of WEA. He has upped the design budget in his 18 months with the major as he believes firmly that "a good sleeve can sell a record".

"Look at the first Elvis Costello album," he says. "It's so important, especially for a new artist. The image and style can be worked all the way through, for example with The Thompson Twins and Howard Jones product. Or, one I particularly like is the campaign for the Echo and the Bunnymen single Killing Moon."

Another good reason for upping design budgets is the increased workload. It has trebled at least, with seven-inch and 12-inch bags (probably different) albums, inserts, cassette inserts and now CD packs, which can't always be reduced LP sleeves.

Record company art departments claim to be "incredibly busy". Though most prefer to keep all design work in-house,



HOWARD JONES: Human's Lib: painting: Steg Designs: Chris Branfield.

costs and in one case, (Leder-nacken's Amok EP for Strike-back) there was no budget for a sleeve so the design is printed in red on a plain cardboard mailing bag, dubbed the DIY sleeve. Fun indeed.

The turnaround is fast, the pressure high and maybe because of this, the ideas often brilliant. RCA's Andrew Christian says: "They are not such a permanent statement as an album sleeve, so you can be more crazy." Much of buying music is the fun element, and the sleeves contribute to that fun.

Singles bags can also be places to use visual wit that would be pointless for the continuity of an artist's image on sleeve. For example, the new Jakko single, Who's Fooling Who? (Stiff) has a photo of a boy and girl on the sleeve. Both of them are Jakko. Nice, but Jakko is not one to suffer from role confusion.

As Gary Wather pointed out, a singles bag means more value for money for fans tired of rising prices. Of course they take it for granted now, and most bands wouldn't be seen dead in a plain brown wrapper. Five years ago, the fact that printers were only geared to short runs for seven-inch bags meant that they were used as a sales gimmick.

"First 10,000 in picture bags!" gloated the chart-orinated advertisements. (Typical of the record industry to turn a drawback into a marketing miracle). However, now long runs, led by Uptons, are the norm, and the demand for originality has increased in proportion. This emphasis on original design, which bounced off into the album area, is a peculiarly British thing.

The move firmly away from the American sleeve, with the largest possible artist photo and the largest possible type for the title is explained by Martin Atkins at Town and Country Planning.

"There aren't the same constraints on designers here," he says. "It is probably because there aren't the cults in the US that we have here. And bands here are so pre-occupied with their images and their credibility."

The base for sleeve design

better to do the unexpected — what the fans want, plus new ideas." One exception is heavy metal, which has a well-established style and it would be difficult to change this successfully.

Despite all this design-awareness, the people who do the work are a pretty modest lot. Bruno Tilley stresses: "The key is to be versatile, not have label styles or your own style. That would be an ego trip at the expense of the band's own image and the music." Rob O'Connor, formerly with Polydor and now with Stylo Rouge, confirms this: "A designer's first job is to package the record, not to put his or her own stamp on it."

Success

Along with Pete Saville, Martin Atkins was responsible for Joy Division's Closer album sleeve — a photo on a white background, a border and clever typography. The LP was a huge success and because it was noticed, the sleeve set a design trend that held fast until it became bland and stale. But Atkins, like the others, tries to keep away from "signature" work.

TO PAGE EIGHT

GREEN INK








... "that urgent singles bag needs to be at the separators tomorrow"

... "the rush sticker I need back tonight"

... "those six ads, poster, logo design and album art by Friday"

... creative artwork & design geared exclusively for the music industry. If you would like to know more, or if you have a 'pressing' problem call Bruce on 01-732 1277

... we also have considerable experience in the re-packaging of compact discs, albums & cassettes.

GRAPHIC HOUSE · HOWDEN STREET · LONDON SE15

SLEEVE PRINTING/DESIGN

Doing it in style

FROM PAGE SEVEN

"I've developed since then, I hope," he says. "I try to create a style for the bands, rather than impose my own ideas on them." On the whole, designers are happy to take their inspiration from the music, helping to establish a band rather than their own artistic careers. Quite a change from a few years ago, when one illustrator was commissioned so often that you hardly knew which band's LP you were buying, and one art studio seemed to do everyone's sleeves, going to greater and greater lengths for originality (usually extremely photographic and in lush locations) and pushing costs higher and higher. Now, since the punk era, no one "look" dominates.

AGM's Michael Ross agrees: "I'd be worried if anyone could recognise my style. The designer shouldn't take over from the recording artist," he says.

It would be pointless to impose an idea on an artist with a strong image. Take Culture Club's elaborate sleeves and hand-picked photos. Boy George knows exactly what he wants. Tracey Ullman has a specific image. Up-front, pop-image photogenic bands want pictures of themselves all over the sleeves because that's what the fans want. Though

feedback is important, the last thing that busy art directors want is recording artists breathing down their necks. However, they do provide unexpected help and the number of sleeve designs arrived at accidentally are countless.

Joan Armatrading's Track Record LP began with a photo session. The chosen photo inspired the album's title. The striking photo of Annie Lennox on the Eurythmics' Touch sleeve and the related marketing (this year's award-winner) came out of a private session done with a photographer friend, Peter Ashworth, who was taking pictures for an interview in *The Face*.

Out of a dozen sleeve concepts, that photo emerged as the strongest for Annie's image. Original typography pulled it together and made it a design.

Elaborate

Straight artist shots, however, are passé, so if only pictures are available they tend to get reversed out, covered with clever type, screened, tinted or look out of a background, surrounded by elaborate props. In many cases they are ruled out altogether (apart from happy snaps) if the budget is tight. Sleeve photo sessions of

course include shots for other uses, press for example, but British designers have a strong aversion for what is known as "the American sleeve". Some clever things have been done with graphics only, for example the General Public 12-inch.

The revolution in styles can be dated back to the early days of Stiff. CBS' Szaybo, art college lecturer and style expert, dates it back to the days of punk, the revolt against anything with an "establishment" look.

"Much of it ended up like Russian revolutionary art, though no-one had bothered to look at the books," he points out. "Design goes in cycles anyway, and very little is truly original."

"You could say The Beatles' White Album was a rejection of the marketing man's concept if you like, but sooner or later someone will 'invent' a white sleeve and it will win an award."

The Fifties look is deliberately derivative; even the craze for logos is a throwback. Incidentally, this may be a good idea, but a band can get stuck quite quickly with a dated-looking logo. Design reflects what's going on in the music (or it should) and long-established groups like a new-look sleeve — compare the new ELO product with that of years ago, and compare the sleeves. Russian revolutionary art,



TRACK RECORD/Joan Armatrading: Design and art direction by Michael Ross.

the Bauhaus style, cubism and dadaism crop up in any conversation with designers. Chris Morton explains: "All designers are influenced. When I was first working with Barney Bubbles — a good friend and an artist who influenced many people — we both had our little quirks, but became friends because we were both interested in the same art styles. Though we didn't rip them off, we followed the themes. Barney's Fifties-look designs were actually inspired by designs that were revamps in the first place."

Time means money, and

today's sleeves may be costed as low as £150. The average is £1,000 to £2,500, though some go through the roof, mainly because of costly retouching, especially of transparencies. As the increasing costs of photography meant a leaning to graphics, the result was the typography revolution — mixing typefaces, breaking all the rules, on the other hand, pictures can be safer than designs as you're not sure what you'll get.

RCA's Christian says: "We use artist shots more often than not, combined with original graphics to give the

sleeve a contemporary feel. And we use up-to-date photographers." The costs here come in set decoration or building props — perhaps £2,000 just for photography. Marketing departments don't like that. "I have noticed," says one art director wryly, "that I don't get sent abroad for photo sessions any more."

Amazing

The business end has picked up but, according to Martin Atkins: "It is amazing how little a record company wants to spend on an album sleeve, which stays around a long time, compared to a fortune on a three-minute promo video that may never be seen."

Any artist is proprietorial about his work, and the designer's job does not stop with the artwork. There is the printing to watch over. Standards here are high, but if the sleeve is printed abroad, (and many are done in Germany) the designer can only hope the colours match. If it is done here, the art director can at least go and watch the first run, and over the months develop a relationship with the machine-minder to see that all is well.

The problem now — and every new arrival brings its own problems — is that the equipment for the origination stage is so highly developed that the proof looks fantastic (though it may even show the retouching marks), but the

TO PAGE 10

DAVID BOWIE • MEAT LOAF • KENNY ROGERS • BOYSTOWN GANG • MANTOVANI • UTS • EARTH, WIND AND FIRE • MARVIN GAYE • BEATLES • CHARLIE PARKER • C • JIMI HENDRIX • GLADYS KNIGHT • BILLIE HOLIDAY • KID CREOLE AND THE COCC • STATUS QUO • ORIGINAL MUSIC BY THE CLIENTS • ARWICK • GLEN CAMPBE • N • TED NUGEN • INNERS • RICK WAKEMAN • CHUCK BERRY • WILE CARTE OPERA • D • CROSBY, STILL • ANADU • GREASE II • LL • MANHATT • NI • FLASHDANCE • EARTH, WIND A • TES OF PENZANC • RRY • BOYSTO • ME • MEAT LOAF • MANTOVANI • C • TED NUGENT • BAD MANNERS • ROGERS • E • RICK WAKE • HUCK BE • SISTER SLEDG • TTAN TRA • RA • FLASHDA • IN GAYE • CHARLIE PARK • TILLS AN • ASE II • BEATLI • ARWICK • XANADU • STA • ARTE OP • GLADYS KNIG • HOLIDAY • R • JIMI HENDR • EATLES • KID CREOLE A • EAT LOAF • • BILLIE HOLID • TRANSFE • DAVID BOWIE • WAKEMAN • RRY • KENNY • TED NUGENT • EARTH, WIND AND FIRE • FLASHDANCE • BOYSTOWN GANG • CHARLIE PARKER • D'OYLE CARTE OPERA • PIRATES OF PEN

THE
CONCEPTS

BY
Record Company Services
VIDEO COMPANY SERVICES LTD.

ORIGINAL VIDEO BY THE CLIENTS
CONCEPTS
VIDEO COMPANY SERVICES LTD.
Record Company Services

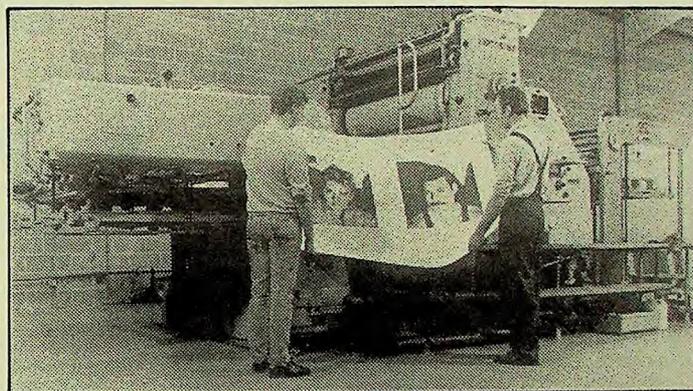
PHIL WALLER (MUSIC) TONY DARRELL (VIDEO) 1/3 Sedley Place, London W1. Telephone: 01-409 2336

60"

AS A RULE, WE PRINT LARGER THAN MOST.

Within the Paul Linard Group of Companies we provide just about every marketing service for the music industry.

We can print everything in-house from a business card to a four colour sixty inch by forty inch poster.



Our own design and artwork company, The Artful Dodgers, provides a full range of services including sleeve design.

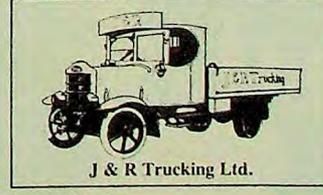


Linard Repro provides high quality Lithographic reproduction on all four colour work.



To complete the set our own transport company can deliver anywhere in the country.

The Paul Linard Group of Companies



The P. Linard Group of Companies Ltd., Unit 5 61-63 Brownfields, Welwyn Garden City, Herts AL7 1AN Tel (07072) 33716

SLEEVE PRINTING/DESIGN

Clarity by Torchlight

IN THE comparatively short period of 16 months, Torchlight Creative & Marketing Services has carved itself a large chunk of music industry business.

Designing and producing record sleeves is just a part of the services that the company can offer. Often, they are asked to oversee a whole campaign, including posters, point-of-sale material, press packs, badges and even umbrellas and promotional mugs (the drinking variety).

"We are a service to the industry," says creative director Jo Mirowski. "Most of us here have extensive record company backgrounds and understand and appreciate how the companies work and what's required."

"The record industry can be the most untogether in the world, but at the same time they want miracles performed and work finished yesterday."

"Speed is vital in this business, and if we agree to



turn a job round in six hours — we do so. And if things go wrong — as they can, no matter how hard you try — we don't believe in blaming it on the time factor. The quality must be as good as if the job had taken five days, or whatever the agreed time."

Sleeve printing/design special written and edited by JIM EVANS

Research by VAL FALLOON

marquee
THE COLLECTION 1958-1983 VOLUME 4

ELTON JOHN Rocket Man AMEN CORNER (If Paradise Is) Half As Nice TROGGS With A Girl Like You CAT STEVENS Matthew & Son STATUS QUO Pictures Of Matchstick Men LONG JOHN BALDRY Let The Heartaches Begin SPARKS This Town Ain't Big Enough For Both Of Us MOVE Flowers In The Rain MARMALADE Reflections Of My Life RONNIE LANE How Come	SLADE Coz I Luv You TOYAH It's A Mystery GALLAGHER & LYLE Heart On My Sleeve DAVE DEE, DOZY, BEAKY, MICK & TICH Hold Tight STEALERS WHEEL Stuck In The Middle With You HAZEL O'CONNOR Eighth Day STRAWBS Part Of The Union MOVE Blackberry Way MUNGO JERRY In The Summertime ADAM AND THE ANTS Young Parisians
--	---

PRODUCING VISUALS that can be used throughout a campaign — from advertisements to sleeves and labels to fly-posters and beyond — is Torchlight's speciality. "We aim to provide an across-the-board service," says Jo Mirowski. Illustrated are Torchlight's designs for the Beatles 20th Anniversary campaign, Buddy Holly Week (for the US) and one of the four-album set released to celebrate 25 years of the Marquee.



Doing it in style

FROM PAGE EIGHT

printing equipment, years behind, fails to match.

This can be compared to a digitally-recorded master, pressed on recycled vinyl, played on an old-fashioned wind-up gramophone.

Disappointing. There is, inevitably, even a digital camera, which like its audio auntie, scans the artwork by laser (of course) memories the details in computer language (naturally) on to a cassette and then, if fed into compatible printing equipment, will result in identical perfect sleeves regardless of number anywhere in the world. There is hope yet for 30m-plus album sellers.

Designers yearn for the day when a system like the old Seitex is widely available. This miracle machine can do everything from retouching to separating and moving bits of the image around the square, which can be altered with a light pen, all in a few seconds.

You would not, however, get change out of a farthing. The cost is such that the

advertising world, so quick to follow the record business in the typography revolution, will get its own back by being able to afford this system and its relatives before we can.

Revolution

In case anyone is not aware of the typography revolution (which may well have run its course) Rob O'Connor suggests a flick through *The Face*, and credits that magazine's designer Neville Brody with inspiring sleeve designers.

Certainly these ideas have been stretched to the fullest by today's designers. Andrew Christian concludes: "The record industry has strong connections with current fashions, so it tends to be in the forefront of graphics too. It's satisfying to see these ideas filtering through into the advertising world — photography styles too — and that's the good thing about the music business. We can take more chances."

Breaking the budget barrier

"LIMITED BUDGET does not have to mean limited design," says freelance designer Peter Hill, one of whose regular clients is the budget label Everest Records.

"My brief for Everest is to come up with the best package for the budget. It's a different world from the full-price album. Quite often I use picture libraries for the transparencies. This can cut down costs considerably. On a major album project you can pay considerable amounts using top photographers."

Biggest to smallest

Hill, who has also worked for clients ranging from the biggest record companies to the smallest — including Magnet, Jet, Phonogram, Chrysalis and Virgin, believes that the actual printing and reproduction processes are as important as the actual design.

"Printing quality can vary enormously. Basically, with printing,

you get what you pay for. A transparency can be ruined by bad separation. Just one colour needs to be out of sync and your subject gets an instant unintended sun-tan.

"Unfortunately, a certain cowboy element has been attracted into the printing business, especially in the separations area with the advent of scanners. In the business for six months and they think they know it all."

According to Hill the record companies frequently expect the impossible and they want it in six hours: you can get given a job at 5.30 in the evening and they want the finished sleeve delivered at 10 the next morning, he says.

"It's a competitive field, so you can't afford to be a slouch and you've got to come up with the goods."

"Sleeve designers tend to be regarded in the design world as having the glamorous jobs, but a lot of people don't realise how disciplined you have to be. You can be precious about your designs, but it pays not to be."

"As a freelance, you don't have time sheets to fill in, you put in the time you want to. It's a tough game, but it's a good business to be in — with all its cut and thrust."

20 REGGAE CLASSICS

THE MUSIC THAT INSPIRED A GENERATION

BETTER BEHIND THEE THREE	BETTER BROTHERHOOD THE MELODIANS	LIFE IN THE GARDEN THE PIONEERS	MONEY SHOT BACK THE BLACKPANTHERS
INDEPENDENT PROPERTY ALL STARS	MUSIC MAN THE BROTHERS	LONGEST KNOWN BULLET THE PIONEERS	WINE WITH ME THE BROTHERS
WE'VE GOT THE FEELING THE BROTHERS	WINE A MESSAGE TO YOU DANNY LIVINGSTONE	TEARFUL BOY FRODO	ENERGY OVER ERIC COOPER
KEEP ON MOVING BOB MARLEY AND THE WAILERS	THE SHELL THE PIONEERS	WINE WITH ME THE BROTHERS	WINE WITH ME THE BROTHERS

20 REGGAE CLASSICS: Sleeve designed by Patrick Meads

1977

LAMBRETTAS - DARTS - CHRIS REA - ALAN PRICE - TRICKSTER - BRITT EKLAND - JOHN COUGAR - GIRL THE NOLANS - RAH BAND - NEIL SEDAKA - CHIFFONS - SHOWADDYWADDY - CLIMAX BLUES BAND WAYLON JENNINGS - WILLIE NELSON - ELO - QUIET RIOT - MEATLOAF - KLAUS SCHULZE - ALVIN STARDUST DEF LEPPARD - ELTON JOHN - SHAKIN' STEVENS - HAIRCUT 100 - ENDGAMES - ROD STEWART - PHIL COLLINS

1984

CHIFFONS - RCA
ELTON JOHN - EVEREST
ENDGAMES - VIRGIN

TO VIEW THE ABOVE - AND MUCH MORE, CALL PETER HILL ON 240-5267
ART DIRECTION - DESIGN - ILLUSTRATION - TYPOGRAPHY - ARTWORK - PRINTING
4TH FLOOR, 19A FLORAL STREET, COVENT GARDEN, LONDON WC2E 9DS

designs to the music business

GRAPHICS

STYLOGRAPHICS

PHOTOGRAPHS

THE SQUARE

RED STUDIO

TELEPHONE 01-381 2272

452 FULHAM ROAD LONDON SW6 1BY

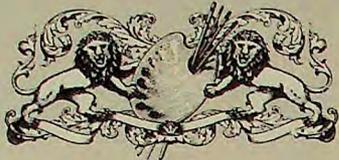
PHOTOGRAPHS

TYPOGRAPHICS

**W
E V
EGOT
ANEYE
ONYOUR
DESIGNS**



CREATIVE & MARKETING SERVICES
TORCHLIGHT LTD, COUNTY HOUSE, 10 LITTLE PORTLAND STREET, LONDON W1
TELEPHONE: 01-636 4665/6/7/8



THE ARTIFEX

STUDIO

THE SLEEVE DESIGN SPECIALISTS

OUR TRACK RECORD

Abba
Accept
Adam Ant
After The Fire
Agnetha
Alan Price
Al Di Meola
Allegri String Quartet
Al Stewart
Altered Images
Andreas Vollenweider
Andre Cymone
Andy Williams
Anne Shelton
Antal Dorati
Arrival
Asia
Aswad
Barbra Streisand
Bardo
Barron Knights
Beach Boys
Benny Goodman
Bernard Haitink
Billy Fury
Billy Griffin
Billy Joel
Bing Crosby
Blue Oyster Cult
Bob Dylan
Bonnie Tyler
Boyz Scaggs
Brian Poole and The Tremeloes
Bruce Springsteen
Camel
Cat Stevens
Cheap Trick
Chicago
Chicken Shack
Christine Perfect
Crystal Gayle
Cyndi Lauper
Dame Joan Sutherland
David Bowie
David Essex
Dead or Alive
Dee C Lee
Del Shannon
Deniece Williams
Dickie Valentine
Django Reinhardt
Drain
Earth, Wind & Fire
Elaine Page
Electric Light Orchestra
Elton John
Eric Clapton
Fastway
Fiction Factory
Forrest
Freur
Frida
George Formby
Goombay Dance Band
Greg Lake
Herbie Hancock
Hanoi Rocks
Heywoode
Irene Cara
Jack Bruce
Jane Fonda
Janis Joplin
Jennifer Holliday
Jesus Lopez-Cobos
Jet Harris
Jimi Hendrix
Jimmy Cliff
Jim Steinman
Jimmy The Hoover
Joan Jett
Joan Rivers
John Entwistle
John Miles
Johnny Cash
Johnny Mathis
John Williams
Jonathan King
Joni Mitchell
Jorge Bolet
Journey
Judas Priest
Julio Iglesias
Justin Hayward

Kansas
Kathleen Ferrier
K.C. and The Sunshine Band
Kenny G
Kenny Loggins
Kiri Te Kanawa
Klaus Wunderlich
Kokomo
Kyung Wha Chung
Lena Horne
Leopold Stokowski
Linda Lewis
Louise Tucker
Loverboy
Luciano Pavarotti
Lulu
Luther Vandross
Marianne Faithful
Marmalade
Marty Wilde
Marvin Gaye
Matthew Wilder
Meat Loaf
Men At Work
Michael Jackson
Midnight Oil
Mike Batt
Mirella Freni
Moe Bandy
Monty Python
Murray Perahia
Neil Diamond
Nena
Neville Mariner
New York Sky
Nick Heyward
O.X.O.
Ozzy Osbourne
Paul Anka
Paul Young
Peter Hurford
Prelab Sprout
Quarterflash
Quiet Riot
Renaia Scott
Reo Speedwagon
Riccardo Chailly
Richard Bonynge
Rose Royce
Roy Orbison
Rudolf Kempe
Sade
Saga
Santana
Shakin' Stevens
Sharon Redd
Sherrill Milnes
Simon and Garfunkel
Simple Minds
Sir Georg Solti
Sky
Sleeping Lions
Stephan Grappelli
Steve Forbert
Stiff Little Fingers
Survivor
Teddy Prendergrass
Ted Nugent
The Alan Parsons Project
The A.K.A. Band
The Clash
The Dooleys
The Isley Brothers
The O'Jays
The Psychedelic Furs
The Rolling Stones
The S.O.S. Band
The Stranglers
The The
The Who
Thompson Twins
Three Degrees
Tom Jones
Tommy Steele
Toto
Van Morrison
Vladimir Ashkenazy
Walker Brothers
Wang Chung
Weather Girls
Weird Al Yankovic
Wham
Willie Nelson

46 Oxford Street · London W1N 9FJ

637 1842

SLEEVE PRINTING/DESIGN

KEITH PEACOCK (below), director of The Artful Dodgers, assesses the role of the album sleeve in a changing leisure industry. The days of flying dinosaurs set against colourful moonscapes and £30,000 artwork budgets are long gone, he argues, but . . .

Sleeves in fashion

"IF YOU'RE looking for a barometer of the record industry, you need look no further than the album sleeve.

And one of the observations one could possibly glean from the current crop of artistic offerings is that the music industry has perhaps lost some of its appetite for excess.

Confirmation of this not particularly startling revelation can be sought by flicking through your diary; how many lunch parties on the QE2 or album play-backs in the Taj Mahal (that's the one in India, not the one in Tooting Broadway)?

Better still, are you one of that expanding band of people who don't go to Midem anymore. And more to the point, when was the last time you spent £30,000 on a sleeve artwork?

The stories of those infamous sleeves with the monstrous price tags have been exaggerated and embellished with the passing of time. But the fact remains, they don't make them like that anymore.

Changes

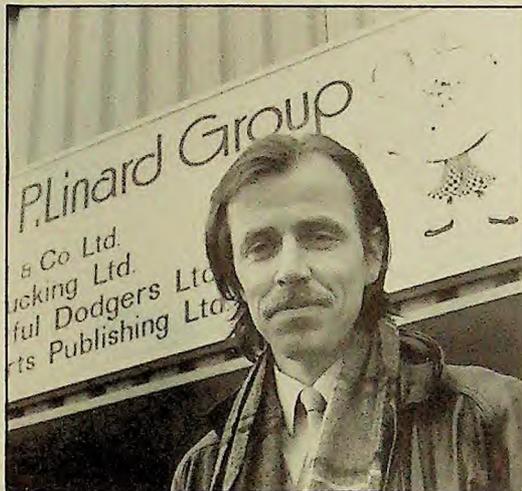
The style of sleeves rapidly changes to suit the market and the market (millions of young people with pots of disposable income, we're told) rapidly changes to suit itself.

In the early Seventies, beautifully illustrated flying dinosaurs set against colourful moonscapes were . . . 'where it was at, man'. Then in the late Seventies a new breed of designer cropped up, delivering his artwork on the back of a fag-packet.

Both those particular phases produced some brilliant artwork, although it was the former rather than the latter which produced the masterpieces of excess.

The fact that the styles have changed doesn't explain the more moderate approach to album sleeves — though I would imagine that you enter the realms of super-salesmen to succeed in justifying a huge bill for a piece of art-board with some cut-out newspaper on it.

The more likely explanation is that the record sleeve has been slightly devalued by the other developments in the business.



"The style of sleeves rapidly changes to suit the market and the market (millions of young people with disposable income, we're told) rapidly changes to suit itself," says Keith Peacock.

To put it more succinctly, excess is alive and well and living in the video department.

The big budgets that were once the domain of the record sleeve are now exclusively reserved for the production of videos. There's a wealth of new talent, some of whom make Busby Berkeley look like a maker of home movies.

But that change of emphasis which has left the sleeve a little out in the cold is wholly justified. Video stands up by itself as a viable marketable entity, whereas a record sleeve clearly does not — have you ever tried selling a packet of cornflakes without any cornflakes in it?

Stronger

It seems — almost daily — that this viability is increasing with the advent of new avenues of exposure and the explosion of a solid retail market for music video. The cracks are beginning to appear in the video business as a whole, but music video is looking stronger than ever.

From a creative standpoint, video has meant that the recording artist has a new and exciting outlet as an extension to his music — in the past the only two areas of visual expression were the concert

cost is to blame here — give an elaborate sleeve to an automatic bagging machine and the net result will look like a mountain of gerbil food.

The other area of a sleeve's life which has come under the scrutiny of the cost microscope is that of repro — or lithographic reproduction — the conversion of a piece of artwork to film, plates and proofs prior to printing.

The area of repro was the last to be foraged from the general scheme of things. There were plenty of volunteers to stock the sleeve printers in a set of thumb screws of ½p per unit, and at the other end it was relatively easy to set a fairly rigid budget for the artwork, but the bit in the middle managed to keep its head down.

This is all the more surprising when you consider that on a small run, the reproduction bill can work out more expensive than the printing and the artwork cost put together.

Liaison

Greater knowledge in the industry has gone a long way to repair this situation — even the basic knowledge that if your sleeve comprises 28 transparencies of various sizes and cutouts etc. . . . consult your bank manager before proceeding.

Because we are part of a printing group, we have always had access to basic repro facilities. In the past few months we have developed these to the degree where we can produce our own final film, plates and proof in-house.

This means that our artwork can be produced in sympathy with production considerations and can therefore further reduce costs. In general terms, a closer liaison between repro houses and designers should be encouraged by record companies as it is a sure way to reduce those events which are jargonistically and technically called 'cock-ups'.

But overall, I think it's safe to say that the record sleeve is here to stay, whether it's wrapped around a piece of black vinyl, compact disc or some yet-to-be-discovered revolutionary piece of software. "

Learning the essential art of diplomacy

SLEEVE DESIGNERS, as well as possessing artistic and creative talents, are also sometimes called upon to play a diplomatic role.

"Some bands who have strong ideas about how they want their sleeves to look, leap over the record company art director and come straight to us," says Chris Green of Artifex. "You become caught between the two and have to

be fairly diplomatic in your approach. The brief usually comes from the art director, though we might be called in for discussions with the artists."

Artifex's main clients are CBS, Ariola/Arista, Decca UK and Decca International. The five-strong team at Artifex has been together now for four years, although between them they total around 50 years of record account experience.

"We always try to be very professional and very cost effective," adds Green. "Turning round jobs on time and supplying quality goods is what matters."

Artifex is finding that with general record company economies they are being asked to quote more for jobs than they used to. "If there's a budget, we stick to it, and provide the best we can for the

price. "There are still plenty of good ideas around on the sleeve design front, and though the record industry is in decline, we see the strong creative trend continuing. The business is going to be around for a long time to come. With so many studios around, it's getting more competitive, which means you've got to work harder."

18	8	IT'S RAINING MEN The Weather Girls	CBS (T)A2924	43	41	SHE'S STRANGE Cameo	Club/Phonogram JAB(X) 2	68	NEW	LOVE ME LIKE THIS Real To Real	Arista ARIST (12)565
19	9	LOCOMOTION OMD	Virgin VS 660(12)	44	NEW	HAND IN GLOVE Sandie Shaw	Rough Trade RT(T) 130	69	43	BORROWED TIME John Lennon	Polydor POSP(X) 701
20	14	LUCKY STAR Madonna	Sire W9522(T)	45	75	STAY WITH ME TONIGHT Jeffrey Osborne	A&M AM(X) 188	70	NEW	HI, HOW YA DOIN'?, Kenny G.	Arista ARIST (12)561
21	12	P.Y.T. (PRETTY YOUNG THING) Michael Jackson	Epic (T)A4136	46	48	I SCARE MYSELF Thomas Dolby	Parlophone Odeon (12)R 6067	71	46	BREAKIN' DOWN (SUGAR SAMBA) Julia and Company	London LON(X) 46
22	25	THAT'S THE WAY (I LIKE IT) Dead Or Alive	Epic (T)A4271	47	70	SNEAKING OUT THE BACK DOOR Matt Bianco	WEA YZ3 (T)	72	69	YAH MO B THERE James Ingram/Michael McDonald	Qwest W9394(T)
23	11	WHAT DO I DO? Phil Fearon & Galaxy	Ensign/Island (12)ENY 510	48	NEW	LOVE GAMES Belle and The Devotions	CBS A4332	73	73	SOUL'S ON FIRE Tracie	Respond KOB(X) 708
24	24	GIVE ME TONIGHT Shannon	Club/Phonogram-JAB(X) 1	49	60	SUCH A SHAME Talk Talk	EMI (12)EMI 5433	74	NEW	IT MAKES ME WONDER Bruce Foxton	Arista BFOX (12)3
25	9	BAUCING GIRLS Big Lumber	MCA NIK(T) 3	50	37	JUMP Van Halen	Warner Brothers W9394(T)	75	67	LIBERATOR Spear Of Destiny	Burning Rome/Epic (T)A4310

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

68 (88) NIGHT LADIES, Crusaders
69 (78) DOCTOR DOCTOR, Thompson Twins
70 (77) LOVE SHAKER (THEME FROM 'CHAMPIONS'), Elaine Paige
71 (76) LONGQUAKE, Bobby King
72 (75) HAPPY ENDING, Joe Jackson
73 (74) THE LONGEST TIME, Billy Joel
74 (73) LOVE WARS, Womack & Womack
75 (72) JESSE, Grandmaster & Melle Mel
76 (71) RADIO GA GA, Queen

77 (70) THE FLAME, Annabel Lamb
78 (69) I WANTED YOUR LOVE, Luther Vandross
79 (68) WHY DON'T WE SPEND THE NIGHT, Joe Fagin
80 (67) BELIEVIN' IT ALL, Produced by Steve Levine
81 (66) PRAYING TO THE BEAT, Re-Flex
82 (65) THRILLER, Michael Jackson
83 (64) FOOTLOOSE, Kenny Loggins
84 (63) APPARENTLY, The Farmer's Boys

85 (100) "SONS AND DAUGHTERS" THEME, Kerri & Mick
86 (99) SMALL TOWN CRED, The Kane Gang
87 (98) GET IN TOUCH WITH ME, One Blood
88 (97) SET ME APART, The Lotus Eaters
89 (96) MY GUY, Tracey Ullman
90 (95) AC/DC, Jeffrey Daniel (from 'Starlight-Express')
91 (94) JAM ON IT, Newcleus
92 (93) 5:01 am (THE PROS AND CONS OF HITCH HIKING), Roger Waters

93 (92) A.I., A1 286
94 (91) KITCHENWARE/LONDON SK(X) 11
95 (90) ENSIGN/ISLAND (12)ENY 513
96 (89) SYLVAN/Arista SYL 123
97 (88) STIFF BUY IT (1) 197
98 (87) STARLITE/Polydor LMS(X) 1
99 (86) SUNNYVIEW SUNY(L) 103
100 (85) HARVEST (12)HAR 5228

STARFLIGHT EXPRESS

Stephanie

LAWRENCE

ONLY HE HAS THE POWER TO MOVE ME

LMS 2

Order from PolyGram Record Operations Ltd. Telephone 01-530 6044



THEME FROM THE TV SERIES

"SONS AND DAUGHTERS"

BY **KERRI AND MICK**

on A1 Records A1286
Available thru Sparttan
Telesales 01-903 8223



SINGLES SINGLES SINGLES

Twelve-inch

1	(4)	AIN'T NOBODY, Rufus and Chaka Khan	22	(NEW)	ONE LOVE/PEOPLE GET READY, Bob Marley & The Wailers
2	(1)	PEOPLE ARE PEOPLE, Depeche Mode	23	(23)	SHE'S STRANGE, Cameo
3	(3)	YOU TAKE ME UP, Thompson Twins	24	(7)	P.Y.T. (PRETTY YOUNG THING), Michael Jackson
4	(2)	HELLO, Lionel Richie	25	(NEW)	SEARCHIN', Hazel Dean
5	(11)	JUST BE GOOD TO ME, S.O.S. Band	26	(27)	WHITE LINES (DON'T DON'T DO IT), Grand Master & Melle Mel
6	(16)	I WANT TO BREAK FREE, Queen	27	(9)	YOUR LOVE IS KING, Sade
7	(15)	WOOD BEZ, Scritti Politti	28	(NEW)	AUTOMATIC, Pointer Sisters
=8	(NEW)	SOMEBODY'S ELSE'S GUY, Jocelyn Brown	29	(31)	LOCOMOTION, OMD
=8	(NEW)	SILVER, Echo And The Bunnymen	30	(20)	RELAX, Frankie Goes To Hollywood
10	(10)	GIVE ME TONIGHT, Shannon	31	(32)	NO SELL OUT, Malcolm X/Keith LeBlanc
11	(8)	NELSON MANDELA, The Special AKA	32	(36)	HIGH ENERGY, Evelyn Thomas
12	(6)	LUCKY STAR, Madonna	33	(14)	IT'S RAINING MEN - I'M GONNA WASH THAT MAN RIGHT OUT OF MY HAIR, The Weather Girls
13	(13)	GLAD IT'S ALL OVER/DAMNED ON 45, Captain Sensible	34	(NEW)	STAY WITH ME TONIGHT, Jeffrey Osborne
14	(5)	WHAT DO I DO?, Phil Fearon & Galaxy	35	(12)	IT'S A MIRACLE/MISS ME BLIND (MEGAMIX), Culture Club
15	(24)	THE CATERPILLAR, The Cure	36	(NEW)	LOVE ME LIKE THIS, Real To Real
16	(21)	DR MABUSE, Propaganda	37	(25)	HEAVEN, Psychodelic Furs
17	(26)	DON'T TELL ME, Blancmange	38	(34)	DON'T LOOK ANY FURTHER, Dennis Edwards featuring Siedah Garrett
18	(30)	(WHEN YOU SAY YOU LOVE SOMEBODY) IN THE HEART, Kool & The Gang	39	(19)	STREET DANCE, Break Machine
19	(17)	SOMEDAY, Gap Band	40	(NEW)	HI, HOW YA DOIN'?, Kenny G.
20	(22)	THAT'S THE WAY (I LIKE IT), Dead Or Alive			
21	(18)	YOU'RE THE ONE FOR ME - DAYBREAK - A.M., Paul			

Week ending 21 April, 1984

YOU DON'T LOVE ME

Madonna

NEW SINGLE AVAILABLE 7" AND 12" (DANCE MIX)

Maz 312



CLASSICAL

Edited
by
NICOLAS SOAMES

Schubert — it's the real thing from Hyperion

THE "AUTHENTIC" movement continues to move well into the 19th century with first-time recordings of Schubert's Winterreise sung by baritone David Wilson-Johnson, accompanied by David Owen Norris on an 1824 Broadwood piano.

This new release from Hyperion (A6611) has other interesting features as well as the sound of an early piano: for the first time the songs are sung in the order intended by the poet Wilhelm Müller, who published his work in three phases.

Among Hyperion's other April releases is the first volume of Mozart's Piano Trios played on authentic instruments by The London Fortepiano Trio (Monica Huggett, violin, Timothy Mason, cello, Linda Nicholson, fortepiano) (A66093).

And an unusual album of harpsichord music entitled The Hungarian Rebellion, featuring keyboard music by the early composer of programme music. Alessandro Poglietti (d 1863) played by Robert Woolley (A66096). Distribution: PRT.

Busy with 'basic' Bach

A TYPICALLY busy recording schedule lies behind the Basically Bach Festival at the Barbican, London on the Easter Weekend, which is directed by Christopher

Hogwood, and features the Academy of Ancient Music.

Last year's successful Mostly Mozart festival, which was also directed by Hogwood, produced a number of recordings, including one of Mozart's Requiem, due later this year, and Eine Kleine Nachtmusik, with a newly-completed Minuet and Trio courtesy of Hogwood, which has a June release date.

The main crop from this Easter is the Academy of Ancient Music's version of the Brandenburg Concertos, though here Hogwood moves into quite crowded territory, not least from their main rivals, Trevor Pinnock's English Concert on DG.

But Hogwood, recently returned from a highly praised tour of Japan with the Academy, is raising his

international standing considerably.

He was third in the annual *Billboard* 1983 classical recording artists poll — after Domingo and Kiri te Kanawa — and his recording of Christmas Concertos by Corelli, Handel and Bach sold over 15,000 in France.

Later this year, he makes his conducting debut with the Chicago Symphony Orchestra, and in July takes part in the Mostly Mozart Festival in New York, before returning to lead the second Mostly Mozart Festival at the Barbican in August.

The highlights of the Bach Festival also include the B minor Mass, the St Matthew Passion, and a concert given by 300 horns from the British Horn Society.

Pearl move

PEARL RECORDS, with its additional labels Opal and Flapper, has now moved to new premises at Sparrows Green, Wadhurst, East Sussex, TN5 6SJ. Phone: Wadhurst 3591. The distributors remain Studio Import and Export.

Beethoven revisited

The Five Piano Concertos, Beethoven. Chicago Symphony Orchestra, James Levine conducting. Alfred Brendel, pianist. Philips 411 189-1 4LPs.

To record Beethoven's Five Piano Concertos once is a necessity for every major pianist. To record them twice is understandable, if not forgivable, as time and views roll by. But to record them *three* times — two sets being released within a span of less than 10 years can only be regarded as excessive.

Of course, there are mitigating factors. These are live performances, and were much-praised events in the concert hall.

Again, they are all digital recordings, an important consideration in these CD days. But the current fashion to freeze everything for posterity is not a particularly healthy one, I suspect, for it inevitably curbs a free and experimental temperament.

On the other hand, it must be said that Brendel is a master pianist and shows it here, playing magnificently, and there is a certain *frisson* transmitted because this is a live recording. Nevertheless, I cannot see great sales, what with his Haitink/LPO recordings dating only from November 1977.

Cello seller

Robert Cohen plays Virtuoso Cello Music. Geoffrey Parsons, piano. EMI ASD 2700171.

Much has been written about the extraordinary crop of fine young cellists currently playing the solo circuit, but, in fact, apart from Julian Lloyd Webber, who is a special case, only Robert Cohen has really caught the eye of a wider public.

He has been served well by his CFP concerto recordings, but then he is a very exciting player as this record shows. The music is all rather trifling, but it is played with such care and yet with a sense of thrill that one can only sit back and enjoy it. The kind of disc that will sell with in-store play.

Reviews

Charming rival

Music for Violin and Piano, Volume 1, Kreisler. Oscar Shumsky, violin, Milton Kaye, piano. ASV ALH 947. Distribution: PRT.

Oscar Shumsky is certainly making an impact in the UK, both in concert and on record, for he does display a virtuosity and a very free attitude towards music making that is irresistible.

With Bach and Mozart discs already out on Nimbus and ASV, he has now turned towards very different music, the charming aperitifs of Kreisler.

Written in many different styles, originally under other composers' names, these witty pieces are all stamped with the same urbane elegance which makes them much more than exercises in historical composition. Itzhak Perlman is Shumsky's main rival here, but Shumsky could win new converts — to Kreisler and himself.

Merry melodies

Merry It is While Summer Lasts, St George's Canzona. CRD 1112. Distribution: PRT.

The first of these St George's collections of early music — To Drive The Cold Winter Away — on CRD proved to be one of the company's most enduring sellers, and they are clearly hoping for another success with this one.

It is a collection of medieval and traditional music, attractive and melodic, though not the simple pastoral/jaunt the title may suggest.

While lacking the bite of Malcolm Best's records on Nimbus, this disc does have the interesting and clearly discernible links between medieval music and sounds which are still heard in the folk clubs... and with clear photos of instruments and a



CROSSLEY: spiritual

good text, which is typical of CRD handiwork, it makes the whole subject accessible to the layperson.

Piano appeal

Volume 1, The 13 Nocturnes etc. Fauré. Paul Crossley, piano, CRD 1106-7. Distribution: PRT.

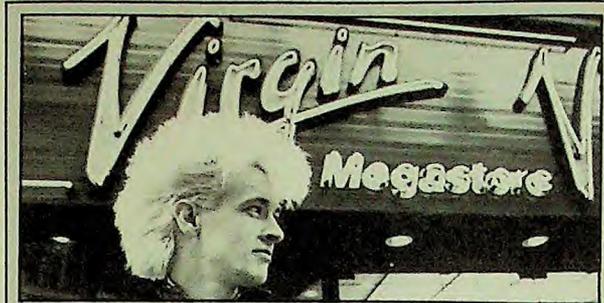
CRD is investing a substantial amount in the British pianist Paul Crossley (above), who has established a reputation for his interpretation of modern music — Tippett and Messiaen in particular — rather than the central keyboard repertoire.

The first major projects he has undertaken have taken him back to the late 19th century and early 20th, the music of Fauré, and (on CRD 1083-5 3LPs) the Complete Solo Piano Music of Ravel.

Fauré's extensive piano *oeuvre* is an appealing but little-known collection, covering a wide variety of forms and Crossley, with his particular affinity for French music, lends character to this rather spiritual literature where the danger lies in making it sound like pleasant background.

With his Liszt recital (CRD 1108) and the Ravel set — though here he is up against some major competitors — 1984 should be the beginning of the kind of fruitful collaboration between Crossley and CRD as existed in the Seventies with CRD and Thomas Rajna.

SINGLES



Reviewed by JERRY SMITH,

Chart Certs

BILLY JOEL: The Longest Time (CBS (T)A 4280, CBS)
DURAN DURAN: The Reflex (EMI (12)DURAN 2, EMI)
ECHO AND THE BUNNYMEN: Silver (Korova KOW 34(T), WEA)

KING: Love And Pride (CBS (T)A 4274, CBS). A bright, fast pumping song based on elements taken from funk, rock and R&B. Features a jaunty, melodic piano line and some amazing screaming guitar effects. All coupled with an immaculate vocal to give a glorious debut.

400 BLOWS: Pressure (Illuminated 1LL 3412, Cartel/Jungle). A quirky mix for this alternative dance track which is underpinned by a heavy beat and a funky bass. Crashing piano backed by metallic percussion with wailing and panting all interspersed with bits of radio.

DONNA SUMMER with Matthew Ward: Love Has A Mind Of It's Own (Mercury/Phonogram DONNA 4 (12), PolyGram). Slow ballad featuring tinkling piano intro, and an impassioned vocal. Yet another track taken from Summer's last album *She Works Hard For The Money*, and most definitely aimed at the MOR market.

MARILYN: You Don't Love Me (Phonogram MAZ 3 (12), PolyGram). Another mid-tempo dance track with a gospel feel, and Marilyn's voice is bolstered by harmony backing vocals. A weak song not helped by an overlong instrumental break, I can't see this doing too well.

PLAY DEAD: Break (Clay (12) Clay 31, Pinnacle). Manic, distorted guitar with flanged bass and steady drum beat, makes for a pretty ordinary "punk" single. Should sell well on the indie market, on the back of their two previous releases.

THE FARMERS BOYS: Apparently (EMI (12)FAB 1, EMI). Simple Orange Juice-style pop song from these four Norwich lads. More commercial than their previous singles, its catchy vocal line becomes more impressive with every play.

A.D.X.: Tokyo (Sire W9298 (T), WEA). Powerful pop backing to abysmal lyrics does not fulfil the promise of the band's two previous singles. They could lose some of their fans following this change of name and label.

HONG KONG SYNDIKAT: Berlin (Sire W9300 (T), WEA). Clever and interesting synth dance record, featuring voice-over by cowboy actor Ronald Reagan followed by hysterical laughter. This mix of funk and biting political satire is well produced by Rusty Egan and features a sparkling sax solo by Gary Barnacle.

ARETHA FRANKLIN: I Say A Little Prayer (Atlantic AF 1, WEA). A re-issue of the classic soul standard from the wealth of material that there is in the Atlantic vaults. One to show up her modern, so-called, imitators, who can never approach her inimitable style.

NONA HENDRYX: I Sweat (Going Through The Motions). (RCA RCAT (1) 400, RCA). The ex-Labelle singer teams up with Material to produce another fab, fast, funky dance track. Not quite as good as their classic collaboration of '81, *Bustin' Out*, but sure to be a club winner.

MATT FRETTON: It's All Over (Don't Say You're In Love) (Chrysalis MATT(X)3, PolyGram). Caribbean, salsa feel to this synth style dance song with Modern Romance type trumpet over Matt's awfully strained warbling. Not likely to achieve much success.

DENICE WILLIAMS: Let's Hear It For The Boy (CBS (T)A4319, CBS). Exuberant dance number taken from the film *Footloose*. Fine vocal performance over well-crafted American pop tune, which with radio exposure should climb the chart.

JOCELYN BROWN: Somebody Else's Guy (Fourth & Broadway/Island (12) BRW 5, EMI). Island has rush released this great dance track that there is in the Atlantic vaults. A highly-rated session singer with Luther Vandross and Cerrone, this fine vocal performance is sure to help up Brown as a solo singer in her own right.

ROCK STEADY CREW: Up Rock (Charisma/Virgin RSC 2(12), EMI). Another great body poppin' number from the crew in which the subject of the title is a war-like dance in which you compete to take out your opponent without physical contact. Should see them back in the charts.

LOOSE ENDS: Emergency (Dial 999) (Virgin VS 677(12), EMI). Taken from their debut LP *A Little Spice*, this will no doubt become another dancefloor favourite, with some good effects and keyboards over a great rolling bass line.

GO GOS: Head Over Heels (I.R.S. IRS(X) 104, CBS). Catchy pop song taken from their new LP *Talk Show* that takes a few listens for you to pick out the fine piano line which is buried in a murky mix.

JOHNNY THUNDERS AND THE HEARTBREAKERS: Get Off The Phone (Jungle JUNG 14(P), Cartel/Jungle). A re-release taken from the '77 LP *LAMF* that has been ably remixed with the assistance of Tony James. Really puts the life back into these classic rock numbers.

ERIC CLAPTON: Wonderful Tonight (RSO RSO 98, PolyGram). Another re-issue for this slow ballad that showcases Clapton's fine guitar style — if not his vocal prowess. This is backed with his version of JJ Cale's *Cocaine*.

JULES SHEAR: When Love Surges (EMI America (12)EA 169, EMI). Electro dance track from the ex-singer with Jules And The Polar Bears that has been produced by Todd Rundgren and re-mixed by Don Was and John Robie, which explains the very Was Not Was type feel on this long and rather ordinary version.

RONNIE McNEIR: Come Be With Me (Capitol (12)CL 329, EMI). A fine smooth production for this soulful four-track single from this versatile performer with an impressive background. This gospel-inspired fusion of jazz and soul is sure to be of wide appeal.

THE UPTOWN HORN BAND: Sex With My Ex (Missionary Mix) (EMI (12)EMI 5460, EMI). A good heavy beat to this funky dance track with plenty of horns and a rap style vocal. Features an effective scratch section in the mix and should do well in the club charts.

Edited
by
CHRIS WHITE

TALENT

Denselow and Hart team up to write

GUARDIAN ROCK music critic Robin Denselow, also well-known for his work as a TV producer and presenter (the recently hosted BBC-2's pop chat show Eight Days A Week) has teamed up with Tim Hart, one of the founder members of Steeleye Span, in a new songwriting partnership.

Apart from his work with Steeleye Span, Hart is also a producer and arranger and has been involved with the Monochrome Set for Cherry Red Records, and two successful children's albums for Music For Pleasure.

Finian O'Boyle of Boyesen Enterprises, which represents Denselow and Hart, says: "It is only recently that Denselow and Hart have decided to combine their talents and turn a long-standing friendship into something more constructive. The results have received a sufficiently positive reaction to encourage them to take things further, and they are now looking for a recording/publishing deal that would enable them to create a band that could perform and promote what they feel are essentially chart songs."

• Contact: Finian O'Boyle, Boyesen Enterprises, 14 Whitehall Park, London N19 3TL (01 263 1318).

CLOCK DVA, recently returned from Europe where they have been touring, have begun work on a

Talent tips

recording project that features John Carruthers (guitars) and Paul Browne (sax), but to complete the line-up they are looking for vocalists. Interested parties should send tapes and a photograph.

• Contact: Deviation, PO Box 201, London, NW5.

RADIO WYVERN, the ILR station for Hereford and Worcester, is inviting entrants for its 1984 Rock Band Battle. The station's first contest last year attracted a lot of interest, and four of the five finalists have released records during the last nine months.

This year's finalists will play in a special concert in Worcester on June 23, and the winner will be given a day in a 24-track recording studio. Demo tapes should be submitted.

• Contact: Graham Hughes, Radio Wyvern, PO Box 22, 5/6 Barbourne Terrace, Worcester WR1 3JZ (0905 612212).

BRITISH COUNTRY entertainers Tony Goodacre, Tammy Cline and Colorado have been chosen to represent the UK at this year's International Country & Western

Music Association awards gala in Fort Worth, Texas in July. The three acts all won awards in the recent British Country Music Association awards poll, and at the ICWMA awards gala will appear alongside acts from eight other countries.

A NEW pop music venue, The Caley Palais, opens in Edinburgh on May 4, and Ian Drury and The Music Students have been confirmed for the gala opening night. Future bookings include Blancmange, Orange Juice and the Psychedelic Furs. A spokesman said: "We hope the venue will provide a much needed prestigious launching pad for new Scottish bands."

STREET ALIENS, who are featured on the Red Door Records compilation album Once Bitten are on the look-out for a major record deal. The band's frontman John Sylum says: "We've been together since 1982 and although we've done a lot of live work since then, mainly in London and the South of England, we're now concentrating on getting a record deal. During the next few weeks we will be demoing a lot of our material." Street Aliens will however be doing several selected London "showcase" gigs for the benefit of A&R men.

• Contact: John Scott Sylum, 3 High Street, West Wickham, Kent BR4 0LP.



BARCLAY JAMES HARVEST (above), whose latest album, *Victims Of Circumstance*, marks their tenth year with Polydor Records — during which time they've produced nine studio albums and three live albums — have set off on their latest European tour which takes in no less than 53 concerts in seven different countries.

The UK leg of the itinerary takes place this week and includes the Hammersmith Odeon on Saturday (21). *Victims Of Circumstance* has been produced by Pip Williams.



Nik nips home

NIK KERSHAW, who recently started his first UK tour, made a personal appearance in his home town of Ipswich where the venue had to be switched from the local branch of WH Smith to the town hall, to accommodate the thousands of fans who turned out. Left to right: tour manager Dennis Arnold, personal manager Micky Modern, Terry Walls (manager of WH Smith), Kershaw, and Dale Newton who looks after the international liaison of Kershaw's career.

Chart newcomers

recorded two LPs for Warner Brothers, and has done sessions with Ry Cooder, George Harrison and Boz Scaggs among many others. New LP at the end of May, KENNY G. *Hi How Ya Doin'?* (Arista ARIST 561). US origin. Entered chart, April 21, 1984.

BELLE AND THE DEVOTIONS, *Love Games* (CBS A4322). UK origin. Entered chart, April 21, 1984. Song For Europe winning entry, performed by Belle (Kit Rolfe) and Devotions Laura James and Linda Sofield, and written by Paul Curtis and Graham Sacher. BOBBY KING, *Love Quake* (Motown TMG 1335). US origin. Entered chart, April 21, 1984. First single for Motown, artist previously

Country Festival line-up

ARTISTS HAVE already been named for this year's Festival of Country Music at Peterborough on the August Bank Holiday weekend.

The line-up includes Porter Wagoner, Barbara Fairchild, Hank Locklin, Ronnie Prophet, Tommy Cash and Hank Williams Original Drifting Cowboys. Irish band Foster and Allen will be making a guest appearance, and about 50 other UK acts will be playing at the River Nene Festival Site.

Poetry aplenty

THE LARGEST poetry event for 19 years — since the First International Poetry Incarnation held at the Royal Albert Hall in 1965 — takes place at the weekend (21) and the line-up of poets includes Allen Ginsberg and Lawrence Ferlinghetti from the US, Roger McGough, Brian Patten and Adrian Henri from Liverpool, and John Cooper Clark. The event will once again be held at the Royal Albert Hall.

Single taken from G Force LP: artist is a well known American jazz/funk sax player.

KERRI & MICK, *Sons & Daughters Theme* (A1 Records A1 286, distribution: Spartan). Australian origin. Entered chart, April 21, 1984. TV theme from Australian soap opera, which is currently attracting 5.3m afternoon viewers in the UK via all the commercial TV stations. The duo was specially formed to perform the song.

PERFORMANCE

George Benson

FOR A venue with suspect acoustics, Wembley Arena accommodated George Benson, his nine-piece backing group and an orchestra with remarkable ease.

Benson is now a well-established and highly-respected guitarist. At times he sticks fairly rigidly to traditional jazz and blues scale and chord patterns, but does so with staggering precision.

Some sparkling fretwork instrumentals were cleverly mixed in with the hits at Wembley. Songs such as *Never Give Up On A Good Thing*, *Inside Love*, *Lady Love Me* and *Feel Like Making Love* saw the audience on their feet and dancing in the aisles. A delightful version of *Nature Boy* was also included in the two-hour set.

The show built to a memorable climax with the orchestra put to full use on a cover of *Here Comes The Sun*. Then, a backdrop of skyscrapers appeared for the grand finale of *On Broadway* with the accompanying brass section really boosting the sound.

Benson may not be the most regular visitor to these shores, but his show is well worth catching when he arrives.

GARETH THOMPSON

Ian Dury

IAN DURY was so successful in carving a witty, musical niche in the Seventies that now, having been type-cast for too long, he finds himself irrevocably unfashionable. It therefore came as quite a surprise to witness the full and enthusiastic Hammersmith Odeon turnout for his first recent comeback gig.

The Music Students, replacing The Blockheads, comprise a rich combination of musical talent in keyboard player Nicky Gallagher, saxophonist Jamie Talbot and trumpeter Steve Sidwell. Vocalist Frankie Collins provided a dash of welcome flamboyance in his lurid orange suit.

But despite the luxurious polish of the band and the visual interest supplied by Collins, the set failed to reach a high point. *What A Waste*, *Your Daddy Says That I'm A Baddy* — an old Kilburn *And The High Roads* song — and *Hit Me With Your Rhythm Stick* came closest to achieving any crest of excitement.

Dury seemed content to assume a master of ceremonies role and, by his own design, his presence was often superfluous. An obvious reluctance to give the audience many of the burlesque Blockhead hits points to his own recognition that such material has had its heyday.

Hopefully he will now go on to channel his talents as a lyricist and all round entertainer into a more suitable medium than pop. He still has a lot to offer.

KAREN FAUX

Charley Pride

TWO VERY distinct points emerge after watching Charley Pride in concert. From a critical viewpoint his performance is uninspired, yet, for his audience, he remains one of country music's biggest attractions.

His recent Wembley appearance, a sell-out, left one wishing that Pride's stage performance could only match the easy listening appeal of his music.

His presentation is slight, with too little time being given over to developing stage routines. As they were, such techniques consisted simply of some stabs at patter, a few badly-timed jokes and odd instances of choreography.

There was also the problem that too many songs sounded similar, or presented similar instrumentation, and only a few really stood out as distinctive — like *Is Anybody Goin' To San Antone*, *All I Have To Offer*

You Is Me, *Little Delta Church* and that ultimate crowd pleaser, *Crystal Chandeliers*. Towards the end of the 70-minute set Pride presented his latest US single, a revival of Lloyd Price's *Stagger Lee*, given an energetic performance, (perhaps) indicating a change in recording directions.

But it's hard to criticise this artist. His numerous gold discs speak up for his overall success, while capacity houses and enthusiastic crowds show his status in the UK.

TONY BYWORTH

Dr Hook with Dennis Locorriere

ANYONE WHO had forgotten about Dr Hook in the last four years would have been more than surprised to see the show they've been performing on their latest UK tour.

The second night of three sell-out dates at Hammersmith Odeon, was far more than a showcase for the band's many past hits. For the whole two-and-a-quarter-hour set Dr Hook and their frontman Dennis Locorriere kept the audience clapping, cheering and laughing with a mixture of excellent songs, and hilarious repartee.

Locorriere came over as a natural comedian not only during his pre-song chats, but also within the lyrics to some of the numbers — *Freakers Ball*, for instance. And the group's new direction will get an even wider audience soon as the show was recorded by Capital Radio.

NICK ROBINSON

Katrina & The Waves

THE MARQUEE has been the launching pad for many bands over the past 25 years, and often just one gig there has led to enormous success for some groups. Katrina and the Waves are about to follow the same path.

The band's recent set there was an absolute knockout. Katrina Leskanich has one of the best female rhythm and blues voices to surface in this country for a long time, and she was complemented by a competent and solid rhythm section.

The Waves play basic R&B, but with a new Eighties feel. The wide range of songs take in influences ranging from blues to rock 'n' roll, and Mexican beats to British pop. The band added a raw edge to their current single, *Plastic Man*, and played many tracks from their imminent album on *Silvertown* (IDS) Records. The band played two encores, including a rousing rendition of *Lulu's Shout*.

Live, Katrina and the Waves cannot fail to impress and one can only hope that the new album will do exactly the same.

NICK ROBINSON

Grandmaster Flash

GRANDMASTER FLASH were one of the first bands to bring rap music into the UK from the US. The *Message* was a huge disco hit and helped start a craze that stormed the British charts.

Now, Mr Flash and his Furious Five are back in the UK, putting on a show of non-stop dance music which featured most of their recent chart hits.

The audience at the group's venue date were constantly involved in the show: shouting, screaming, clapping and dancing.

For the dancefloor freak the show was a real treat with the band members performing acrobatics and theatrics on stage. But for those who didn't feel quite so energetic, it was hard to distinguish one song from the other.

NICK ROBINSON

18	17	TOUGH	Eurythmics	RCA PL 70109
19	20	U2 LIVE "UNDER A BLOOD RED SKY"	U2	Island IMA 3
20	16	SPARKLE IN THE RAIN	Simple Minds	Virgin V 2300
21	18	THE VERY BEST OF MOTOWN LOVE SONGS	Various	Telstar STAR 2239
22	24	NOW, THAT'S WHAT I CALL MUSIC	Various	EMI/Virgin NOW 1
23	26	THE CROSSING	Big Country	Mercury/Phonogram MERH 27
24	22	NO PARLEZ	Paul Young	CBS 25521
25	34	IT'S YOUR NIGHT	James Ingram	Qwest 923970-1
26	36	IN THE HEART	Kool & The Gang	De-Lite/Phonogram DSR 4
27	30	AND I LOVE YOU SO	Howard Keel	Warwick WW 5137
28	60	ALWAYS AND FOREVER - THE COLLECTION	Various	Impression LP IMP 4
29	27	THE BOP WON'T STOP	Shakin' Stevens	Epic EPC 86301
30	29	STREET SOUNDS ELECTRO 3	Various	Street Sounds ELCT 3
31	25	FUGAZI	Marillion	EMI MRL 1
32	23	IN YOUR EYES	George Benson	Warner Brothers 923744-1
33	42	ORIGINAL MOTION PICTURE SOUNDTRACK - YENTL	Barbra Streisand	CBS 86302

51	NEW	A LITTLE SPICE	Loose Ends	Virgin V2301
52	75	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland International EPC 82419
53	53	MILK AND HONEY	John Lennon And Yoko Ono	Polydor POLH 5
54	69	LET THE MUSIC PLAY	Shannon	Club/Phonogram JABL 1
55	52	LET'S DANCE	David Bowie	EMI America AML 3029
56	50	QUICK STEP & SIDE KICK	Thompson Twins	Arista 204 924
57	NEW	STATIONARY TRAVELLER	Camel	Decca SKL 5334
58	71	BABY LOVE	Various	Ronco RON LP11
59	46	DECLARATION	The Alarm	I.R.S. IRSA 7044
60	51	TOO LOW FOR ZERO	Elton John	Rocket/Phonogram HISP 24
61	93	FACE VALUE	Phil Collins	Virgin V 2185
62	RE	IT'S MY LIFE	Talk Talk	EMI EMC 240021
63	54	SEVEN AND THE RAGGED TIGER	Duran Duran	EMI DD 1
64	NEW	AT WAR WITH SATAN	Venom	Neat NEAT 1015
65	48	THIS LAST NIGHT IN SODOM	Soft Cell	Some Bizzare/Phonogram BIZL 6
66	84	MAKIN' MOVIES	Dire Straits	Vertigo/Phonogram 6359034
67	64	NENA	Nena	Epic EPC 25925

85	81	WAR	U2	Island ILPS 9733
86	80	DEJA VU	A.B.S.	Street Sounds XKHAN 503
87	55	LOVE AT FIRST STING	Scorpions	Harvest SHSP 2400071
88	RE	G FORCE	Kenny G	Arista 206 168
89	RE	KISSING TO BE CLEVER	Culture Club	Virgin V 2232
90	77	TRACK RECORD	Joan Armatrading	A&M JA 2001
91	61	GHETTO BLASTER	Crusaders	MCA MCF 3176
92	NEW	LOVE WARS	Womack & Womack	Elektra 960293-1
93	97	STREET SOUNDS EDITION 8	Various	Street Sounds STSMD 008
94	86	I CAN HELP	Evis Presley	RCA PL 89287
95	72	THE ESSENTIAL JEAN-MICHEL JARRE	Jean-Michel Jarre	Polystar PROLP 3
96	66	SYNCHRONICITY	The Police	A&M AMLX 63735
97	65	SOMETIMES WHEN WE TOUCH	Various	Ronco RON LP9
98	NEW	TRESPASS	Genesis	Charisma/Virgin CHC 12
99	RE	LIVE AND DIRECT	Aswad	Island IMA 6
100	RE	DIRE STRAITS	Dire Straits	Vertigo/Phonogram 9102021

TOP 100 LPs on Prestel: Mercury file page number 332101
 Week ending 21 April, 1984
 NEW = NEW ENTRY RE = RE-ENTRY
 * = PLATINUM LP (300,000 units as of Jan 79) ● = GOLD LP (100,000 units as of Jan 79) ○ = SILVER LP (60,000 units as of Jan 79)

TOP 30 TOP 30

TOP 30 cassettes TOP 30

1	1	NOW THAT'S WHAT I CALL MUSIC II	Various	Virgin/EMI TC-NOW 2
2	2	CAN'T SLOW DOWN	Lionel Richie	Motown CSTMA 8041
3	3	INTO THE GAP	Thompson Twins	Arista 405 971
4	4	THRILLER	Michael Jackson	Epic 40/85930
5	7	AN INNOCENT MAN	Billy Joel	CBS 40/25554
6	5	ALCHEMY - DIRE STRAITS LIVE	Dire Straits	Vertigo/Phonogram VERVC 11
7	6	HUMAN'S LIB	Howard Jones	WEA WX1C
8	11	THE WORKS	Queen	EMI TC-WORK 1
9	12	OFF THE WALL	Michael Jackson	Epic 40/83468
10	9	COLOUR BY NUMBERS	Culture Club	Virgin TCV 2285

11	10	GREATEST HITS	Marvin Gaye	Telstar STAC 2234
12	15	HUMAN RACING	Nik Kershaw	MCA MCF-C 3197
13	8	LAMENT	Ultravox	Chrysalis ZCDL 1459
14	18	LABOUR OF LOVE	UB40	DEP International/Virgin CA DEP 5
15	14	TOUGH	Eurythmics	RCA PK 70109
16	21	NOW, THAT'S WHAT I CALL MUSIC	Various	EMI/Virgin TC-NOW 1
17	13	THE VERY BEST OF MOTOWN LOVE SONGS	Various	Telstar STAC 2239
18	20	NO PARLEZ	Paul Young	CBS 40/25521
19	16	CAFE BLEU	The Style Council	Polydor TSCMC 1
20	17	IN YOUR EYES	George Benson	Warner Brothers 923744-4

21	29	IN THE HEART	Kool & The Gang	De-Lite/Phonogram DCR 4
22	25	U2 LIVE "UNDER A BLOOD RED SKY"	U2	Island IMC 5
23	24	BODY AND SOUL	Joe Jackson	A&M CXM 65000
24	23	THE BOP WON'T STOP	Shakin' Stevens	Epic EPC 40/86301
25	19	THE SMITHS	The Smiths	Rough Trade ROUGHC 61
26	NEW	AND I LOVE YOU SO	Howard Keel	Warwick WW 45137
27	RE	SILVER	Ciff Richard	EMI TC-CLIF 1
28	22	SPARKLE IN THE RAIN	Simple Minds	Virgin TCV 2300
29	RE	GREATEST HITS	Roberta Flack	K-tel CE 2269
30	27	THE CROSSING	Big Country	Mercury/Phonogram MERHC 27

Top 30 Cassettes on Prestel: Mercury file number 332102

New Albums on Prestel: Mercury 332103

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

- *ALLEN, Henry Red At Newport Verve (France) 8177921— (3.45 IIMS)
- ANDREW SISTERS, The THE JUMPIN' JIVE MCA MCL 1789/MCLC 1789 £1.82 (C)
- *AWATINAS, Los (Bolivia) AWATIKIPASIPXANAKASA (AKI Gamm (Belgium) GAMM 48156/— £3.34 (TR)
- *BAEZ, Joan BALLAD BOOK Vanguard (France) VSD 41— (2LP) £3.95 (IMS)
- *BASIE, Count THE GREAT CONCERT Musidisc (France) ALB 231— (2LP) £3.95 (IMS)
- BENSON, George THE WONDERFUL YEARS Proto ENALP 72— (2.43 IA)
- *BERRY, Chuck SWEET LITTLE ROCK'N'ROLLER Mercury (Holland) 6619039/7581340 (2LP) £3.75 (IMS)
- *BROOKNY, Big Bill STORY VOL. 3 Verve (France) 8177791— (3.45 IIMS)
- BULLET NO MERCY Heavy Metal Worldwide HMILP 15— (C)
- BUSH, Kate LIONHEART Fame FA 413094/1FA 413094.4 £1.82 (F)
- CALE, J.J. SHADES Priceless/Phonogram PRICE 65/PRIMC 65 £1.82 (F)
- CAMPBELL, Al ANDRE AL CAMPBELL SHOWCASE Ethnic ETH 2236 SSL/PJ— (2.95 US)
- CHAPMAN, Michael/Rick Kemp ORIGINAL OWNERS Konexion KOMA 788003/AMOK 778003 £3.04 (P)
- CLAPTON, Eric & His Band ANOTHER TICKET Polydor SPELP 67/SPEMC 67 £1.82 (F)
- COLLINS, Albert & The Icebreakers LIVE IN JAPAN Sonet SNTF 9111— (A)
- *COMSAT ANGELS, The ENZ Polydor (Holland) 8107351/— (2.44 IIMS)
- COVERDALE, David NORTHWINDS Purple/Fame FA 413097/1FA 413097.4 £1.82 (F)
- CRUSH, Bobby FIRST LOVE President PRCV 115— (2.10 (P))
- CZUKAY, Holger DER ESTEN IST ROT Virgin V 2307/TCV 2307 £3.40 (E)
- DAVE DEE, DÖZY, BEAKY, MICK & TICH GREATEST HITS Priceless/Phonogram PRICE 61/PRIMC 61 £1.82 (F)
- *DAVISON, Wild Bill CHICAGO JAZZ Philips (Holland) 9198204/7298024 £2.44 (IMS)
- DENKO, Harold/Rufus Reid MIRTH SONG Sunnyside SSC 1001— (IMO)
- *ELLINGTON, Duke THE BEST OF Musidisc (France) ALB 130— (2LP) £3.95 (IMS)
- FESQ TROMBONE FREEDOM TRAIN Africagram ARY 4/— (3.05 (P))
- FORCE SET ME FREE Heavy Metal HMRLP 16/— (E)
- GO-GO'S, The TALK SHOW I.R.S. IRSA 7041/— (3.45 (C))
- *GODWIN, Peter DANCE EMOTIONS Polydor (Holland) 2878169/— (2.44 IIMS)
- GRAPPELLI, Stephane JUST ONE OF THOSE THINGS EMI EMD 143643-1/TC-EMD 143643.4 £3.65 (E)
- GROOVY, Winston AFRICAN GIRL Blue Moon BLMP 013/— (A)
- HANNA, Roland THE NEW YORK JAZZ QUARTET IN CHICAGO Beehive BH 7013/— (IMO)
- HARTMAN, Johnny ONCE IN EVERY LIFE Beehive BH 7012/— (IMO)
- *HAUSE, Alfred TANGO A LA CARTE Philips (Holland) 8140351/8140354 £2.44 (IMS)
- HAWKWIND ROADHAWKS Fame FA 413096/1FA 413096.4 £1.82 (F)
- HELSTAR BURNING STAR Music For Nations MFN 20/— (3.25 (P))
- HENDRIX, Jimi JIMI HENDRIX AT THE ISLE OF WIGHT Polydor SPELP 71/SPEMC 71 £1.82 (F)
- HORTON, Walter THE DEEP BLUES HARMONICA OF WALTER HORTON JSP JSP 1071— (HRS/MWP/SW)
- JAM, The THIS IS THE MODERN WORLD Polydor SPELP 66/SPEMC 66 £1.82 (F)
- JAPAN OBSCURE ALTERNATIVES Fame FA 413098/1FA 413098.4 £1.82 (F)
- JARRETT, Wayne BUBBLE UP Wackies W 191/— (3.08 (HRS/RT))
- *KHAN, Bismillah RGS JAUNPURI & IMAN KALYAN Gramophone Co. Of India ECSD 41535/— (2.99 (TR))
- KING, B.B. LIVE IN LONDON MCA MCF 3226/MCF 3226 £1.82 (C)
- KONITZ, Lee DOVE TAIL Sunnyside SSC 1003/— (IMO)
- *LAST, James SUPERLAST Polydor (Germany) 8173291/8173294 £3.45 (IMS)
- LEE, Brenda THE EARLY YEARS MCA MCL 1792/MCLC 1792 £1.82 (C)
- LEE, Peggy PERFECT LOVE MCA MCF 3226/MCF 3226 £1.82 (C)
- LIGHTSEY, Kirk LIGHTSEY Sunnyside SSC 1002/— (IMO)
- LIGHTSEY, Kirk/Harold Denko SHORTER BY TWO Sunnyside SSC 1004/— (IMO)
- LIGHTSEY, Kirk LIGHTSEY 2 Sunnyside SSC 1005/— (IMO)
- LOUDNESS DILUTION Music For Nations MFN 22/ (3.25 (P))
- MARTINO, Al THE VERY BEST OF AL MARTINO Capitol CAPS 260078-1/TC-CAPS 260078.4 £1.85 (E)
- MARTIN, Juan PICASSO PORTRAIT Polydor SPELP 70/SPEMC 70 £1.82 (F)
- *MAYALL, John ROOM TO MOVE Polydor (Holland) 2486041/— (2.12 (IMS))
- McCARTNEY, Paul McCARTNEY Apple/Fame FA 413100/1FA 413100.4 £1.82 (E)
- MEYERS, Augie AUGUST IN NEW YORK Sonet SNTF 910/— (A)
- MILLS BROTHERS, The GOODBYE BLUES MCA MCL 1790/MCLC 1790 £1.82 (C)
- MOODISTS, The THIRSTY'S CALLING Red Flame RFA 39/— (3.04 (E))
- *MUSSETTE MUSIQUE EN EVASION Polydor (France) SS 1071— (2.38 (TR))
- NATURAL ROOTS NATURAL ROOTS Sacim SS 1071— (2.38 (TR))
- NELSON, Willie/Waylon Jennings OUTLAW REUNION VOL. 2 Sundown SDLP 1007/— (A)
- NEW MODEL ARMY VENGEANCE Abstract ABT 008/— (2.10 (P))
- NICOL, Hector BRAVO JULIET Klub KLP 42/ZCKLP 42 (A)
- NYAM NYAM BENEATH RELIGION'S WINGS Situation 2 SITU 10/— (2.79 (P))
- ORIGINAL LONDON CAST PEG That's Entertainment TEA 1024/ZCTER 1024 £3.34 (A)
- *PETERSON, Oscar IN CONCERT Polydor (Holland) 1635206/— (1.82 (IMS))
- *PETERSON, Oscar/Stephane Grappelli OSCAR PETERSON/GRAPPELLI QUARTET Musidisc (France) (2LP) £3.95 (IMS)
- *PRETTY THINGS, The THE PRETTY THINGS Fontana (Holland) 6438212/— (2.44 (IMS))
- *PRICE, Sammy/Jay McShann BLUES & BOOGIE Philips (Holland) 9198203/7298023 £2.44 (IMS)
- PRINCE CHARLES & The City Beat Band COMBAT ZONE Virgin V 2298/TCV 2298 £3.40 (E)
- Q.FEEL O.FEEL Live HOP 206/HOPC 206 £2.43 (C)
- QUEEN QUEEN II EMI/Fame FA 413099/1FA 413099.4 £1.82 (E)
- RAH BAND UPPER CUTS Sound Recordings SNLP 601/— (2.10 (P))
- RAINY DAY RAINY DAY Rough Trade ROUGH 70/— (IRT/I)
- RAINBOW DOWN TO EARTH Polydor SPELP 69/SPEMC 69 £1.82 (F)
- REGGAE REGULER GHETTO ROCK Greenleaves GREL 64/— (3.08 (US))
- RUMILLAJITA CITY OF STONE Tumi SRTS33CUS1934/— (H/A)
- *SHARMA, Shivkumar MELODIES OF ROMANCE Gramophone Co. Of India ECSD 2947/— (2.99 (TR))
- SOUTHERN, Jari WHEN I FALL IN LOVE MCA MCL 1791/MCLC 1791 £1.82 (C)
- SPINNERS, The THE SINGING CITY Priceless/Phonogram PRICE 63/PRIMC 63 £1.82 (F)
- STYX CAUGHT IN THE ACT A&M AMLM 66704/CLM 66704 £4.75 (C)
- SYAR DEATH BEFORE DISHONOUR Mausoleum SKULL 8308/TAPE 78308 £3.04 (P)
- *TACC DREADLOCK HOLIDAY Mercury (Holland) 8146551/8146554 £3.45 (IMS)
- *THEM ONE MORE TIME Decca (Holland) 9286900/— (2.44 (IMS))
- TORRANCE, Bill REFLECTIONS Klub KLB 43/ZCKLB 43 £3.49 (A)
- TUCKER, Colin Lloyd TOY BOX Glass PLASLP 001/— (3.05 (P))
- UK SUBS THE DEMONSTRATION TAPES Konexion AMOK 788005/778005 £2.79 (P)
- VANGELIS L'APCALYPSE DES ANIMAUX Polydor SPELP 72/SPEMC 72 £1.82 (F)
- VARIOUS HYDE PARK AFTER DARK Beehive BH 7014/— (IMO)
- VARIOUS IN PROGRESS People Unite PU 104/— (H/S/P)
- VARIOUS 12 INCHES OF PLEASURE VOL. 2 Proto PROTO 2/— (3.25 (A))
- VARIOUS LEGENDARY MISSING MASTERS Specialty SNTF 5029/— (A)
- VARIOUS PURE SOUL Kent KENT 019/— (2.99 (P))
- VARIOUS SOUVENIR DE PARIS: THE GREAT FRENCH STARS ASV Living ERA AJA 5028/ZCAJA 5028 £2.43 (A)
- *VARIOUS VERVE ARTISTS JAZZ BEST Verve (Holland) 2367406/— (2.44 (IMS))
- VARIOUS YOUR FAVOURITE BIRD SONGS BBC REC 511/ZCM 511 (A)
- VELVET UNDERGROUND, The WHITE LIGHT/WHITE HEAT Polydor SPELP 73/SPEMC 73 £1.82 (F)
- VIBRATORS, The ALASKA 127 Carrere CAL 205/— (3.45 (SP))
- *WEBSTER, Ben BLUE LIGHT Polydor (Holland) 2340004/— (1.82 (IMS))
- WHITESNAKE LOVEHUNTER Fame FA 413095/1FA 413095.4 £1.82 (E)
- WHO, The THE WHO BY NUMBERS Polydor SPELP 68/SPEMC 68 £1.82 (F)
- WINGS WILD LIFE Parlophone/Fame FA 413101/1FA 413101.4 £1.82 (E)
- WOMACK, Bobby THE POET II Motown ZK 72205/ZL 72205 £3.25 (R)
- ZAMFIR, George THE LONELY SHEPHERD Priceless/Phonogram PRICE 64/PRIMC 65 £1.82 (F)

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

COMPACT DISCS

- **ANDERSON, Laurie BIG SCIENCE Warner Brothers K2 57002 £6.50 (W)
- **BRANIGAN, Laura BRANIGAN Atlantic K2 50772 £6.50 (W)
- **KING, Carole SPEEDING TIME Atlantic 7801182 £6.50 (W)
- **MCVIE, Christine CHRISTINE MCVIE Warner Brothers K2 46127 £6.50 (W)
- **ORIGINAL SOUNDTRACK CLOCKWORK ORANGE Warner Brothers K2 46127 £6.50 (W)
- **ORIGINAL SOUNDTRACK THE ROSE (FEATURING BETTE MIDLER) Atlantic K2 50681 £6.50 (W)
- **SCOTT, Tom TARGET Atlantic 7801062 £6.50 (W)
- **SMITH, Jimmy OFF THE TOP Elektra Musician 9601752 £6.50 (W)
- **TAYLOR, James SWEET BABY JAMES Warner Brothers K2 46043 £6.50 (W)
- **TOWNSHEND, Pete EMPTY GLASS Atco K2 50699 £6.50 (W)
- **VAN HALEN 1984 Warner Brothers 9239852 £6.50 (W)
- **WASHINGTON, Grover COME MORNING Elektra K2 52337 £6.50 (W)
- **WILLIAMS JNR, Hank GREATEST HITS Elektra 9601932 £6.50 (W)
- **YES 90125 Atco 7901252 £6.50 (W)
- **ZZ TOP DE GUELLU Warner Brothers K2 56701 £6.50 (W)
- **ZZ TOP ELIMINATOR Warner Brothers W 37742 £6.50 (W)

Mon 23-Fri 27 April 1984
Album Releases 103 (incl 23 imports)

Year to Date (17 weeks to 27 April)
Album Releases 1693 (incl 483 imports)

Distributor Codes

- A — PRT 01-640 3344
- ACE — Ace 01-267 5192
- B — Ronco 01-274 7761
- BK — Backs 0603 26221
- BLM — Blackmarketing — 01-609 7017/8
- BM — B&B Magnetics 01-575 7117
- BU — Bullet 08894 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 9161
- JS — Jester 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
- MO — Mole Jazz 01-278 0703
- MW — Making Waves 01-481 9917
- N — Neon 0785 41311
- NM — Nine Mile — 0926 26376
- OR — 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 — Rollercoaster 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 01-560 3438/9
- SW — Swift 0424 220028
- T — Trojan 01-961 4565
- TB — Terry Blood 0782 620321
- TE — Tent 0708 751881
- TR — Triple Earth 01-995 7059
- 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	FOOTLOOSE, Soundtrack		Columbia/CBS
2*	3	1984, Van Halen		Warner Bros
3	1	THRILLER, Michael Jackson		Epic
4*	4	CAN'T SLOW DOWN, Lionel Richie		Motown
5*	5	SPORTS, Huey Lewis & The News		Chrysalis
6*	6	COLOUR BY NUMBERS, Culture Club		Virgin/Epic
7	7	TOUCH, Eurythmics		RCA
8*	8	LOVE AT FIRST STING, Scorpions		Mercury
9*	13	HEARTBEAT CITY, The Cars		Elektra
10*	10	SHE'S SO UNUSUAL, Cyndi Lauper		Portrait
11*	9	LEARNING TO CRAWL, The Pretenders		Sire
12*	15	INTO THE GAP, Thompson Twins		Arista
13	11	AN INNOCENT MAN, Billy Joel		Columbia/CBS
14	12	SYNCHRONICITY, The Police		A&M
15*	18	AGAINST ALL ODDS, Soundtrack		Atlantic
16*	16	UH-HUH, John Cougar Mellencamp		Riva
17*	17	AMMONIA AVENUE, Alan Parsons Project		Arista
18*	20	IN 3-D, "Weird Al" Yankovic		Rock'n'Roll
19	14	SEVEN AND THE . . . , Duran Duran		Capitol
20	19	SOMEBODY'S WATCHING ME, Rockwell		Motown
21	21	90125, Yes		Atco
22	22	ELIMINATOR, ZZ Top		Warner Bros
23	23	SHOUT AT THE DEVIL, Motley Crue		Elektra
24	24	THE WORKS, Queen		Capitol
25	25	BREAK OUT, The Pointer Sisters		Planet
26*	44	TALK SHOW, Go-Go's		I.R.S.
27*	27	99 LUFTBALLONS, Nena		Epic
28*	65	HARD TO HOLD, Springfield, Gabriel, Parker		RCA
29	29	WINDOWS AND WALLS, Dan Fogelberg		Full Moon
30	26	ROLL ON, Alabama		RCA
31	30	ROCK 'N' SOUL PART 1, Hall/Oates		RCA
32	28	TOUR DE FORCE, 38 Special		A&M
33	32	GENESIS, Genesis		Atlantic
34	34	DEFENDERS OF THE FAITH, Judas Priest		Col/CBS
35	35	THE FLAT EARTH, Thomas Dolby		Capitol
36*	37	SHE'S STRANGE, Cameo		Atlanta Artists
37	33	STAY WITH ME TONIGHT, Jeffrey Osborne		A&M
38*	52	BODY AND SOUL, Joe Jackson		A&M
39*	46	ABOUT FACE, David Gilmour		Columbia/CBS
40	40	JUNGLE, Dwight Twilley		EMI-America

BULLETS 41-100

43*	57	YOU BROKE MY HEART . . . , Tracey Ullman		MCA
46*	53	RHYME & REASON, Missing Persons		Capitol
53*	54	LOVE LIFE, Berlin		Geffen
62*	66	THROUGH THE FIRE, Hagar, Schon, Aaronson, Shrieve		Geffen
63*	80	THREE OF A PERFECT PAIR, King Crimson		Warner Bros
64*	69	DON'T LOOK ANY FURTHER, Dennis Edwards		Gordy
68*	85	THE POET II, Bobby Womack		Beverly Glen
69*	N	CAUGHT IN THE ACT, Styx		A&M
71*	77	G FORCE, Kenny G		Arista
72*	74	HUMAN'S LIB, Howard Jones		Elektra
78*	81	POINTS ON THE CURVE, Wang Chung		Geffen
80*	86	SOME TOUGH CITY, Tony Carey		MCA
82*	92	WISHFUL THINKING, Earl Klugh		Capitol
83*	87	KEEP SMILING, Laid Back		Sire
98*	N	HEART LAND, Real Life		MCA/Curb

*Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
Chart Courtesy Billboard for w/e April 21, 1984.

INCORPORATING LP
CD & CASSETTE SALES

TOP 100 ALBUMS

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
1	1	3	NOW THAT'S WHAT I CALL MUSIC II (Various) (Various)	Virgin/EMI NOW 2 (E) C: TC-NOW 2
2	2	26	CAN'T SLOW DOWN (Lionel Richie) (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041
3	3	9	INTO THE GAP (Thompson Twins) (Alex Sadkin/Tom Bailey)	Arista 205 971 (F) C: 405 971
4	4	71	THRILLER (Michael Jackson) (Quincy Jones)	Epic EPC 85930 (C) C: 40/85930
5	6	5	ALCHEMY - DIRE STRAITS LIVE (Dire Straits) (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERYC 11
6	5	6	HUMAN'S LIB (Howard Jones) (Rupert Hine)	WEA WX1 (W) C: WX1C
7	7	33	AN INNOCENT MAN (Billy Joel) (Phil Ramone)	CBS 25554 (C) C: 40/25554
8	12	7	THE WORKS (Queen) (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1
9	8	2	LAMENT (Ultravox) (Ultravox)	Chrysalis CDL 1459 (F) C: ZCDL 1459
10	19	23	OFF THE WALL (Michael Jackson) (Quincy Jones)	Epic EPC 83468 (C) C: 40/83468
11	14	7	HUMAN RACING (Nik Kershaw) (Phil Collins)	MCA MCF 3197 (C) C: MCFC 3197
12	10	27	COLOUR BY NUMBERS (Culture Club) (Steve Levine)	Virgin V 2285 (E) C: TCV 2285
13	13	2	GREATEST HITS (Marvin Gaye) (Various)	Telstar STAR 2234 (R) C: STAC 2234
14	15	3	BODY AND SOUL (Joe Jackson) (Joe Jackson/David Kershenbaum)	A&M AMLX 65000 (C) C: CXM 65000
15	11	8	THE SMITHS (The Smiths) (John Porter)	Rough Trade ROUGH 61 (I/R) C: ROUGH61
16	21	31	LABOUR OF LOVE (UB40) (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5
17	9	5	CAFE BLEU (The Style Council) (Peter Wilson/Paul Weller)	Polydor TSCLP 1 (F) C: TSCMCP 1
18	17	22	TOUCH (Eurythmics) (David A. Stewart)	RCA PL 70109 (R) C: PK 70109
19	20	21	U2 LIVE "UNDER A BLOOD RED SKY" (U2) (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
20	16	10	SPARKLE IN THE RAIN (Simple Minds) (Steve Lillywhite)	Virgin V 2300 (E) C: TCV 2300
21	18	12	THE VERY BEST OF MOTOWN LOVE SONGS (Various) (Various)	Telstar STAR 2239 (R) C: STAC 2239
22	24	20	NOW, THAT'S WHAT I CALL MUSIC (Various) (Various)	EMI/Virgin NOW 1 (E) C: TC-NOW 1
23	26	38	THE CROSSING (Big Country) (Steve Lillywhite)	Mercury/Phonogram MERH 27 (F) C: MERHC 27
24	22	39	NO PARLEZ (Paul Young) (Laurie Latham)	CBS 25521 (C) C: 40/25521
25	34	4	IT'S YOUR NIGHT (James Ingram) (Quincy Jones)	Qwest 923970-1 (W) C: 923970-4
26	36	15	IN THE HEART (Kool & The Gang) (Kool & The Gang)	De-Lite/Phonogram DSR 4 (F) C: DCR 4
27	30	2	AND I LOVE YOU SO (Howard Keel) (James Fitzgerald)	Warwick WW 5137 (C) C: WW 45137
28	60	3	ALWAYS AND FOREVER - THE COLLECTION (Various) (Various)	C: TCIMP 4 Impression LP IMP 4 (IDS)
29	27	22	THE BOB WON'T STOP (Shakin' Stevens) (Chris Nell/Shakin' Stevens/R. Hewson)	Epic EPC 86301 (C) C: 40/86301
30	29	3	STREET SOUNDS ELECTRO 3 (Various) (Various)	Street Sounds ELCST 3 (A) C: ZCELC 3
31	25	5	FUGAZI (Marillion) (Nick Tauber)	EMI MRL 1 (E) C: TC-MRL 1
32	23	7	IN YOUR EYES (George Benson) (Arif Mardin)	Warner Brothers 923744-1 (W) C: 923744-4
33	42	23	ORIGINAL SOUNDTRACK - YENTL (Barbra Streisand) (Barbra Streisand/Alan & Marilyn Bergman)	CBS 86302 (C) C: 40/86302
34	NEW		POINTS ON THE CURVE (Wang Chung) (Chris Hughes/Ross Cullum)	Geffen GEF 25589 (L) C: 40/25589
35	NEW		WIRED TO THE MOON (Chris Rea) (Chris Rea/Dave Richards)	Magnet MAGL 5057 (R) C: ZC-MAG 5057
36	31	12	1984 (Van Halen) (Ted Templeman)	Warner Brothers 923985-1 (W) C: 923985-4
37	45	5	MADONNA (Madonna) (Reggie Lucas)	Sire 923867-1 (W) C: 923867-4
38	37	8	KEEP MOVING (Madness) (Clive Langer/Alan Winstanley)	Stiff SEEZ 63 (C) C: ZSEEZ 63
39	40	28	GENESIS (Genesis) (Genesis with Hugh Padgham)	Charisma/Virgin GENLP 1 (E) C: GENMC 1
40	35	4	THE ICICLE WORKS (The Icicle Works) (Hugh Jones/David Lord)	Beggars Banquet BEGA 50 (W) C: BEGC 50
41	33	2	VICTIMS OF CIRCUMSTANCE (Barclay James Harvest) (Pip Williams)	Polydor POLD 5135 (F) C: POLDC 5135
42	28	10	THE FLAT EARTH (Thomas Dolby) (Thomas Dolby)	Parlophone Odeon PCS 2400341 (E) C: TC-PCS 2400344
43	57	41	QUEEN GREATEST HITS (Queen) (Various)	EMI EMTV 30 (E) C: TC-EMTV 30
44	38	5	THE DRUM IS EVERYTHING (Carmel) (Mike Thorne)	London SH 8555 (F) C: KSAC 8555
45	NEW		ORIGINAL SOUNDTRACK FROM "FOOTLOOSE" (Various) (Various)	CBS 70246 (C) C: 40/70246
46	62	4	GREATEST HITS (Roberta Flack) (Various)	K-Tel NE 1269 (K) C: CE 2269
47	41	5	THE ROSE OF TRALEE & IRISH FAVOURITES (James Last) (James Last)	C: POLDC 5131 Polydor POLD 5131 (F)
48	58	6	ABOUT FACE (David Gilmour) (David Gilmour/Bob Ezrin)	Harvest SHSP 2400791 (E) C: TC-SHSP 2400794
49	47	3	SILVER (Cliff Richard) (Various)	EMI CLIF 1 (E) C: TC-CLIF 1
50	44	25	STAGES (Elaine Paige) (Tony Visconti)	K-Tel/WEA NE 1262 (K) C: CE 2262

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
51	NEW		A LITTLE SPICE (Loose Ends) (Nick Martinelli)	Virgin V2301 (E) C: TCV2301
52	75	274	BAT OUT OF HELL (Meat Loaf) (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40/82419
53	53	12	MILK AND HONEY (John Lennon And Yoko Ono) (—)	Polydor POLH 5 (F) C: POLHC 5
54	69	7	LET THE MUSIC PLAY (Shannon) (Mark Ligeat/Chris Barbosa)	Club/Phonogram JABL 1 (F) C: JABLC 1
55	52	2	LET'S DANCE (David Bowie) (David Bowie/Nile Rodgers)	EMI America AML 3029 (E) C: TC-AML 3029
56	50	19	QUICK STEP & SIDE KICK (Thompson Twins) (Alex Sadkin)	Arista 204 924 (F) C: 404 924
57	NEW		STATIONARY TRAVELLER (Camel) (Andy Latimer)	Decca SKL 5334 (F) C: KSKC 5334
58	71	5	BABY LOVE (Various) (Various)	Ronco RONLP11 (B) C: C: RON11
59	46	9	DECLARATION (The Alarm) (Alan Shacklock)	I.R.S. IRSA 7044 (C) C: IRSC 7044
60	51	46	TOO LOW FOR ZERO (Elton John) (Chris Thomas)	Rocket/Phonogram HISP 24 (F) C: REWND 24
61	93	2	FACE VALUE (Phil Collins) (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCV 2185
62	RE		IT'S MY LIFE (Talk Talk) (Tim Friese Greene)	EMI EMC 2400021 (E) C: TC-EMC 2400024
63	54	21	SEVEN AND THE RAGGED TIGER (Duran Duran) (Alex Sadkin/Ian Little/Duran Duran)	EMI DD 1 (E) C: TC DD 1
64	NEW		AT WAR WITH SATAN (Venom) (Venom)	Neat NEAT 1015 (P) C: NEATC 1015
65	48	4	THIS LAST NIGHT IN SODOM (Soft Cell) (Soft Cell)	Some Bizzare/Phonogram BIZL 6 (F) C: BIZL 6
66	84	15	MAKIN' MOVIES (Dire Straits) (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359034 (F) C: 7150034
67	64	5	NENA (Nena) (Reinhold Heil/Manne Praeker)	Epic EPC 25925 (C) C: 40/25925
68	NEW		MUSIC FROM THE SOUNDTRACK "AGAINST ALL ODDS" (Various) (Various)	Virgin V2313 (C) C: TCV2313 (E)
69	32	9	LIONEL RICHIE (Lionel Richie) (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R) C: CSTMA 8037
70	88	16	LOVE OVER GOLD (Dire Straits) (Mark Knopfler)	Vertigo/Phonogram 6359109 (F) C: 7150 109
71	85	59	TRUE (Spandau Ballet) (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403
72	78	4	90125 (Yes) (Trevor Horn/Yes)	Atco 790125-1 (W) C: 790125-4
73	67	4	THREE OF A PERFECT PAIR (King Crimson) (King Crimson)	E.G./Polydor EGPL 55 (F) C: EGMCP 55
74	49	42	18 GREATEST HITS (Michael Jackson) (Various)	Telstar STAR 2232 (R) C: STAC 2232
75	39	4	VENICE IN PERIL (Rondo Veneziano) (Gian Piero Reverberi)	Ferroway RON 1 (A) C: ZCRON 1
76	95	2	ORIGINAL SOUNDTRACK FROM "FLASHDANCE" (Various) (Various)	C: CANHC 5 Casablanca/Phonogram CANH 5 (F)
77	RE		HAUNTING MELODIES (The Electric Wind Ensemble) (Jon Miller)	Nouveau Music NML 1007 (A) C: ZC-NML 1007
78	NEW		FRAGGLE ROCK (The Fraggles) (Musical Direction: P. Balsam/D. Gillis)	RCA PL 70221 (R) C: PK 70221
79	56	27	SNAP! (The Jam) (Various)	Polydor SNAP 1 (F) C: SNAP 1
80	70	7	STREET SOUNDS CRUCIAL ELECTRO (Various) (Various)	C: ZC-ELC 999 Street Sounds Electro ELCST 999 (A)
81	59	42	FANTASTIC (Wham!) (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40/25328
82	43	6	SWOON (Prefab Sprout) (Prefab Sprout/David Brewis)	Kitchenware/CBS KWLP1 (C) C: KW1C
83	76	18	PORTRAIT (Diana Ross) (Various)	Telstar STAR 2238 (R) C: STAC 2238
84	NEW		STOMPIN' AT THE SAVOY (Rufus and Chaka Khan Live) (Russ Titelman)	Warner Brothers 923679-1 (W) C: 923679-4
85	81	3	WAR (U2) (Steve Lillywhite)	Island LPS 9733 (E) C: ICT 9733
86	80	2	DEJA VU (A.B.'s) (A.B.'s/Toshio Oguri)	Street Sounds XKHAN 503 (A) C: —
87	55	5	LOVE AT FIRST STING (Scorpions) (Dieter Dierks)	Harvest SHSP 2400071 (E) C: TC-SHSP 2400074
88	RE		G FORCE (Kenny G) (Wayne Bratthwaite)	Arista 206 168 (F) C: 406 168
89	RE		KISSING TO BE CLEVER (Culture Club) (Steve Levine)	Virgin V 2232 (E) C: TCV 2232
90	77	22	TRACK RECORD (Joan Armatrading) (Various)	A&M JA 2001 (C) C: JAC 2001
91	61	3	GHETTO BLASTER (Crusaders) (Joe Sample/Wilton Felder/Leon Ndugu Chanler)	MCA MCF 3176 (C) C: MCFC 3176
92	NEW		LOVE WARS (Street Sounds) (Stewart Levine)	Elektra 960293-1 (W) C: 960293-4
93	97	7	STREET SOUNDS EDITION 8 (Various) (Various)	Street Sounds STSND 008 (A) C: ZC-ST 008
94	86	3	I CAN HELP (Elvis Presley) (—)	RCA PL89287 (R) C: PK89287
95	72	4	THE ESSENTIAL JEAN-MICHEL JARRE (Jean-Michel Jarre) (Jean-Michel Jarre)	Polystar PROLP 3 (F) C: PROMC 3
96	66	44	SYNCHRONICITY (The Police) (Hugh Padgham/The Police)	A&M AMLX 63735 (C) C: CXM 63735
97	65	14	SOMETIMES WHEN WE TOUCH (Various) (Various)	Ronco RON LPS (B) C: C: RON9
98	NEW		TRESPASS (Genesis) (John Anthony)	Charisma/Virgin CHC 12 (E) C: CHCMC 12
99	RE		LIVE AND DIRECT (Aswad) (Aswad/Michael Campbell)	Island IMA 6 (E) C: IMC 6
100	RE		DIRE STRAITS (Dire Straits) (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 9102021 (F) C: 7231015

ARTISTS

A.B.'s	86
AGAINST ALL ODDS	68
ALARM, The	59
ALWAYS AND FOREVER - THE COLLECTION	28
ARMATRADING, Joan	90
ASWAD	58
BABY LOVE	49
BARCLAY JAMES HARVEST	41
BENSON, George	32
BIG COUNTRY	23
BOWIE, David	57
CAMEL	55
CARMEL, The	44
COLLINS, Phil	51
CRUSADERS	91
CULTURE CLUB	12, 89
DIRE STRAITS	5, 66, 70, 100
DOLBY, Thomas	42
DURAN DURAN	63
ELECTRIC WIND	77
ENSEMBLE, The	18
EURYTHMICS	78
FLACK, Roberta	46
FLASHDANCE	76
FOOTLOOSE	45
FRAGGLES, The	78
GAYE, Marvin	13
GENESIS	39, 98
GILMOUR, David	48
ICICLE WORKS, The	40
INGRAM, James	25
JACKSON, Joe	14
JACKSON, Michael	4, 10
JACKSON, Michael Plus The Jackson Five	74
JAM, The	79
JARRE, Jean-Michel	95
JOEL, Billy	7
JOHN, Elton	60
JONES, Howard	6
KEEL, Howard	27
KENNY G	88
KERSHAW, Nik	11
KING CRIMSON	73
KOOL & THE GANG	26
LAST, James & His Orchestra	47
LENNON, John & Yoko Ono	53
LOOSE ENDS	51
MADONNA	37
MADONNA	37
MARILLION	31
MEAT LOAF	52
NENA	67
NOW, THAT'S WHAT I CALL MUSIC	22
PAIGE, Elaine	50
POLICE, The	96
PREFAB SPROUT	82
PRESLEY, Elvis	94
QUEEN	8, 43
REA, Chris	35
RICHARD, Cliff	49
RICHIE, Lionel	2, 69
RONDO VENEZIANO	75
ROSS, Diana	83
RUFUS & CHAKA KHAN	84
SCORPIONS	54
SHANNON	87
SIMPLE MINDS	20
SMITHS, The	15
SOFT CELL	65
SOMETIMES WHEN WE TOUCH	97
SPANDAU BALLET	71
STEVENS, Shakin'	29
STREET SOUNDS CRUCIAL ELECTRO	30
STREET SOUNDS CRUCIAL ELECTRO	80
STREET SOUNDS EDITION 8	93
STREISAND, Barbra	33
STYLE COUNCIL, The	17
TALK TALK	62
THOMPSON TWINS	3, 56
U2	19, 85
UB40	16
ULTRAVOX	9
VAN HALEN	36
VENOM	64
VERY BEST OF MOTOWN LOVE SONGS, The	21
WANG CHUNG	34
WHAM!	81
WOMACK & WOMACK	92
YES	72
YOUNG, Paul	24

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.

STUDIO EXTRA

Tough scene but exciting times for audio technology

The two main annual showcase events in Europe for professional audio equipment manufacturers are the AES Convention each spring and the APRS exhibition each summer. These attract large numbers of UK studio owners and managers, audio engineers, artists and producers because they are the easiest, in the crowded calendar of international shows, for busy recording professionals to travel to. This month's Studio Extra opens with coverage of the 75th AES Convention held in Paris last month.

NOW APPROACHING its 40th birthday, the Audio Engineering Society describes itself as "the only professional society devoted exclusively to audio technology".

Unlike the trade/technical associations of SPARS in the US and APRS in the UK, the membership of the AES comprises individuals — not studios or pro audio manufacturing companies — although many AES members work for one or other side of the recording industry.

With a membership of engineers, scientists and students, this organisation has assumed the role of international "learned society", concentrating on the advancement of the theoretical, experimental and

pure research aspects of audio technology.

At its two annual conventions (one in a different European capital each spring and one in the US — in Eastern and Western locations in alternate years) the programme of lectures and seminars is as important as the exhibition of equipment, both new and well established, by the always impressive range of international manufacturers.

Papers presented at the AES conventions over the years have outlined ideas and given information which has time and time again pointed the way that manufacturers, engineers, studios producers, artists and eventually record companies will later go.

Membership in recent years has increased dramatically

throughout the world. So has the society's influence, not only in the sphere of basic audio engineering, but also in related fields of audio application and acoustics.

Many of the crowds of visitors to every show attend just to look at and talk about the seductive — almost bewildering — range of hardware on view. But in the lecture halls many others find out (or at least can deduce) what will be on the exhibition stands and in the studios some months or years later.

The AES aims to "serve its members, the industry and the public by stimulating and helping to direct advances" in the audio recording and acoustics fields. It is, inevitably, best appreciated by those who can fully understand the sometimes



A CRASH course in professional audio techniques and hardware was taken with diplomatic fortitude by British Ambassador, Sir John Fretwell, when he visited the AES Convention to talk to UK exhibitors. At the invitation of the APRS he toured the show, stopping to talk to many of the British manufacturers. He is pictured here (second from right) on the Trident stand, with (left to right) Malcolm Toft and Ken Bray of Trident, and APRS secretary, Edward Masek.

mind-boggling theoretical complexities presented in technical sessions and written papers; and gradually less known and appreciated as the theories are turned into practice or into hardware, down the line through the record industry, and finally to the hi-fi and recorded music consumer who benefits from, but has probably never heard of, the AES.

A valuable AES service is in making available, at a nominal charge, pre-prints of many of the technical papers delivered at the conventions. International AES offices will supply these on request; information in pre-prints from 1957 onwards is available either in the original or in photocopy forms.

An example of what might be of particular and immediate interest to the record industry is the paper presented at this year's convention, dealing with the use of digital technology to salvage and clean up and save forever old recordings in various forms of original medium.

Coincidentally, just before AES began this year in Paris, the National Sound Archive an-

nounced that it will be an early purchaser of a Neve DSP console to aid its work in salvaging historic recordings.

Much interesting technical information is also regularly published in the AES *Journal's* news and feature pages. There are also AES anthologies of selected *Journal* papers on significant subject.

The first anthology was, incidentally, about the great music industry non-starter — quadraphony — a rare but glaring example of how the theory can be exciting but lack of agreement on industry standards and hardware/software compatibility can mean embarrassing commercial failure at the consumer end of the development chain. Evidence that some important lessons were learned can be seen in the development of home video and now CD.

Subsequent volumes have covered loudspeakers, sound reinforcement, microphones and, most recently, disc recording (I-groove geometry and the recording process and 2-disc playback and testing).

AES also maintains a continuous programme for the conferring of awards, fellowships and honorary memberships — to recognise those who have shown professional leadership and outstanding contributions to the field of audio engineering. Highest awards include AES gold, silver and bronze medals.

The current AES president is Raymond Cooke, whose company makes the renowned KEF loudspeakers. Welcoming members and visitors to the Paris convention, he mentioned "the changes in both technology and prosperity" which the audio industry has undergone in the seven years since the event was last held in Paris.

"The new decade has brought us into a tougher commercial atmosphere, but it has also provided many new technical devices with which to improve sound quality and to meet future requirements," he stated. "These are certainly exciting times for all audio engineers."

Switzerland

- ▲ Digital multitracking and mixing.
- ▲ Solid State Logic 4000 + total recall, and Studer A800.
- ▲ Superb live acoustics.
- ▲ Beautiful residential villa with all amenities.
- ▲ Interesting tax and royalty administration service.

POWERPLAY

RECORDING STUDIOS AG
(under British management)

WELCOME FROM THE UK . . .
Andy Hill . . . (Bucks Fizz, Chris Norman, GI Orange, Steve and Everton)
. . . and from the USA . . .
Michael Barbiero. (as of Milk and Honey)

Contact: Jim Duncombe — Zurich 980-1521/22

Fällandenstrasse 20 CH-8124 Maur Zürich/Switzerland Telephone 01-980 1521/22

STUDIO EXTRA

Product news

DMM growth

"DMM TECHNOLOGY has been accepted" announced the hand-outs on the Neumann stand. It was a timely remark as far as the UK is concerned, since Abbey Road has invested in direct metal mastering facilities very recently and the interest, which is an essential preliminary to acceptance, seems to be growing gradually here.

Teldec should have been fairly pleased with the reaction to its joint promo with the world famous cutting lathe manufacturer. The Neumann lathe set up with copper cutting blank was usually surrounded by an animated group of visitors.

Only two years ago the copper DMM technique was developed by Teldec Schallplatten GmbH, but the company feels bold enough to predict that, for analogue vinyl disc production, "this means the end of cutting into lacquer, which has too many problems".

Apart from quality gain and better signal to noise ratio (and no-one seems to be arguing about these very much), DMM would seem to offer extended playing time and reduced manufacturing costs. Because the finished copper master is the mother for the production of nickel stampers, Teldec is offering a choice of different licence contracts for custom cutting rooms which want to use the DMM technology.

either the input or monitor sections of the console. Trident believes this will "lessen the confusion surrounding in-line consoles".

Moving away from the now-familiar look of the TSM series, the TIL has a welded steel mainframe clad in English ash wood.

Algorithmic

WHEN VISITING the Klark Teknik stand, Sir John Fretwell, the British Ambassador, was introduced to the company's new DN 780 digital reverbator/processor.

Sir John asked if it could be used to record him making a speech in his office so that when played back it would sound as if he had been addressing a packed concert hall.

The simple answer was "yes" though the more detailed explanation was "thorough understanding and extensive research in the many factors that determine the characteristic sound of any given environment has led the Klark-Teknik designers to the development of advanced reverberation algorithms and resulted in the highest quality natural acoustical simulation... authentic room simulation for environments of all sizes".

Although similar signal processing equipment was on show elsewhere, this "fresh-from-the-drawing-board" prototype drew particular interest. Among the features were hall, chamber and room plate variations with 20 factory set variations and an effects package including chorus, infinite room, multitap echo and delay.

All British stands promote exports with Union Jack

EVERY BRITISH manufacturer's stand at the exhibition prominently sported a Union Jack badge, provided by the APRS for every company, whether an association member or not, attending the show on the APRS/British Overseas Trade Board joint venture. The venture heavily subsidises the cost of stands at international shows in order to promote exports. The badges are an effective way of identifying UK stands.

Edward Masek, APRS secretary who provides the badges, assumes they must be very dear to the hearts of exhibitors because every year he only gets a handful of them back. Masek recalls being asked for them as souvenirs by visitors to the shows. One Swiss studio owner cadged a badge some years ago because he had bought a British console and was going to use the plaque to

advertise this fact to clients.

The plaques, first borrowed from a British

ALL THOSE who missed, or were not invited to, the Sony Corp dinner party during the convention will never know quite what the AES newssheet meant in stating "this event was, for the guests, an opportunity of interesting conversations with the Sony VIP. If no secrets were revealed, therefore it was a good time."

Embassy official some years ago and now bought annually from a Manchester manufacturer, are part of the APRS service.

As usual the association had a small stand from which it distributed its two-language catalogue of UK exhibitors and publicised the UK studios and as always this stand was a regular meeting point for all UK visitors, including many

studio owners and managers and a sprinkling of producers — Rupert Hine was to be found in the digital technical sessions, showing rapt attention.

Executive committee member, Clive Green of Cadac, helped to man the stand with Masek and his impressions of this year's Paris event were very favourable.

"The Palais des Congres was a splendid place for a show," he reported, "with an abundance of room for everyone. The organisation was excellent. My only criticism is that the registration system is a little cumbersome."

"All went very well, and interest in our catalogue of British exhibitors was particularly high at this show. The AES conventions are a very good shop window which attracts a considerable number of people from all over Europe, many of whom might not be prepared to cross the Channel for APRS in London."

There were about 3,000 visitors this year, about normal for recent years but noticeably up on last year's event in Eindhoven, Holland which did not prove a popular venue.

Among UK companies on the APRS/BOTB joint venture were many who have been on every one to date — Audio & Design, Audio Developments, Audio Kinetics, Calrec, Dolby, Klark Teknik, Neve and Trident. Notable first timers this year were Applied Microsystems, Collins Automatic Tape-Joiners (CAT) and Ernest Turner Instruments.

Two-track digital

STUDER UNVEILED a production prototype two-track digital recorder one day before the show opened.

Dr Roger Lagadec, head of Studer's digital audio development team, introduced the new machine, which conforms to the internationally agreed DASH (Digital Audio Stationary Head) format, allowing compatibility with other digital recorders, such as those made by Sony (Sony was itself showing a DASH stereo prototype at the convention).

The DASH format is of considerable importance in the whole digital recording picture, because three of the most heavyweight professional tape machine manufacturers have agreed to use it — Studer, Sony/MCI and Matsushita. The practical significance of this will be felt by recording studios in a year's time, when the two-track will be on sale and will be particularly useful for editing. At present only the Sony DASH 3324 multitrack is on the market.

While conforming to the DASH specification, the Studer machine uses some of the "undefined" tracks in the DASH 12-track, two-channel specification eg storing time-code and cues in digital pulse width modulated (PWM) form, while the main channels utilise the agreed 16-bit linear PCM format. The recorder is designed for two and three head configurations, offering read-after-write in all modes including editing.

When it comes to that, it will be good news to many engineers to know that this new machine will permit editing of digital recordings with a razor blade.

The digital audio path includes a number of important innovations as regards size, reliability, and DASH compatibility. Novel approaches have been taken to data recording, error protection, editing and cueing, and D/A and A/D conversion.

The machine is expected to be available within 12 months at a price of around 20,000 dollars. It will be supplemented by a full line of peripherals.

A 32-track machine is also under development, using the same transport and similar digital audio circuitry. The multi-channel machine will also be DASH based, but will use thin film head technology at double track density.

Consoling

A FIRST subjective impression of an exhibition landscape dominated by consoles as far as the eye could see proved completely inaccurate, but the choice of desks on show was very large, and it appeared that the better known UK makes were pulling in plenty of potential customers on their stands.

The centrepiece of the Trident stand was the new look TIL console, the company's first in-line console, whose first production model will be delivered to a studio in Switzerland next month.

Its appearance indicates a change of emphasis at Trident — which has been doing particularly well in the US, according to Ken Bray. He is now based back in the UK, and says that the pressure of the recession and the requirements of the market have caused Trident "to abdicate the top end of the market to concentrate on the mid-range" in the shape of the Series 70 and 80B. These are, Bray reports, proving popular with musicians wanting a professional quality console rather than a home demo type of desk for their own use.

While seeming to be of in-line construction (ie without a separate monitor section), the TIL has the ability to route all or any combination of the eight auxiliary sends to

Masterful

NEW PROFESSIONAL tape, the PEM 469 in all standard formats from 1/4-inch to two-inch was announced by Agfa, and is being offered as a high output/low noise tape developed for bias compatibility with the IEC reference tape. Agfa also put forward the new "Magnetic 12" (PE 612) for cassette duplication.

BASF has also introduced a new studio master series, and UK marketing is intended to underline the manufacturer's faith in it by getting endorsements from well-known music producers. As well as the analogue, Series 910 (1/4-inch to two-inch, in extra long 762m reels), there is the multi-track digital mastering tape Series 930.

The former is a high output/low noise (print through of 57dB) which has been developed to stand up exceptionally well to repeated rewind and replay during recording.

BASF has produced the digital multi-track tape because it believes there is a growing market for this, and one which is not being sufficiently well served at the moment.

There is also a new BASF chrome loop bin tape, described briefly as "performing at 3 1/4 ips like ferric at 7 1/2 ips".

Enertec DAS

THE DIGITAL desk on the Enertec stand must have felt like a prop forward when the scum collapses. It was completely surrounded by a three or four deep crowd of engineers for most of every day.

Enertec sales and marketing men were justifiably delighted. While acknowledging the fact that the Neve DSP console has the lead one remarked pointedly: "We are here, and our desk is here and everyone can look at it. Everyone knows about Neve's digital console, but no-one has seen it — and it is not here."

A perfectly accurate statement, but it is fair to point out that the Enertec DAS (Digital Audio System) desk was a pro-

TOTYPE, of which only part was on show. It is intended eventually to be a competitively priced standard production model.

The Neve DSPs are, on the other hand, custom desks of which the first four or five are already sold, though not yet delivered.

Although it is common knowledge that Neve is having problems in completing manufacture and testing of the first production DSPs, there were many at the show who felt that Enertec was quite lucky that the fruits of Neve's digital console R&D were not on show, because comparisons would not have gone in Enertec's favour.

Spaceward brings a new realism to recording



If you have to hire in the outboard gear you need on your session you'll get a bill like that. Come to Spaceward and you get all that gear and more, an engineer who knows how to use it, a spacious air-conditioned studio for a 14-hour 24-track session, and £96 change as well!

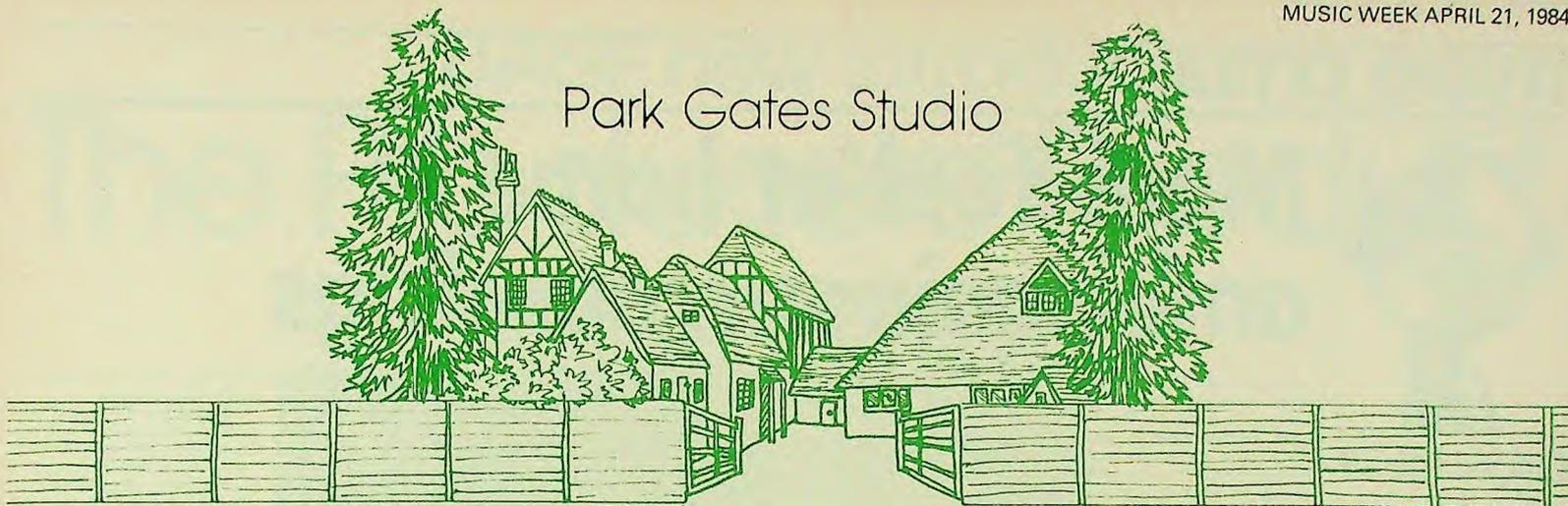
Spaceward Studios: 24 track and all the toys from £300 a day — It can't last much longer! Give us a ring soon for more info.

AMS 15-80 stereo DDL/pitch changer	£60
AMS 16MX 16 digital reverb	£90
Eventide 949 Harmonizer	£35
Eventide 910 Harmonizer	£25
Sony PCM F1 digital converter	£35
Sony U-matic VCR for digital mixdown	£25
Marshall Time Modulator	£20
Ursa Major Space Station	£35
2 Audio & Design Vocal Stressers	£40
Drummer dual gate	£6
Scamp rack - de-essers, gates, Autopan	£25
Invoice total	£396

Spaceward Studios.

The Old School, Stretham, Cambridge CB6 3LD tel (035 389) 600.

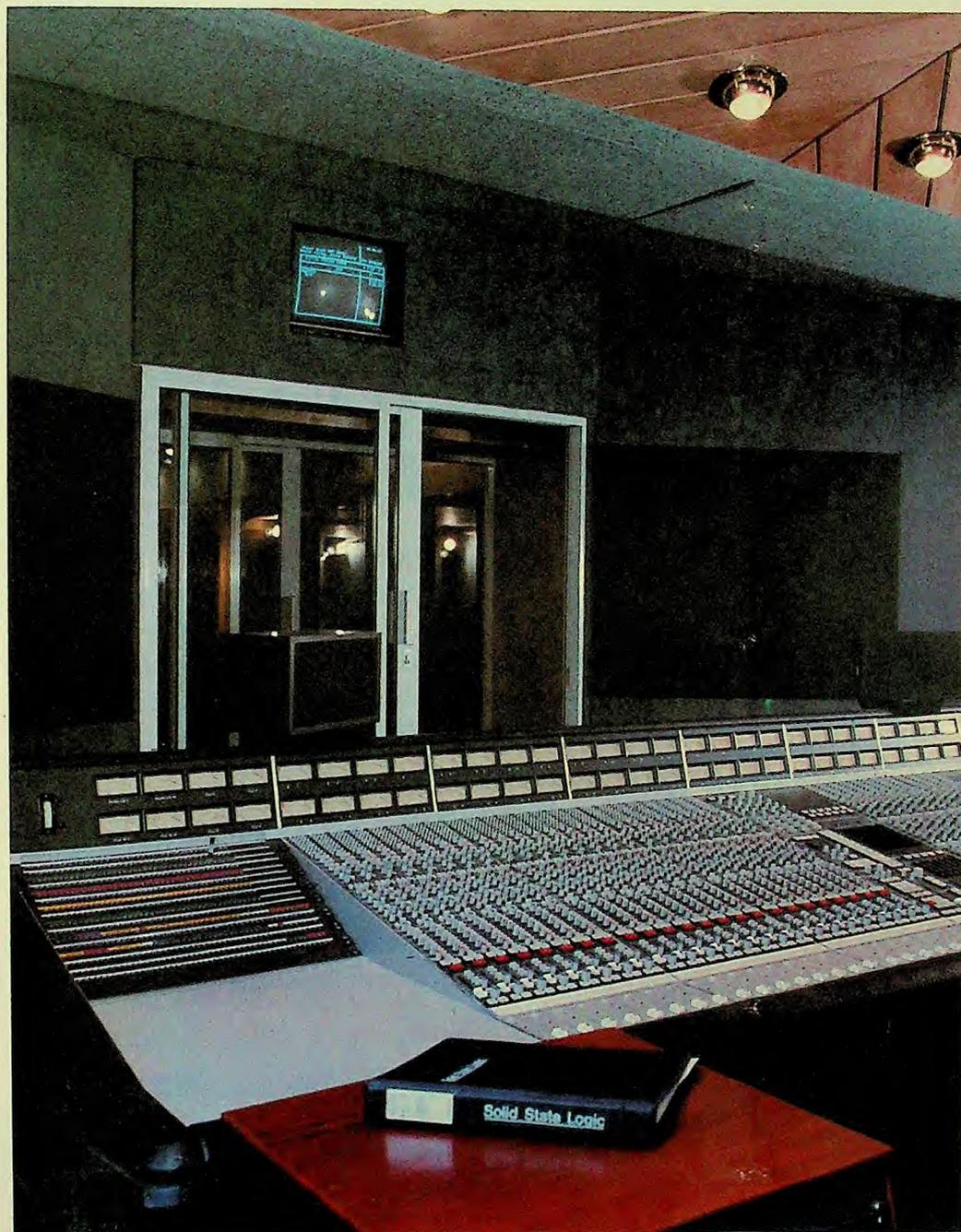
Park Gates Studio



NOT ONLY SOLID STATE LOGIC (4000E with primary computer) AND Studer A800 24 track, Studer 2 track, Sony PCM F/1, Urei 813 monitors, Fairlight CM1, Studio area 1,000 sq. ft. with 25 ft. high ceiling and glass fronted isolation booths, control room designed by Andy Monroe of Turnkey, BUT ALSO superb residential facilities offering private bedrooms with bathrooms, excellent menu and bar, heated swimming pool, golf, tennis and riding.

Park Gates Studio — Catsfield, Battle, Sussex.

Tel: (04246) 2151 or 3394



Room for Success

Monitoring acoustics are your final link with the sound of a successful studio.

For their recent upgrade, Parkgate studios took the same uncompromising attitude as with their choice of mixing console.

A rebuild of the control room, which now performs to the very highest international standards. Designed and installed by Turnkey Two.

We congratulate Parkgate on their update and wish every success in the future.

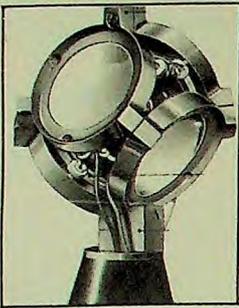
For full information on our acoustic design and update service call Andy Monroe at Turnkey Two.

We are building the next generation of studios.

turnkey two


Brent View Road, London NW9 7EL
 Telephone 01-202 4366. Telex 25769

STUDIO EXTRA



Calrec Mk IV microphone

LOOKING LIKE something from 20,000 Leagues Under The Sea this is actually what is inside a Calrec Mk IV Soundfield microphone. The Calrec is already well-known in recording but continues to gain plaudits from AES visitors. The philosophy of its design is to eliminate, as far as possible, random phase errors which occur in almost all microphone arrays, to produce a stereo output whose two signals appear to have originated at the same point in space.

Although many still think of Calrec as a microphone company first, they firmly emphasised at this show that it is also established console makers. Howard Smith of Calrec reported much interest in the new broadcast console (one of a number at AES which used digitally-controlled analogue technology). Another Calrec desk is being manufactured for Stig Anderson's Polar Studios in Stockholm.

More feel at home in ambisonic surroundings

AMBISONICS, OR Ambisonic Surround Sound technology, has been available for about 10 years, but has failed to create much of a stir in the music industry so far. This is about to change, or so thinks a growing number of ambisonics enthusiasts, both professionals and consumers.

Ambisonic surround sound, which is not to be confused with the quadraphonic surround sound requiring four separate sources, started in the very early Seventies. It was originally devised as a means of recording live concerts and reproducing their sound more realistically than is possible in normal stereo.

There are about 250 ambisonic albums available, almost all of which are "natural" recordings of live events.

The effect is best appreciated if a decoder is used on playback, and a second amp and speaker pair are needed for full surround sound. However, when played through an ordinary hi-fi system ambisonic recordings offer enhanced stereo and improved stereo/mono compatibility, which means better and wider stereo imaging.

Apart from the natural ambisonic recordings there are two

(and so far only two) albums which have also been mixed ambisonically. Both are KPM library music albums.

The first is Contact (KPM 1304) by Keith Mansfield, which is an analogue recording. The latest, which is only just out, is the first ambisonic digital recording. It is Another Surprise (KPM 1309) by Eddie Chin and Matthew Cang, and it scores another "first" by being the UK's first release to carry the SPARS-devised code indicating how it was recorded.

This ADA album (recorded on analogue multi-track, with digital mix/editing and analogue mastering) was made at Nuptown Recorders with Colin Bilik as executive producer. It was produced and engineered by Richard Elen.

This technology has been developed in Britain under the auspices of the NRDC. The Calrec Soundfield microphone (see left) is one result of this, and the Audio & Design AMP (Ambisonic Mastering Package, which was used in making the new KPM album) is another.

Bill Dyer, A&D's product marketing manager, was very happy with the interest that AMP in particular, and ambio-



ON THE Audio & Design stand Bill Dyer, product marketing manager (left) and international sales manager David McVitie.

sonics in general, attracted on his stand at the AES show. "It's something which is not widely known about, but it is definitely coming along," he predicts.

The professionals, who were already in the know, were obviously keen. But Dyer adds: "What I found surprising was the reaction of the people from the big record companies on the continent. At first they would show only passing

interest in the idea, until I showed them the Nimbus catalogue of ambisonic albums. Then they suddenly wanted to know a lot more, because it suddenly became relevant to what they do. The problem seems simply to be that record companies, and many studios and certainly most hi-fi outlets, know so little about this."

Dyer is preparing something to dispel some of this cloud of ignorance, however. During the APRS exhibition in June A&D will run a special professional demonstration of ambisonics (probably at a hotel near the Kensington Exhibition Centre one evening after the exhibition closes). At next year's AES Convention in Hamburg A&D will also at the invitation of the AES, which will provide free facilities, run another demonstration for a wider international audience of professionals.

Interest will continue to centre on the A&D ambisonic package, because it is unique being produced under NRDC licence by this company and incorporating its own research. Dyer thinks it unlikely that other companies will be able to follow suit.

"It is our research, and the whole manufacture is very critical. Some of the components have to be made especially for this, using very stringent and special controls," he explains.

Dyer promises that when ambisonics' light finally comes out from under its bushel the professional demos will not simply be of academic interest. "It really is quite spectacular sound!"



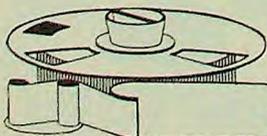
SET IN THE HEART OF SHEPPERTON STUDIOS

Two fully automated 24-track recording studios linked via cue-lock to video stage.
TRIDENT — STUDER — CROWN — YAMAHA
3M — JBL — A.M.S. — SCAMP — EQUIPMENT

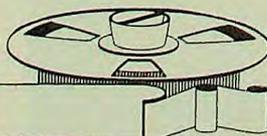
OUR CLIENTS INCLUDE:—

Sting/Police/Cliff Richard/Gary Numan/
Shakatak/Matt Bianco/Frankie Miller/Snowy White
and most major and independent labels.

ROCK CITY: SHEPPERTON STUDIOS



Shepperton
Middlesex
Telephone:
09328 66531



The newest Digital Editing Suite in London.

Our comprehensive range of facilities has just been extended by the addition of our new Sony equipped Digital Editing Suite. Now you can record, digitally mix, edit and cut all under one roof. Just ten minutes from the West End.

The Townhouse has Sony PCM 1610 Digital Processor, DAE 1100 Editing Controller, three VO 5058 U-Matic Recorders and SRM 15x Tannoy Monitoring.

The prices are the best in London — Just £45 per hour for editing and £40 per hour for copying.

For bookings ring Bunt on 01-743 9313

THE TOWN HOUSE

BASF now introduce The Producers' Product:



NEW STUDIO MASTER SERIES

Chrome digital master 930

For fixed head multitrack digital recordings.

Analogue studio master 910

Low noise, high output, low print-through ferric tape.

Both available in 1/4", 1/2" and 1" widths.



**Steve Levine, top producer,
uses and recommends the new
BASF studio master series.
Get into Culture—join the Club.
Use the coupon below to enrol NOW!**

To: Bob Hine, BASF United Kingdom Limited: please tell me more about the BASF studio master series.

Name Company

Address Phone



BASF

BASF United Kingdom Limited,
4 Fitzroy Square,
London W1P 6ER.
Phone: 01-388 4200. Telex: 28649 BASFLO G

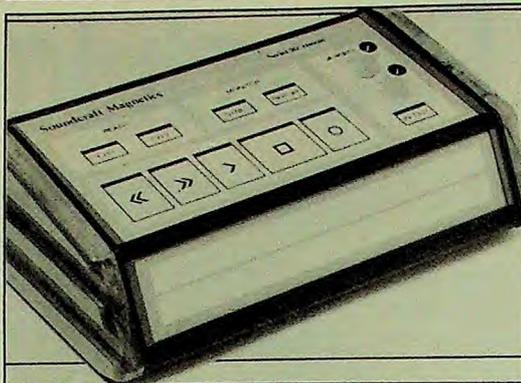
THE ANGEL RECORDING STUDIOS LTD

- great atmosphere
- pure live sound
- customised neve desks
- switched-on staff
- great location

Heaven On Earth

ANGEL RECORDING STUDIOS LTD
01-354 2525
311 Upper St. Islington London N.1.

STUDIO EXTRA



THE REMOTE control for the Soundcraft Series 20 microprocessor-controlled stereo mastering machine.

Winning smiles all round at Soundcraft

SEVERAL OF the largest and most handsomely-designed stands were those of UK manufacturers and Soundcraft's now familiar, but still very effective, neon-strip-graphics and metal grill decor put them well up in that category.

Like the other top class desk manufacturers, Soundcraft had assembled a display which was as impressive for the sheer number of consoles on show as for the quality of the equipment and sophistication of design. (It was impossible to guess the total value of all the equipment on the stand but after a

tour of the entire exhibition it seemed that the figure might top the GNP of several developing countries put together).

On show was the new TS24 in-line console, which is the result of Soundcraft director/designer Graham Blythe's "fresh look at how to work the in-line system... and improve upon the interface with the operator", using the new Mix and Channel concept to make the most of the modules' monitoring section, which is largely unused during mix-down.

It was also the first European showing for the Soundcraft Series 20 microprocessor-controlled stereo mastering machine.

Visiting studio personnel seemed genuinely impressed by the features which enable very speedy preparation of the recorder for use at any speed and with any predetermined EQ before every session.

Phil Dudderidge, Soundcraft chairman, said that firm orders so far "suggest that we have another winning product on our hands". The Series 20 remote control unit also drew much approval.

AMS airs 'magic' wands

AMS BOXES are to be found in racks just about everywhere, and as a leading manufacturer of digital signal processing outboard equipment, Advanced Music Systems' stand was fairly busy.

The RMX 16 digital reverb and DMX 15-80S dual channel delay and pitch change system maintained a presence at the show. An interesting option with the RMX 16 is a remote terminal in the form of a hand-held microcomputer. As well as connecting to the reverb system by standard cable to offer remote operation, the terminal increases the number of non-volatile memories from 9 to 99 — and it can accept a bar code wand for future updating or program software, so removing the need for continually changing EPROMS.

In theory, if AMS decided to offer a new program it could publish it in bar code form — maybe as a technical magazine ad, if it were feeling generous — as it could be read into the remote via the wand.

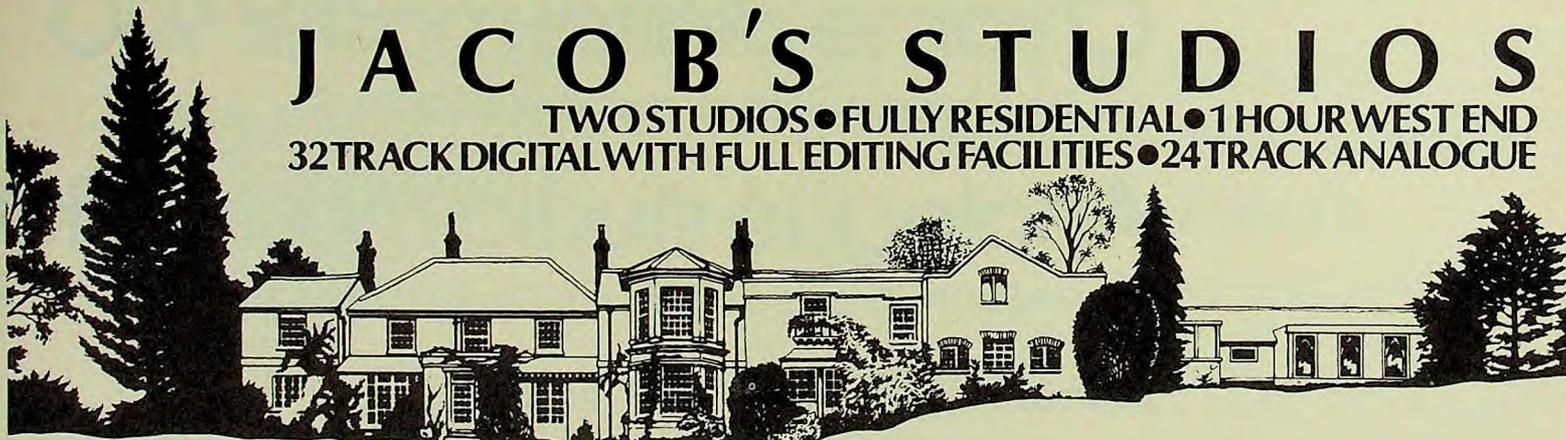
Verdict on CD juke box

THE MOST unfamiliar-looking (and least likely to be sold, one guesses) piece of equipment on show was CD juke box. The CDK 7000P Sony/MCI stores 120 discs, but was obviously not seriously aimed at the Western market yet, since all the instructions and control labels were in Japanese.

It was not being demonstrated, so it was not obvious how the record changer would work — but the good old robot arm, made a TV star by Juke Box Jury all those years ago, would probably work as well for CD as for vinyl.

JACOBS'S STUDIOS

TWO STUDIOS • FULLY RESIDENTIAL • 1 HOUR WEST END
32 TRACK DIGITAL WITH FULL EDITING FACILITIES • 24 TRACK ANALOGUE



MULTITRACK DIGITAL 1 YEAR ON

After our initial year unlimited track bouncing, with no generation loss, silent drop ins, additional 8 tracks, no loss of HF after long running time, are just some of the benefits that many producers now insist on.

JACOBS DIGITAL EDITING FACILITY

It is a powerful tool leaving Analogue Standing;— Pre and Post audition edits to 1 millisecond — Spin in individual tracks with fast accuracy and no phase problems — perform previously inconceivable 12" edits — transfer analogue masters to digital for these benefits.

NEW LIVE ROOM

Studio 1 now has the magnificent 600 square foot drawing room of Ridgway House as part of its recording area. Its oak parquet floor and gracious proportions enhance acoustic sounds from percussion to brass.

NB: Total recording area is now 2000 square feet including our Multi-level layout.

GENERAL FACILITIES

Accommodation comprises 12 bedrooms and detached cottage all situated on the studio complex. Studio 1 and 2 boast independent facilities. Cosmopolitan catering to suit all tastes.

DON'T FORGET

Jacobs recreational facilities include 35 foot swimming pool, Tennis Court, 10 acres of private grounds, set in rural Surrey/Hants with superb Southerly outlook over the Wey valley. Easily accessible: half hour drive to Heathrow 40 minutes to South West London.

THE FUTURE

Further technical expansion soon to be announced

RIDGWAY HOUSE, RUNWICK, FARNHAM, SURREY • TEL: FARNHAM (0252)723518 • TELEX: 858623 TELBURG & 858393 TELBUR G

STUDIO EXTRA

Sartorial sarcasm

AN INTERESTING way of mentally pigeon-holing the potential punters at a pro-audio convention was hinted at when one console manufacturer (whose stand was always well-populated with soberly suited execs and agents) looked at another console manufacturer's stand (mostly full of hairy young men with studio tans, wearing colourful promotional gear) and remarked: "We could do with a few more satin bomber jackets on our stand..."

Matchless strikes a deal

THE GENERALLY crowded AMEK/TAC stand showcased a new Angela console which was going to UB40's studio in Birmingham straight after the show, and — in accordance with its self-imposed rule of having a noteworthy new product launch for AES each year — TAC introduced its "most flexible and innovatory console to date".

Always preferring names to model numbers, AMEK/TAC has given this one the modest handle of Matchless. It is a compact multi-purpose console, and two Matchless desks have already been sold — to Genesis members Phil Collins and Mike Rutherford.

Sales manager John Penn was very happy with the way the show went and delighted to report that he was making what looked like firm sales.

On the move at Audio Kinetics

AUDIO KINETICS' marketing manager David Neal found the Paris show excellent in general, although like a number of other exhibitors he felt that security was rather lax (there were various thefts of moveable items from stands).

On the plus side, though, "there were plenty of people, the right kind of people, and the response to the Q-Lock and Mastermix systems was terrific", he said.

There was also plenty of incentive on price for those who wanted to add automation to a console they had had for some years — or a newly-acquired, medium-priced desk without automation.

Cost of fitting Mastermix to an automation-ready console (or even to one which is not automation ready and needs a complete retrofit including faders) compares well with the cost of a new automated console.

As Neal pointed out: "The only problem would be if the new faders just physically would not fit into the desk."

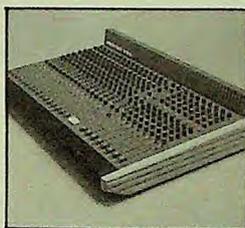
The Q-Lock, which appears to be holding on to its huge popularity as a studio sync system despite some stiff competition, has been given a cosmetic redesign to match the Mastermix, and at AES its new powerful, software was also being demonstrated.

● See picture and caption.



AUDIO KINETICS MD Ian Southern (right) explains the merits of the Mastermix system to British Ambassador Sir John Fretwell — who has the advantage of being able to see the main points written above Southern's head.

● See story (left).



A TAILPIECE on the very strong showing that consoles made at the Paris show — so strong that visitors could be heard wondering aloud whether there could possibly be a market for so many desks in such a huge range of options.

Illustrating the variety of competitively-priced consoles on show are two established models from UK companies-Soundtracs and AHB. Designed for the 16-track studio is the Soundtracs 16-8-16 (left) which weighs in at a mere 28 kilos and sells for £2,813 VAT inc. And (right) is the Allen and Heath Brenell top-of-the-range Syncon B desk, weight unknown and priced at £13,150 for the B36 version.



WITH OLYMPIC power politics heats and antagonism time trials already under way, a topical mention should go to the Eela Audio (Holland) Reportophone (above) — a unit designed in co-operation with the Dutch broadcast organisation NOS to help in covering the approaching Olympiad. It will obviously be of interest to any broadcast studio which ever wants a good quality down-the-line sound for live airing or taping.

This is a double unit, allowing six modes of operation, including one phone line for send and return; two lines, one for each, with the option of selecting the best one for transmission; recording of mix from the lines, via musicline/tape output connection with recorder; and use of the unit as a mixer only, with high quality compressor/limiter and inputs for mic and line/tape.



24-16 Track Studios
9 Denmark Street, London WC2

01-836 6061

FOR SALE - FREEHOLD

Our latest release...

CLOSE TO CENTRAL LONDON
COMPRISING

- ★ THREE STUDIOS WITH MODERN RECORDING EQUIPMENT
- ★ REHEARSAL STUDIO
- ★ LICENSED RESTAURANT & BAR
- ★ OFFICE, WORKSHOPS & PARKING FOR 16 CARS

ALL FITTED OUT TO THE HIGHEST STANDARD AND AVAILABLE FOR IMMEDIATE OPERATION

— DETAILS FROM JOINT SOLE AGENTS —

TERRY KAYE



5 ALDFORD STREET,
MAYFAIR, LONDON W1Y 5PS

01-629 8501

JEREMY COHEN

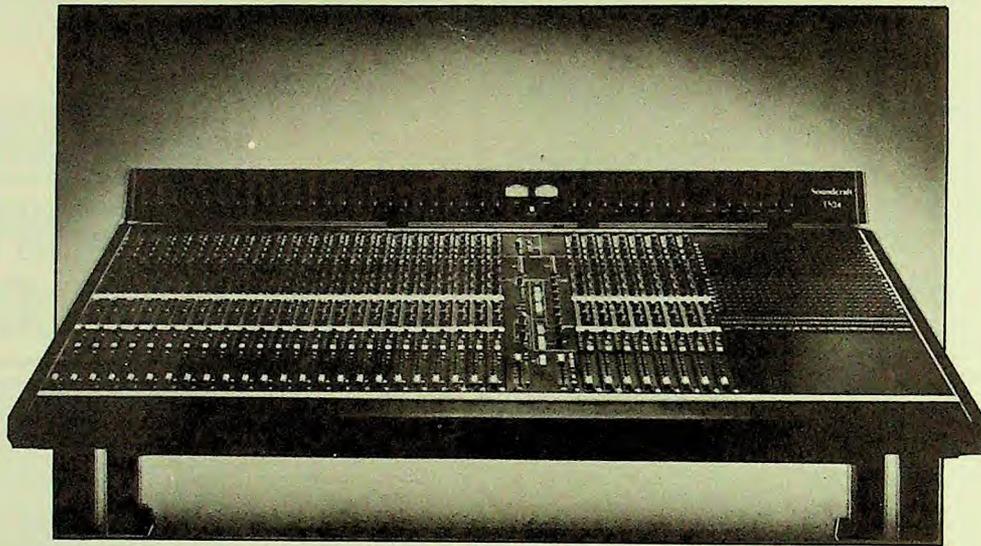


79 WIMPOLE STREET,
LONDON W1M 7DD

01-487 4401



A P P R O P R I A T E



T E C H N O L O G Y

When high technology meets the needs of the user, only then does it become appropriate.

That's the philosophy Soundcraft applied to their new TS 24 in-line console. A philosophy that has revolutionised in-line console design to produce a console that is, quite simply, easier to use. And therefore harder working.

One button reconfigures the whole console for each stage in recording, mixing, TV, or video post production. With no more laborious re-setting or having to work in fader reverse mode all the time.

The Soundcraft TS 24 is an example of innovative technology combined with plain common sense. Which is, after all, the design philosophy on which Soundcraft have built their reputation. And their success.

Soundcraft

L O N D O N · L O S A N G E L E S · M O N T R E A L

STUDIO EXTRA

Good taste at Eel Pie

EEL PIE Island is a hive of activity as Pete Townshend's studio undergoes complete acoustic treatment and the addition of a vision control room. By early July Eel Pie expects to be back in full operation, as a state-of-the-art audio and video studio.

Set up in 1976 as an eight-track for Townshend's own use, Eel Pie took a quantum leap to become an SSL-equipped fully professional facility in 1981 — but things happened so quickly that there was never time to bring standards in the recording room up to those in the control room.

This is at last being done. Well-known acoustic designer Keith Slaughter and builders Bill Mackay and Charles Fox (who worked on Townshend's Broadwick Street studio in London's Soho), have formed a design/construction

company, Pinerile, to work on Eel Pie as their first project.

In line with Townshend's wishes, Slaughter had to find a way of producing a high standard acoustic design which followed the style in the control room — and that involved a lot of glass in large windows overlooking the Thames river scenery near Twickenham lock.

All reports are that he has managed to fulfil the brief, and that the whole thing works very well.

The vision control room is being built into the complex, and will enable bands to make audio and video recordings at the same time, if they wish. Video productions can be medium-lavish (possibly involving small audiences) but Eel Pie does not have sufficient ceiling height for major video shoots using a lot of scenery etc.

The vision set up will include Sony broadcast MC3 cameras, Sony BVU editing suite and one-inch broadcast recorder. Naturally, the facility will be

available for post-production as well as production.

While controlled chaos rules everywhere else, the audio control room has bravely gone on working (Nick Lowe has been a recent client). Progress in there has included the addition of eight more channels to the SSL desk, making it the UK's first Series 4000/48. SSL's latest software has also been added, and gets Eel Pie manager Ross Schlagbaum's vote for "making things much easier for the engineers".

In common with almost all professional studios Eel Pie nowadays finds itself with sessions where the engineer is an outside freelance who arrives with the band. However, Eel Pie's own studio operators, Chris Ludwinski and the recently-joined Tony Phillips, can and do engineer when required.

The audio control room has been closed for a couple of weeks only, but is now in use again. Information from Sue Brooks.

Rock City makes birthday lists

ROCK CITY's fifth birthday this month allows Brian Adams and his team to review a client list which includes The Police, Sting alone, Gary Numan (of course), Shakatak, Frankie Miller, Matt Bianco, Leo Sayer, Thin Lizzy and Isaac Hayes.

Recently added to the facility is a 24-track studio two intended for demos (at a basic rate of £20 per hour) and now featured among "the studio luxuries" is a 7ft 4in Bosendorfer grand, while for anyone taking a rest the Shepperton Studio Centre offers restaurants, bars and rehearsal facilities. Next door is ML Executives stage, and Kadek Visions' TV studio — to which Rock City is linked for 24-track mixing on live video.

Tonestyle sets the pace with Vision

A NEW production company and publishing company — both called Tonestyle — have been set up by Denmark Street Studios. A project for the former is UK artist Terry Vision (currently working on demos with Michael Marchant).

Tonestyle will be looking for a label deal for him here, but he is already creating huge interest in Japan, apparently, so early product could go to the Far East.

Among recent clients for the studio have been Wilko Johnson, making an LP for Zaz Productions in Paris, for release in France and The Decorators making a single for Virgin, France.

Chips are down for Soviet synths

NOT CONTENT with producing Olga Korbut, Strelka and Belka and the electric samovar, the Russians may now be leading the world in electronic musical instrument research and design.

The Surrey-based Union of Sound Synthesists, dedicated to promoting the development of computer-synthesiser sound engineering (and fighting the MU's policy of restricting the use of synthesisers in studios and on stage), reports that this was the impression some of them got when they went to the recent conference of the Ukraine Society Academy of Scientists.

The delegation went to Minsk at the invitation of the Soviet Cultural Attaché, and the programme of events included an introduction to a digital computer-synthesiser called the HAL-I.C.M. FRIGIT. It was named after the computer in 2001 A Space Odyssey — a film apparently much admired by co-designer Boris Imrikey of the Kiev Academy of Science — which is a pleasing thought.

HAL was introduced as "the most advanced computer musical instrument in the world, synthesising sound and light in a way never before thought possible". The co-operation of a team of Japanese engineers was acknowledged and specs for HAL will be shared by the Russian and Japanese teams involved.

Roland Fokuda, director of the Fuji company which is now developing various electronic musical instruments in Odessa, conceded that HAL is "not dissimilar in appearance to a well-known Australian computer musical instrument", but he insisted that its material costs, signal-to-recording facility and range of any currently available are currently much different. Fokuda added: "We corporate silicon chips

which were originally destined for the Western war machine," but if anyone pressed him to enlarge on that claim the USSR delegates' report doesn't say so.

So far, the whole thing sounded completely reasonable, and of considerable interest to a lot of UK synth buffs from Vangelis to Depeche Mode via Trevor Horne.

Suspension of disbelief becomes too much of a strain when HAL is described as having an extendable solar-power panel, touch sensitive visual display screen, a three-point head-set sensor unit for monitoring and utilising human brain wave patterns, a sound and voice recognition device for triggering responses, a laser beam unit for 'among other things — "interactive audience control", and a touch sensitive dummy head type model which apparently replaces the conventional keyboard...

Music supermarket

There is more, much more. But the sticking point comes with the announcement that the USSR and its Japanese partners will be converting Battersea Power Station into a custom-designed concert arena with lighting and laser imaging system, plus a music supermarket and one of the world's most advanced solar panel roof installations.

The idea of the CEBG getting into harness with the Hammer and Sickle and the Rising Sun to turn London's famous power station into something so vulgar — and then agreeing to run the place with solar energy instead of wonderfuel gas or nice, clean ordinary electricity — was just too much.

The fact that the press release was dated April 1 was of minor importance.

Chippie chaps

THE NEW Chris Rea single, I Don't Know What It Is But I Love It, was co-produced by Dave Richards at Chipping Norton; as was another 45 currently earning some airplay — The Kane Gang's Small Town Creed, produced by Pete Wingfield for Kitchenware/London.

Artists who have been at Chippie this year working on LPs include Level 42's Mark King, working with engineer Jeremy Green on his solo album for Polydor; Shakatak working with producer Nigel White; new Charisma signing Jackie Leven with Barry Hammond engineering; and Jim McDiamond of PhD working with producer Pip Williams on his solo project.

Other singles recorded there recently include Just My Love by Bristol-based new EMI signing Umo Vogue (produced

buzzes...buzzes...buzzes...

by Liam Henshaw and engineered by Nick Patrick). Ritchie Gold was in, producing as yet unsigned Birmingham vocalist Tony Lindop for his management, Dreamstar; also making demos and looking for a recording deal were ATV Music protégés Pete Cox and Richard Drummie and Mike Vernon did sessions with veterans Chris Farlow and Frankie Ford and newcomer Coco York.

Maison mix

QUITE A mixture of clients at **Maison Rouge** in the past and current months including D. TOWNSEND (12) Z (A) co-produced CL 318 (Remix — 12CLX 318) (E) Blanc. Tommy Boy/Island (12) IS 165 DON'T DO IT) Sugar Hill SHIL 130 (A) HEART De-Lite/Phonogram DE (X) 17 (E) SHT A & M AMIX 188 (C)

Spargo (a Dutch band) and Johnny Logan all booked into studio two but not all at the same time.

Making singles in studio one have been Johnny Dark with Phil Ward-Large producing, Shriekback with Groucho, Water Boys with Michael Scott, Deon Estus and then Uptown Horns — both with Tony Taverner.

People at Park Gates

NOW WORKING at Park Gates
 46 35 20 LET THE MUSIC PLAY Shannon Club/Phonogram
 47 36 3 MAGIC'S WAND (The Whodini Electro Whodini) Jive J!
 48 37 5 HEAD OVER HEELS Spencer Jones Pole POL
 49 48 8 DON'T YOU WANT MY LOVIN' Michael Baker Passion PAS
 50 NEW HIGH ENERGY Evelyn Thomas Record Shack SOH

Griffiths Ha
 (Recording)
 Real time copying
 per hour
 Recording Studio
 Suite.
 Open reel/cass
 duplicating
 A/V equipment hire
 12 Balderton St., V
 opposite SELFRI
 Tel: 01-4991231/
 9.00-5.30 Monday

PEOPLE WHO BROUGHT YOU JULIA & CO., GLO
 NOW A STORMING R
 DOCTOR'S OR
 C/W 'DOCTOR'S ORDERS' (ORIGINAL US M
 BY MAEGAN E
 A MEGA-DOSE OF HI-ENERG
 12" FAIT 007
 FROM PRT — 01-640 3344
 SAVO

Morgan Recording Studios
 introduce
STAGE DOOR
 a most spectacular and exciting new complex
 of facilities for the music industry.
 Featuring
 Spacious 1200 sq. ft. 24 track studio
 Magnificent 400 sq. ft. control room with series
 80 Customised Trident desk, Studer & MCI
 tape machines, Urei Monitoring, Q Lock Video
 Audio post production and a complete range
 of ancillary equipment.
 Two 8 track Demo/Rehearsal Studios, 950 sq. ft.
 and 750 sq. ft. equipped with backline P.A.
 Superb 770 sq. ft. mirrored dance/practice
 room including shower facilities.
 TV lounge and games room.
 Exclusive club bar and gourmet restaurant
 (free membership for clients)
 Private car park.
 Drop in and see us any time
 or telephone Patsy on 01-459-7244
 STAGE DOOR STUDIOS
 1 Maybury Gardens
 Willesden, London NW10

Now Chaka is somebody

CHAKA KHAN's recent promotional visit to the UK created quite an impact on Channel Four's new Ear Say programme, although it missed Top Of The Pops because of the one-day BBC 1 blackout. It was enough to help Ain't Nobody make that final push to the number one slot, easing above the extremely consistent sales of Lionel Richie by a whisker.

Cameo's She's Strange is also very close behind, however, and sales of this should be boosted further by the fact that the latest 12-inch copies are now effectively 4-track EPs, containing the new American Mark Berry-remixed version of She's Strange (which many DJs have just bought as an extra import), plus the original cut and additional tracks Groove With You and Love You Anyway.

Since a similar sort of marketing ploy helped turn the Rufus record around a month or so back, perhaps Cameo will now get their final boost to the top too.

Huge climbs this week from

Singles just outside this week's Disco/Dance Top 50 and climbing, include:

- 51 DON'T KEEP ME WAITING, Tia Monae (Carrere)
- 52 I'M GONNA LOVE YOU FOREVER, Jimmy Ruffin & Jackson Moore (ERC)
- 53 MORE MONEY, Prince Charles & City Beat Band (Virgin)
- 54 THE MAN'S SO REAL, Mimi (Challenge)
- 55 STRIVE, Gloria Gaynor (Chrysalis)
- 56 FLYING HIGH, Cloud One (Heavenly Star import)
- 57 PAY UP, Proton Plus (Yew Wood)
- 58 S.O.S., Matsubara (D&D import)
- 59 TIME WILL REVEAL, DeBarge (Gordy)
- 60 OOH, I LIKE THE WAY IT FEELS, Toni Smith (Malaco)

Tia Monae's 3-tracker at 51 (CART 320) looks certain to make solid Top 50 entry next week. As with all Carrere product now, it's via Spartan.

For those who have asked, when we print a bubbling under list, it does exclude records which have just left the Top 50 (because it would be pointless to list them) and this obviously has the effect of advancing some of the bubblers a few places higher. Gallup, of course, operates a similar exclusion system between positions 76 and 100 on the main singles chart.

Kenny G — and not affecting his still-strong album sales, it seems — and the SOS Band and also a

healthy 12-place upward jump by the Phil Fearon-assisted One Blood, enliven the Top 20. The Crusaders and Gap Band have surprisingly slowed down, but sales generally are so strong and competition so fierce at least down as far as number 14 on the chart, that any inroads here signify very strong sales increases indeed.

A surprise, perhaps, to see The Pointer Sisters beating Kool & The Gang to the highest new entry, with a debut at a very solid number 18. Somehow, RCA managed to keep the imports of this track out of the UK, even though it was sitting at number two on the American R&B chart and in the Top 10 on the pop chart for some weeks before British release.

Boost

Maybe luck was simply with the label because UK importers ignored it? — anyway, Automatic got a huge first-week sales boost as a result, selling to those who normally buy the hot imports, as well as the first of the "second generation" purchasers.

The disc is hugely commercial and can hardly fail to join the current avalanche of rapid (and major) pop crossovers, so hopefully it hasn't passed any dealers by (Planet RPST 105, via RCA).

With Jesse Jackson's very high media profile at the moment, due to the Democratic Primary Elections in the US, PRT obviously picked an excellent time to rush out Grandmaster & Melle Mel's Jesse, in at 28. It follows up their White Lines (Don't Do It), which has probably been the most consistently selling disco record of all in recent months: it is still charting five places above Jesse, slipping from number 19 after a staggering 21 weeks of Top 50 action.

Also good news, and possibly even more exciting for PRT which has been promoting it hard, is Zena Dejonay's breakthrough at 37 with the exuberant I've Got To Find A Way. It has been a while since the company's own Calibre dance label scored in the chart.

There is no keeping Motown out of the automatic chart entry stakes now, either; the company's chart-makers are taking on the regularity they had in the late Sixties and importantly, they are almost entirely with young, current talent, the same sort of fuel that fired the old Hitsville USA days.

This week, Rockwell is back in short order with (Obscene) Phone Caller at 45, and Bobby King's Lovequake enters three slots higher at 42.

According to Motown's Tony Riley, the Rockwell song was based upon the artist's own experience of obscene phone harassment: "Some people might have called the police, but Rockwell went one better — he changed his number and then wrote a song about it!" Hmm . . .

King is very much an unknown quantity, having come out of Billy Preston's band, but his single is a no-nonsense soul chunner which stirred a bit of import action upfront, and heralds an eagerly-awaited debut album entitled Love In The Fire.

Finally, still on the subject of Motown and albums, the UK company has picked up the rights from Beverly Glen Music to Bobby Womack's The Poet II album, which is now due for a rush-release here. It is not clear yet whether the Womack/Patti LaBelle duet Love Has Finally Come At Last will be extracted as a British single, but Motown seems unlikely to overlook it.

RADIO London

FEATURED PLAYS
(A LIST)

- JOCELYN BROWN: Somebody Elses Guy Island
- THE GAP BAND: Someday Total Experience/Phonogram
- PAUL HARDCASTLE: You're The One For Me-Daybreak-A.M. Total Control
- KOOL & THE GANG: In The Heart De-Lite/Phonogram
- MADONNA: Lucky Star Sire

MIDNIGHT STAR: Feels So Good Elektra

ROCKWELL: (Obscene) Phone Caller Gordy

RUFUS AND CHAKA KHAN: Ain't Nobody Warner Brothers

S.O.S. BAND: Just Be Good To Me Tabu/Epic

LUTHER VANDROSS: I Wanted Your Love Epic

CLIMBERS

MARGIE JOSEPH: Is It Gonna Be Me And You (US Import-Cotillion)

LOOSE ENDS: Emergency 999 Virgin

HAROLD MELVIN AND THE BLUE NOTES: Don't Give Me Up London

THE OHIO PLAYERS: Sight For Sore Eyes (US Import-Air City)

THE O'JAYS: Extraordinary Girl (US Import-Philly International)

REAL TO REEL: Love Me Like This Arista

SWITCH: Switch It Baby (US Import-Total Experience)

TERRI WELLS: I'll Be Around London

DENIECE WILLIAMS: Let's Hear It For The Boys CBS

LARRY WU: Let Me Show You (US Import-Atlantic)

As featured on the Tony Blackburn Show — Radio London 9am-12noon weekdays



THREE MEMBERS of staff at Record Shack were presented with a special silver disc from IDS, to celebrate the recent success of Street Dance by Break Machine. Left to right: John Howes and Dave Fagence of IDS, and Paul Savory, Howard Caplan and Jeff Weston (Record Shack).

UK Club Play Chart

- 1 (2) PHIL FEARON & GALAXY: What Do I Do? Ensign/Island
- 2 (New) MICHAEL JACKSON: P.Y.T. (Pretty Young Thing) Epic
- 3 (8) LIONEL RICHIE: Hello Motown
- 4 (1) JULIA AND COMPANY: Breakin' Down (Sugar Samba) London
- 5 (10) THE WEATHER GIRLS: Its Raining Men CBS
- 6 (3) BREAK MACHINE: Street Dance Record Shack
- 7 (New) MADONNA: Lucky Star Sire
- 8 (New) CAMEO: She's Strange Club/Phonogram
- 9 (17) CULTURE CLUB: Its A Miracle Virgin
- 10 (20) DENNIS EDWARDS: Don't Look Any Further Gordy
- 11 (New) RUFUS AND CHAKA KHAN: Ain't Nobody Warner Brothers
- 12 (6) FRANKIE GOES TO HOLLYWOOD: Relax ZTT/Island
- 13 (4) SHANNON: Let The Music Play Club/Phonogram
- 14 (5) ROCKWELL: Somebody's Watching Me Motown
- 15 (New) SHANNON: Give Me Tonight Club/Phonogram
- 16 (9) KOOL & THE GANG: Joanna De-Lite/Phonogram
- 17 (12) SADE: Your Love Is King Epic
- 18 (New) SHALAMAR: Dancing In The Streets CBS
- 19 (7) MADONNA: Holiday Sire
- 20 (New) THE PSYCHEDELIC FURS: Heaven CBS

Compiled from returns by DJs throughout the country by the Super Jocks Mailing Service

with no more laborious re-setting or having der reverse mode all the time.

undcraft TS 24 is an example of innovative combined with plain common sense. Which ne design philosophy on which Soundcraft eir reputation. And their success.

undcraft

S A N G E L E S · M O N T R E



OVER IN Hi-NRG street there is a new top-seller in the form of Evelyn Thomas rendition of the genre's own anthem High Energy — unsurprisingly in view of the record's quick crossover progress on to both the main disco/dance and the pop singles charts. This is the up-to-date sales Top 10.

- 1 (2) HIGH ENERGY, Evelyn Thomas (Record Shack)
- 2 (—) WHERE IS MY MAN (HOT TRACKS MEGAMIX), Eartha Kitt (Record Shack)
- 3 (8) TIE ME DOWN, Romance (Passion)
- 4 (1) THE MAN'S SO REAL, Mimi (Challenge)
- 5 (—) DESIRE, Paul Parker (Technique)
- 6 (—) I LOVE MEN, Cinema (Promise Import)
- 7 (4) EMERGENCY, Laura Pallas (Record Shack)
- 8 (10) ROCKET TO YOUR HEART (REMIX), Lisa (BMC Import)
- 9 (7) NOTHING'S WORSE THAN BEING ALONE, Valvette (Electricity)
- 10 (—) HAPPINESS, Christopher Street (ERC)

HUGH MASEKELA

NEW SINGLE DON'T GO LOSE IT BABY



7"-JIVE 64 · 12"-JIVE T 64 (Includes Stretch & Dub Versions)
PRODUCED BY STEWART LEVINE
Recorded at the Battery Mobile Studio, Botswana.
ORDER NOW FROM CBS TELE-SALES 01-960 2155



MUSIC WEEK

DISCO

and dance

MUSIC WEEK

21st April 1984

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	3 17	AIN'T NOBODY Rufus And Chaka Khan	Warner Brothers RCK 1 (T) (W)
2	2 6	HELLO Lionel Richie	Motown TMG (T) 1330 (R)
3	4 4	SHE'S STRANGE Cameo	Club/Phonogram JAB(X) 2 (F)
4	1 6	WHAT DO I DO? Phil Fearon & Galaxy	Ensign/Island (12) ENY 510 (E)
5	7 4	YOU'RE THE ONE FOR ME—DAYBREAK—A.M. Paul Hardcastle	Total Control TOCO 1 (T) (IDS)
6	11 3	P.Y.T. (PRETTY YOUNG THING) Michael Jackson	Epic (T)A4136 (C)
7	5 4	DON'T LOOK ANY FURTHER Dennis Edwards with Siedah Garrett	Gordy TMG(T) 1334 (R)
8	43 2	HI, HOW YA DOIN' ? Kenny G	Arista ARIST(12) 561 (F)
9	15 2	GIVE ME TONIGHT Shannon	Club/Phonogram JAB(X) 1 (F)
10	13 2	MEGASTREET Crusaders	MCA MCA(T) 853 (C)
11	12 5	LUCKY STAR Madonna	Sire W 9522(T) (W)
12	49 2	JUST BE GOOD TO ME The S.O.S. Band	Tabu/Epic (T)A 3626 (C)
13	16 3	SOMEDAY Gap Band	Total Experience/Phonogram TEIX 5 (F)
14	26 2	GET IN TOUCH WITH ME One Blood	Ensign/Island (12)ENY 513 (E)
15	8 5	IT'S RAINING MEN The Weather Girls	CBS (T)A2924 (C)
16	6 8	YOUR LOVE IS KING Sade	Epic (T)A4137 (C)
17	9 12	STREET DANCE Break Machine	Record Shack SOHO(T) 13 (IDS)
18	NEW	AUTOMATIC Pointer Sisters	Planet RPS(T) 105 (R)
19	20 2	DEJA VU A.B.'S	Streetwave XKHAN 503 (A)
20	10 5	TAXI J. Blackfoot	Allegiance/Sound Town ALES(12) 2 (A)
21	17 4	THE SOUND OF MUSIC Dayton	Capitol (12)CL 318 (Remix — 12CLX 318) (E)
22	29 3	NO SELL OUT Malcolm X; music by Keith LeBlanc	Tommy Boy/Island (12)IS 165
23	19 21	WHITE LINES (DON'T DON'T DO IT) Grandmaster & Melle Mel	Sugar Hill SH(L)130 (A)
24	NEW	(WHEN YOU . . .) IN THE HEART Kool & The Gang	De-Lite/Phonogram DE(X) 17 (E)
25	32 2	STAY WITH ME TONIGHT Jeffrey Osborne	A&M AM(X) 188 (C)

26	21 3	DANCING IN THE SHEETS (from 'Footloose') Shalamar	CBS (T)A4171 (C)
27	23 2	SOMEBODY ELSE'S GUY Jocelyn Brown	Fourth & Broadway/Island (12) BRW 5 (E)
28	NEW	JESSE Grandmaster & Melle Mel	Sugar Hill SH(L) 133 (A)
29	18 8	TO BE OR NOT TO BE (THE HITLER RAP) Mel Brooks	Island (12)IS 158 (E)
30	14 8	BREAKIN' DOWN (SUGAR SAMBA) Julia And Company	London/DYSC LON(X) 46 (F)
31	31 2	DEADLINE U.S.A. Shalamar	MCA MCA(T) 866 (C)
32	28 4	BACK AT YA Kerr	Greyhound GRP(T) 107 (I)G(Y)
33	25 8	(IT'S A) "DOGGIE BOOGIE BABY" Charles Earland	MCA MCA(T) 880 (C)
34	27 11	YAH MO B THERE James Ingram (with Michael McDonald)	Qwest W9394 (T) (W)
35	22 10	JOANNA/TONIGHT Kool & The Gang	De-Lite/Phonogram DE(X) 16 (F)
36	24 8	RENEGADES OF FUNK Tommy Boy/Polydor AFR(X) 1 (F)	Afrika Bambaataa & Soulsonic Force
37	NEW	I'VE GOT TO FIND A WAY Zena Dejonay	Calibre CAB(L) 121 (A)
38	40 5	ANOTHER MAN IS TWICE AS NICE Tout Sweet	Buzz International VIBE 2(T) (P)
39	30 11	SOMEBODY'S WATCHING ME Rockwell	Motown TMG(T) 1323 (R)
40	50 2	LOVE ME LIKE THIS Real To Reel	Arista ARIST(12) 565 (F)
41	33 9	HEY DJ World's Famous Supreme Team	Charisma/Virgin TEAM 1(12) (E)
42	NEW	LOVEQUAKE Bobby King	Motown TMG(T) 1335 (R)
43	34 4	LATE AT NIGHT George Benson	Warner Brothers W 9325 (T) (W)
44	39 9	TELL ME WHAT YOU WANT Loose Ends	Virgin VS 658(12) (E)
45	NEW	(OBSCENE) PHONE CALLER Rockswell	Gordy TMG(T) 1336 (R)
46	35 20	LET THE MUSIC PLAY Shannon	Club/Phonogram LET 1(12) (F)
47	36 3	MAGIC'S WAND (The Whodini Electro EP) Whodini	Jive JIVE (T) 61 (C)
48	37 5	HEAD OVER HEELS Spencer Jones	Polo POLO (12) 31 (A)
49	48 8	DON'T YOU WANT MY LOVIN' Michael Baker	Passion PASH (12) 23 (A)
50	NEW	HIGH ENERGY Evelyn Thomas	Record Shack SOHO(T)118 (IDS)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1 23	CAN'T SLOW DOWN Lionel Richie	Motown STMA 8041 (R)
2	24 14	GREATEST HITS Marvin Gaye	Telstar STAR 2234 (R)
3	2 2	STREET SOUNDS ELECTRO 3 Various	Street Sounds ELCST 3 (A)
4	6 49	THRILLER Michael Jackson	Epic EPC 85930 (C)
5	18 8	IT'S YOUR NIGHT James Ingram	Qwest 923970-1 (W)
6	5 11	G FORCE Kenny G	Arista 206 168 (E)
7	4 2	GHETTO BLASTER Crusaders	MCA MCF 3176 (C)
8	3 4	THE POET 11 Bobby Womack	Motown ZK 72205 (R)
9	13 8	DON'T LOOK ANY FURTHER Dennis Edwards	Gordy 6057 GL (Import)
10	16 3	INTIMATE CONNECTION Kleeer	Atlantic 780145-1 (W)
11	NEW	A LITTLE SPICE Loose Ends	Virgin V 2301 (E)
12	12 21	OFF THE WALL Michael Jackson	Epic EPC 83468 (C)
13	14 2	SLAVE — THE BEST OF . . . Slave	Cotillion 790157-1 (W)
14	23 2	CROSS FIRE The Detroit Spinners	Atlantic 780150-1 (W)
15	9 6	STREET SOUNDS EDITION 8 Various	Street Sounds STSND 008 (A)
16	7 5	PATTI AUSTIN Patti Austin	Qwest 923974-1 (W)
17	10 6	STREET SOUNDS CRUCIAL ELECTRO Various	Street Sounds ELCST 999 (A)
18	19 10	MADONNA Madonna	Sire 923867-1 (W)
19	RE	THE VERY BEST OF MOTOWN LOVE SONGS Various	Telstar STAR 2233 (R)
20	8 5	SHE'S STRANGE Cameo	Atlanta Artists 814984-1 (Import)
21	11 9	LET THE MUSIC PLAY Shannon	Club/Phonogram JAB 1 (E)
22	22 7	SOMEBODY'S WATCHING ME Rockwell	Motown ZL 72147 (R)
23	20 13	LOVE WARS Womack & Womack	Elektra 960293-1 (W)
24	15 3	ON AND ON Carl Anderson	Epic BFE 39217 (Import)
25	NEW	CHANGE OF HEART Change	Atlantic BFC 80151-1 (Import)

FROM THE PEOPLE WHO BROUGHT YOU JULIA & CO., GLORIA GAYNOR AND SHARON BROWN

NOW A STORMING REMIX OF DOCTOR'S ORDERS

C/W 'DOCTOR'S ORDERS' (ORIGINAL US MIX & 'DON'T SING')

BY **MAEGAN**
A MEGA-DOSE OF HI-ENERGY

12" FAIT 007
ORDER FROM PRT — 01-640 3344

7" FAIS 007
SAVOIR FAIRE RECORDS — 01-359 2814



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

INDEPENDENT LABELS

Edited by
CHRIS WHITE

ILA AIRPLAY GUIDE (Independent Labels Airplay Action in UK) TOP 15...

- 1 ▲ ITALIAN HEROES All For Nothing (Successful)
 - 2 ▲ DOLLY MIXTURES Remember This (Dead Good Dolly Platters)
 - 3 ▲ STEEL PULSE Earth Crisis LP (Wise Man Doctrine)
 - 4 ▲ LARA SWINBURNE BAND Madness & Lies (Bridge)
 - 5 NEW SCOT MACKENZIE Secret (Soul Stop)
 - 6 NEW STA Angel (Torch Productions)
 - 7 ▼ THE FIREBIRDS Shangai (Fox Hole)
 - 8 — ROOM 101 Tokyo Nights Remix Version (Norwood)
 - 9 NEW JAMES T PURSEY If Only Before (An Eskimo Green Production) (12 inch)
 - 10 NEW WILLIE & WAYLON Outlaw Reunion Vol 2 (Sundown) (12 inch)
 - 11 NEW JUAN SPENCER I'm On My Way (Soul Stop)
 - 12 NEW LOW OVER SCANDINAVIA (Say Something Nice (Trial))
 - 13 ▼ DEZIGN How To-Do It (En-Ay) (12 inch)
 - 14 ▼ PRINCE LINCOLN & THE ROYAL RASSES Roots Man Blues (Target)
 - 15 NEW ATTACO DECENTE Trojan Horse (Timber!)
- Breakers
WINSTON GROOVY African Girl (Blue Moon) (LP)
POISON GIRLS 7 Year Scratch (Xn Trix) (Double LP)

IMPORTANT NOTICE

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

50% OF WHICH ARE IMPOSSIBLE TO CONTACT!

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

Contact: **ILA INDEPENDENT RECORD LABELS ASSOCIATION**
56-60 WIGMORE ST, LONDON W1.
Tel: 01-935 2303

We are a non-profit-making organisation

Butcher chops and changes



FORMER BAUHAUS man David J has joined The Jazz Butcher's new group as bass alongside longtime guitarist Max Eider and new drummer Mr Jones (left) and they play their first gig this weekend (21) at the Living Room in North London. The Jazz Butcher's second album, originally due for release in June, has been postponed until September, although a new single will be released in June or July. Glass Records' head Dave Barker is now handling management of the Jazz Butcher, but is looking for a management and agency deal.

Tracking...

VICE SQUAD release their second single for Anagram this week, You'll Never Know/What's Going On, available in seven and 12-inch formats, with an extra track, The Times They Are A Changin', on the latter. The single is the follow up to the successful Black Sheep.

THE SID Presley Experience, a South London band, have signed with Chelsea indie, TD Records and their debut single is a double A-side which includes the instrumental track, Public Enemy Number One/Hup Two Three Four, released on May 1. The band will also be playing a series of London gigs.

GONZALEZ RELEASE a new single, Just My Imagination/Let's Get On With It, on the Tooti Frooti label distributed by PRT. The A-side is a cover of The Temptations' classic. Gonzalez, formed back in the early Seventies and one of the UK's most acclaimed jazz-funk/R&B bands of that period, still has three original members — Mick Eve, Ron Carthy and Roy Davies.

KONEXION RECORDS is releasing The Demonstration Tapes, a collection of songs recorded by the UK Subs at the peak of their career.

Charlie Harper, the Subs' lead singer, has compiled the set from his own personal collection. The Tapes — available on vinyl and cassette — include a couple of numbers recorded in New York and also several tracks recorded live at the Rainbow.

● Konexion is based at 11 Sandycote Crescent, Wathly upon Dearne, Rotherham, South Yorkshire (0709 872875).

THE ACTION Transfers, who recently signed a publishing deal with Chappell Music, release their second single, The Light (Oh Baby), on Rewind Records. It will be backed with several London dates.

Cast record — before the curtain rises

FILM SOUNDTRACK and original cast recording specialist label That's Entertainment Records has recorded and released the album for a new West End musical, Peg, within six days.

The OCR album for the show was digitally recorded at the PRT studios with veteran producer Norman Newell super-

vising and first copies were available at the Phoenix Theatre for the opening night last week.

The new musical (published by Chappell Music), starring Sian Phillips and Martin Smith, is loosely based on the play Peg O' My Heart. The music has been composed by David Heneker, whose previous

credits have included Expresso Bongo, Charlie Girl, Half A Sixpence and The Biograph Girl.

David Stoner, TER's production manager, says: "We managed to get the album recorded and released so quickly thanks to the co-operation of everyone along the line. In fact we not only succeeded in having the album available on the first night, but it was in the theatre for the press preview night two days earlier."

Distribution of the LP (available in a gatefold sleeve) and cassette is through PRT.

UK issue for European smash hit on Carrere

CARRERE RECORDS releases a big European hit, When The Lady Smiles, by Golden Earring, which was number one in Holland for four weeks, two weeks at the top in Belgium, and is currently in the Eurochart. Also new from the label is the first single by Tasty Tim (ex-Pleasure & The Beast, and resident DJ at the Mud Club), a cover version of the Sixties hit Sugar Sugar available in seven and 12-inch formats. Distribution: Spartan.

Hard rock Landslide

HARD ROCK-ONLY label Landslide Records, debuts this month with a live double-album, Somewhere In England (Live At The Marquee), by Dumpy's Rusty Nuts, who will be undertaking various live dates to promote the release.

Also scheduled is a four-track, 12-inch EP, First Blood, by Young Blood who have been attracting a lot of attention via their frequent London gigs.

● Landslide Records is based

at 133a High Street, Acton, London W3 6LY.

Tape-only titles

REACHOUT INTERNATIONAL has the first of its tape-only releases for this year with new titles by Flipper, Sex Gang Children and Joe "King" Carrasco. The SGC tape is the latest and last from the group's original line-up, and was recorded live in New York City last December.

on tour with
The Cure

'The Secret Sea'
by
**and also
the trees**

New 7" Single
on Reflex Records RE3

distributed by Rough Trade / The Cartel
debut LP 'and also the trees' also available; Reflex Lex 1.

NEW ALBUM **U.K. SUBS**

U.K. SUBS

KOMA 7880005
Cassette AMOK 7780005

KONEXION RECORDS 0709 872875

Distributed by

HEAVY RADIO 2 PLAY

FLY AWAY BY SILK

STAGE TWO RECORDS

ARL 101

FLY AWAY

Distribution by Pinnacle 0689 73144
Marketing & Promo by MIS 01-505 4392

BURNING UP
Vols 1 & 2

ALSO AVAILABLE ON ONE CASSETTE BSC 1058/9

Vol 2 FREE with Vol 1

DEALER PRICE: £3.05p
RELEASE DATE: 27th APRIL
ORDER NOW!

DEALER NOTE
ORDER Vol 1 (BS 1058)
GET Vol 2 FREE!

28 SUPERB TITLES BY ARTISTS SUCH AS
YELLOWMAN, GREGORY ISAACS, DENNIS
BROWN, AL CAMPBELL, THE VICEROYS,
ALTON ELLIS & MANY MORE!

MARKETED BY CSA DISTRIBUTED BY SPARTAN/JETSTAR

4AD

Cocteau
Twins

PEARLY-DEWDROPS' DROPS

12" VERSION FEATURES THE SPANGLE MAKER

7" Catalogue No. AD 405

Catalogue No. BAD 405 12"

CASSETTE RELEASES

LP HEAD OVER HEELS plus 12" EP SUNBURST AND SNOWBLIND CAD C313
LP GARLANDS plus JOHN PEEL SESSION JAN. 83 CAD C 211MUSIC
WEEK

INDIES

MUSIC
WEEK

21st April 1984

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	4	PEOPLE ARE PEOPLE	Depeche Mode	Mute 7BONG5 (I/SP)
2	2	3	GOREHOUND	The Cramps	New Rose NEW 33 (I)
3	4	8	YOU'RE ALREADY DEAD	Crass	Crass 1984 (I)
4	3	13	WHAT DIFFERENCE DOES IT MAKE?	The Smiths	Rough Trade RT 146 (I/RT)
5	6	24	THIS CHARMING MAN	The Smiths	Rough Trade RT 136 (I/RT)
6	10	30	SONG TO THE SIREN	This Mortal Coil	4AD AD 310 (I/SP)
7	13	3	SAY YOU	Colour Box	4AD AD 403 (I/SP)
8	7	7	CREEPING AT MAIDA VALE	Marc Riley	Intape IT 004 (I)
9	9	4	BELA LUGOSI IS DEAD	Bauhaus	Small Wonder TEENY 2 (I)
10	8	6	FASTER PUSSYCATS	The Cramps	New Rose NEW 28P (Pic Disc) (I/RT)
11	NEW		HAND IN GLOVE	Sandie Shaw	Rough Trade RT 130 (I/RT)
12	22	2	I HAD TOO MUCH TO DREAM (LAST NIGHT)	Naz Nomad & The Nightmares	Big Beat NS 93 (P)
13	5	6	R.I.P./NEW CHRISTIAN MUSIC	Alien Sex Fiend	Anagram ANA 18 (I/SP)
14	21	3	TALK ABOUT THE PAST	The Wake	Factory FAC 88 (12" only) (I/SP)
15	14	10	SLAKEDANCE	March Violets	Rebirth RB 21 (I)
16	20	4	HANK TURNS BLUE	The Folk Devils	Ganges 84 RAY 1 (I)
17	11	5	STREET DANCE	Break Machine	Record Shack SOHO 13 (IDS)
18	15	45	HAND IN GLOVE	The Smiths	Rough Trade RT 131 (I/RT)
19	19	6	FUJIYAMA MAMA	Frank Chickens	Kaz KAZ 10 (IDS)
20	23	57	BLUE MONDAY	New Order	Factory FAC 73 (I/SP)
21	12	6	MY MOTHER THE WAR	10,000 Maniacs	Reflex 12RE 1 (12" only) (I/RT)
22	18	20	SUNBURST & SNOWBLIND	Cocteau Twins	4AD BAD 314 (I/SP)
23	16	5	KINGDOM	Living In Texas	Chainsaw TEX 1 (I)
24	NEW		GREY	Lack Of Knowledge	Crass CRASS 121984/6 (I)
25	17	8	GRUNT CADILLAC HOTEL	Inca Babies	Black Lagoon INC 002 (I/Red Rhino)

26	26	4	NIGHT OF THE HAWKS	Hawkwind	Flickknife 7FLEP 104 (P)
27	25	3	DANCEABILITY PARTS 1&2	APB	Albion ION 160 (P)
28	35	27	TEMPLE OF LOVE	Sisters Of Mercy	Merciful Release MR 27 (I)
29	24	10	ALONE SHE CRIES	Skeletal Family	Red Rhino RED 41 (I)
30	30	8	A MAN'S DUTY... A WOMAN'S PLACE	Lost Charrees	Mortarhate MORT 3 (IDS)
31	27	11	COUP (IN THE PALACE)	23 Skidoo	Illuminated ILL 2812 (I/J)
32	48	2	THE FINAL VINYL (EP)	The Lurkers	Clay PLATE 7 (P)
33	32	14	THE WORD OF THE WOMB (EP)	Hagar The Womb	Mortarhate MORT 28 (I)
34	46	2	AMPHETAMINE BLUES	Fallen Angels	Fallout FALL 022 (I/J)
35	NEW		YOU'RE THE ONE FOR ME - DAYBREAK - A.M.	Paul Hardcastle	Total Control TOCO 1 (IDS)
36	36	4	SOMETHING'S GOING ON	The Pastels	Creation CRE 004 (I)
37	45	21	FACTS	Red Guitars	Self Drive SD 007 (I)
38	34	3	MORBID SILENCE	Sunglasses After Dark	Anagram ANA 20 (P)
39	29	7	THIS TODAY (EP)	Red Lorry Yellow Lorry	Red Rhino RED 48 (I/Red Rhino)
40	43	2	SILENT RUN	Leitmotiv	Pax PAX 17 (I)
41	NEW		42% Rubella Ballet	Rubella Ballet	Jungle JUNG 12 (I/J)
42	39	3	VISIONS OF ANGELS	One Way System	Anagram ANA 19 (P)
43	28	3	MEXICAN BANDITS	Felt	Cherry Red CHERRY 78 (P)
44	33	5	LOVE WILL TEAR US APART	Joy Division	Factory FAC 23 (I/SP)
45	40	9	FREIGHT TRAIN	Helen & The Horns	Thin Sliced TSR 3 (I/RT)
46	37	11	DECAPITATED	Broken Bones	Scarlet/Fallout FALL 020 (I/J)
47	44	15	NAUGHTY MIRANDA/MIRANDA	Indians In Moscow	Kennick KNK 1002 (IDS)
48	41	9	HEY BARTENDER	The Chevalier Brothers	Waterfront WFST 005 (I/PROJ/RT)
49	NEW		I WISH I HAD	Indians In Moscow	Kennick 1003 (IDS)
50	31	6	TORVIL & DEAN (EP) (Bolero/Barnum On Ice)	Richard Hartley/Michael Reed Orchestra	Safari SKATE 1 (SP)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	8	THE SMITHS	The Smiths	Rough Trade ROUGH 61 (I/RT)
2	2	4	The F	A Flux Of Pink Indians	Spiderleg SDLP 13 (I/RT)
3	3	5	WHO? WHAT? WHY? WHERE? WHEN?	Various	Mortarhate MORT 4 (IDS)
4	4	19	LIFE'S A RIOT WITH SPY VS SPY	Billy Bragg	Go! Discs/Utility UTIL 1 (IDS)
5	6	4	MY WAR	Black Flag	SS7 SST 023 (P)
6	9	5	GIVE DADDY THE KNIFE CINDY	Naz Nomad & The Nightmares	Big Beat/Chiswick WIK 21 (P)
7	7	5	ONWARD CHRISTIAN SOLDIERS	Icons Of Filth	Mortarhate MORT 5 (IDS)
8	10	4	BLACK LEATHER GIRL	Abrasive Wheels	Clay CLAYLP 9 (P)
9	5	24	HEAD OVER HEELS	Cocteau Twins	4AD CAD 313 (I/SP)
10	11	9	GARLANDS	Cocteau Twins	4AD CAD 211 (I/RT)
11	16	21	SMELL OF FEMALE	Cramps	Big Beat NED 6 (P)
12	8	6	DEAD CAN DANCE	Dead Can Dance	4AD CAD 404 (I/SP)
13	13	12	STRATEGIEN GEGEN ARCHITEKTUR	Einsturkende Neubauten	Mute STUMM 14 (I/SP)
14	15	8	SOUL POSSESSION	Annie Anxiety	Corpus Christi CHRIST IT'S 10 (I)
15	14	3	NIGHT FULL OF TENSION	Robert Gorl	Mute STUMM 16 (I/SP)
16	NEW		FALLEN ANGELS	Fallen Angels	Fallout FALL LP 23 (I/J)
17	12	8	THE BIRTH, THE DEATH, THE GHOST	The Gun Club	ABC ABCLP 1 (P)
18	22	2	LIVE	Bernie Tormé	Zebra M ZEB 3 (P)
19	17	5	SONGS OF LOVE AND LUST	Chris & Cosy	Rough Trade ROUGH 64 (I/RT)
20	18	8	GAG	Fad Gadget	Mute STUMM 15 (RT/SP)
21	23	14	IN DARKNESS, THERE IS NO CHOICE	Antisept	Spiderleg SDL 15 (I/RT)
22	NEW		ALASKA 127	The Vibrators	Ram RAM LP 001 (SP)
23	RE		LIVE	Sex Gang Children	Sex Gang Children SEX 2 (I/J)
24	19	51	HIGH LAND, HARD RAIN	Aztec Camera	Rough Trade ROUGH 47 (I/IDS)
25	NEW		APOCALYPSE LIVE TOUR JUNE '81	Chron Gen	Chaos APOCA 1 (I/WK)

NEW ON

45

SIT 30(T)
ETERNAL TRIANGLE
ONLY IN THE NIGHTDEBUT 7" and 12" single
taken from the forthcoming
album "TOUCH AND LET GO"SIT 31(T)
GENE LOVES JEZEBEL
INFLUENZA (RELAPSE)

Also on 12" with an extra track

SIT 32(T)
UNDER TWO FLAGS
MASKSThe follow-up to 'Lest we forget'
also on 12" and a limited
edition 10"

MARKETPLACE

EQUIPMENT FOR SALE

Isn't it time you had that refit you thought you couldn't afford? Valuable Store Fittings For Sale

- (i) Lightweight (Virgin/Our Price type) wire LP browsers — hold approx. 400 units at £30 each.
- (ii) Lightweight 10 row cassette browsers — displays tapes spine or face on at £35 each.
- (iii) Lightweight 13 row cassette browsers — displays tapes face on at £25 each.
- (iv) Various shrinkwrapping equipment . . . Best Offers
- (v) LP divider browser board similar to HMV/Our Price boards but stronger. Used 15 pence each. New 30 pence each.
- (vi) LP & single master bag storage units at £30 each.
- (vii) Under counter cassette storage units at £50 each.
- (viii) 7" singles browsers at £30 each.

Any serious offer on a quantity of mixed fittings will be considered.

For more information or appointment to view telephone (0703) 21309

DISCS

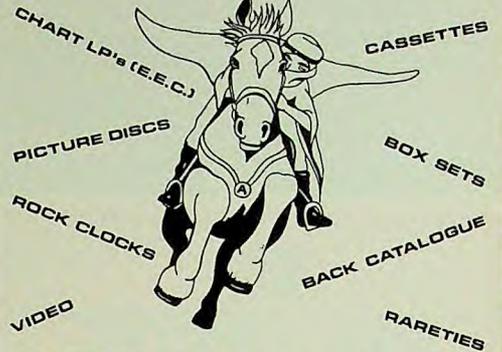


FOR THE MOST COMPREHENSIVE SELECTION OF OLDIES AROUND

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

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

Arabesque Ltd.



ARABESQUE Ltd. Swan Works, Fishers Lane, Chiswick, London W4 1RX.
Telephone: 01-995 3023 or 994 7889/7880 Telex: 291908 ARAB G.

EQUIPMENT

POSTING RECORDS?

WILTON OF LONDON

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

COMPETITIVE PRICES AND QUICK DELIVERY

Contact: Kristina 01-607 0041/2/3.
2 RONALDS ROAD, LONDON N5 1XH.

Crusader

APRIL LISTS — Now Available
Supplies of deletions, overstocks, jazz, imports, classics, lots of cheapos, etc.
Warehouse is open to callers or phone us for a list.
Unit F2, Charles House, Bridge Road, Southall, Middlesex UB2 4BD. Tel: 01-574 6969. Telex: 934927.

Midland Record Company

Chase Road, Brownhills, West Midlands WS8 6JT
ATTENTION RETAIL OUTLETS
Best prices paid for bankrupt or shop clearance stock.
Contact: JOHN on 0543 378222

PROTECTIT

QUALITY CLEAR PVC RECORD ALBUM COVERS

AT COMPETITIVE PRICES AND FREE DELIVERY IN ENGLAND AND WALES
Made to suit 12" L.P., 7" E.P. & Double Albums in 500 gauge, glass clear, flexible PVC for hader Wearing. 12" L.P. Covers also available in 600 & 800 gauge PVC and 400 gauge high density polythene.

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

For further details, prices and samples please apply to:—
PANMER LIMITED, Unit 12, Woodale Place, Woodside Avenue, Alperton, Middlesex HA0 1UW. Tel: 01-903 7733.

polythene carrier bags

KEENPAC
0533 20084/537806

POLYTHENE LINED CARDBOARD 7" COVERS in assorted coloured bindings.

1000 £48.00 2500 £107.50
5000 £200.00 10000 £368.00

All prices inclusive of VAT.
Complete lists and samples from "Protect-a-Disc Record Covers", M. Young & Co., Southgate Avenue, Mildenhall Industrial Est., Suffolk.
Tel. Mildenhall (0638) 712553

BROWSER DIVIDERS

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

FREE SAMPLES FROM
01-64074078
HUNT LEIGH UNIT 10A, MENN WORKS, BONDROD, MITCHAM, SURREY CR4 3HG

advertising carrier bags

AIRBORNE PACKAGING
Bealrice Road Leicester
0533-536136

CHEAP! CHEAP! CHEAP!
We Undersell All Importers
See For Yourself
Send For Our Lists
TO DAY!
GLOBAL RECORD SALES
3 Chapeau St. Manchester (061 236 5369)

ASSORTED LP's
\$199 per 1000. 50 different in each box. All charges collect, send bank draft (approx. 14p each).
MARNEL DISTRIBUTION COMPANY
PO Box 953, Piscataway, New Jersey 08854, U.S.A.
Tel: (201) 5609213 Trade Only.

EAMS Record Exports KG

Graflinger Str. 226 • Postfach 1525
D-8360 D'orf/West Germany
Phone: (09 91) 22071 • Telex: 69780

We are specialized in exporting all German labels, independent and major companies (45, 12", LP's and Compact)
Retail orders handled preferred! Weekly new release informations!
Call us or write for detailed stock-lists and shipping informations. We want to service all your European import needs.

MERCHANDISING

LICENSED T-SHIRTS

Choose from the largest range of Band Approved designs in London. All printed on unbeatable high quality T-shirts.

EXPRESS SERVICE LEADING TRADE SUPPLIERS

Outer Limits
20 Kingly Street, London W1
Tel 01 439 2306/01 734 4101

THE PRICE IS RIGHT WITH MISTER TEE!

Mister Tee Promotions for Button Badges, Crystals, Patches, Studs, Oils, T-shirts and all the latest in rock paraphernalia.

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

BANBURY POP BADGES

ALL ITEMS ARE INDIVIDUALLY CARDED ON NEW FREE DISPLAY FRAME

BUTTON CRYSTAL SHAPED METAL

PHONE 0295-57321 FOR SAMPLES
PIN BADGE COMPANY
PO Box 22, Banbury, Oxon.

BADGES PLUS

ENAMEL, LAPEL, CRYSTAL CUT-OUT, SHAPED

Belt-Up Promotions (Revtem Ltd)
St. Edmunds Church, Cornwall Rd., Croydon, Surrey CR0 3RD
Tel: 01-688 7269. Telex No. 896218

BUSINESS FOR SALE

BARNES VILLAGE SW13

Flourishing record shop, ideally situated. For further details and price please contact
JEANETTE WALLIS
Tel: 01-878 4599

For Sale
RECORD RETAIL SHOP
Established 7 years. Plymouth.
T/O £24,000 p.a.
Lease + fixtures £3000 plus S.A.V.
Ring 0752 58822

FOR SALE

FOR SALE HARRISON 40 INPUT 24 SERIES CONSOLE

with 32 light meters. Fully automated.
CONTACT **ANDY FERNBACH** for details on 0252 723518

COMPUTER SOFTWARE

COMPUTER SOFTWARE

Games from all major software houses; Melbourne, Bug-byte, Imagine, Quicksilver, Virgin, Artic, Hewson. DK 'Tronics etc. Cassettes for Spectrum, ZX81, BBC, VIC 20, Oric, Atari, Commodore 64, Dragon and Electron. Starter pack for around £250. Sale or exchange facilities with full back-up.

Tel: Reading (0734) 580200 or write to **TWANG (Wholesalers) Ltd, Lorne House, 51 Lorne St, Reading.**

MEMBERSHIP CARDS

Plastic Credit Cards

For Membership Cards or Prestige Business Cards
FROM **£8.75** PER 100 + ARTWORK, P&P
and GIFT HOME QUALITY PROOFSETS

FOR FREE SAMPLES & ORDER FORM
write to: phone 0344 48455
Data Plastics, The Ring, Brockwell, Berks.

TO ADVERTISE IN MUSIC WEEK MARKET PLACE PLEASE PHONE MIKE OR JANE ON 01-836 1522

MARKETPLACE

APPOINTMENTS

Representatives for a
Major Video Company

Our client is seeking energetic and enthusiastic representatives with a successful background in the Video/Record or FMCG markets.

Ideally you will be 25-32 with good academic qualifications, and be sufficiently self motivated to sell a wide ranging catalogue together with highly acclaimed new releases.

Remuneration includes an excellent basic salary, commission plus 1.6L company car, and other benefits associated with a company of the highest calibre.

Vacancies are available in the following territories:—

South East England
North London/Middlesex South Central England
West Country Merseyside/Nth. Wales
Chilterns/South Midlands Eastern England
East Scotland West Scotland

If you feel you measure up to these requirements please contact

Barclays Executive Appointments, 1 Pembroke Road, Ruislip, Middlesex HA4 8NQ. Tel: Ruislip 72654 (24 hour answer service).

Barclays

Executive Appointments

MANAGER
— PROMOTION VIDEOS

Polydor are currently producing around thirty promotional videos per year to promote singles released by their artistes. Someone with relevant experience in the audiovisual field is now sought to manage this important area of the company's activities. Responsibilities will include initial conception, commission, budgeting and overall supervision of each project.

Suitable candidates will have a good knowledge of video production and be able to exhibit the necessary creative and administrative skills, a good knowledge and liking of contemporary music is essential. Age range: 24-30.

Please send a detailed c.v. to:

Veronica Spicer,

Personnel Officer, Polydor Limited,
13/14 Saint George Street, London W1
or telephone 01-499 8686 for further details.

CLASSICAL MARKETING
MANAGER
MUSIC FOR PLEASURE

Hayes, Middx.

Music for Pleasure, the UK leader in the marketing and sales of budget price records and pre-recorded tapes wishes to appoint a Classical Marketing Manager.

Reporting to the General Manager (Repertoire & Marketing), the Classical Marketing Manager will be involved in scheduling product for release, initiating comprehensive marketing and advertising plans, supervising the preparation of product packaging and merchandising aids and ensuring that high technical and artistic standards are maintained.

The successful candidate will probably be educated to degree level possessing a comprehensive knowledge of classical repertoire and artists. He/she must demonstrate a successful background in arts marketing, preferably gained within the classical music field, and have a strong understanding of the classical record and tape market.

An attractive salary, Company car and other large company benefits will be offered.

In the first instance please apply with full career details to:



Barbara Rotterova
Senior Personnel Officer
EMI Records (UK)
20 Manchester Square
London W1A 1ES.
A THORN EMI company

GENIUS WANTED

To join our technical department at

UTOPIA STUDIOS

SSL, Studer, Neumann and Neve experience an asset, to work with our young and enthusiastic team of Utopians.

Call Phil Wainman now on

01-586 3434

MUSICALC

require a

REPRESENTATIVE

to introduce revolutionary new micro computer software to the music industry. Knowledge of royalty accounting practices essential. Salary + commission negotiable.

Send application and CV to:

MUSICALC,
19 ALMA ROAD, LONDON SW18
or telephone: 01-870 9912 for further information.

SOTO SOUND LTD.

One of the UK's leading Record Wholesalers
require the following staff:—

Telephone Sales Person

For busy office. Experience preferred.

2 Experienced Drivers

Clean licence essential. Age 25+.

Person Friday

For general office duties.

Experience not essential.

Would suit school leaver.

Salary S.A.E.

Please write giving full details, or telephone:

SUE WALSH, SOTO SOUND LTD.,
Building 28, All Saints Street,
London N1. Tel: 01-837 7141/7

MUSIC WEEK

needs a young, enthusiastic

SECRETARY

to the Advertisement Manager

The successful applicant will have a pleasant telephone manner, be confident with detailed figurework, and have the ability to handle people as well as good typing skills and rusty shorthand.

Based in Covent Garden, we are part of a large public company and you can expect all the benefits that go with this.

Please send c.v. (including daytime telephone number) to:

Miss Jo McIntyre,
Spotlight Publications Ltd.,
40 Long Acre, London WC2E 9JT
01-836 1522

Barnett Personnel Ltd.

Fourth Floor 46 Albemarle Street London W1X 3FE Tel: 01-629 7838/3867

ARTWORK + PACKAGING
CO-ORDINATOR

This West London Video Company requires an experienced co-ordinator with relevant Film or Record Company background. You will be responsible for the provision and checking of packing and promotional materials, organisation of translations for foreign territories and performing other related ad hoc admin. duties as required. Salary will be £7,500 neg. for someone aged 22-28.

For more details 'phone
Barnett Personnel on the above number.

LIVE WIRE

Tele-sales wanted for rock 'n' roll
merchandising company.

Basic + commission.
Fulham area.

RING JOHN ON 381 5468 NOW

A small but highly successful
MANAGEMENT COMPANY
based in Central London needs a

P.A. (male/female)

for its two controlling directors.
A thorough knowledge of the music
industry is essential.

Salary circa £12,500.

Full C.V. to: — BOX NO. MW 1190

LEADING
AGENCY — W1
requires

General Sec.

Salary neg.

Tel: 262 7253

Record Company urgently needs

SENIOR BUSINESS AFFAIRS PERSON

with experience of handling UK and
International compilation licences.

Must also have experience of Publishing/
Copyright and Royalties.

Salary — £11,000 per annum

Please apply with full CV to Box No MW 1191

VIDEO

PROMOTION

ACADEMY
PICTURES
STUNNING PROMOS OR ELECTRIFYING
LIVE VIDEOS NEEDN'T COST
A KING'S RANSOM! FOR
DETAILS CALL PHIL
01 519 2287

DANCE DISC
PROMOTIONS

FROM THE DISC TO THE DANCE FLOOR
THE PERSONAL PROMOTION SERVICE

FOR MORE INFORMATION CONTACT
CWO
01-551 0631

STUDIO
TO LET

Fully fitted
RECORDING STUDIO
TO LET

in E.C.1.

For details ring:
01-659 0366

STUDIO



STUDIO DRIVE
Comfortable, Spacious
Rehearsal Studios
London Bridge — 403 1977

APPOINTMENTS WANTED

HARDWORKING,
CAPABLE,
ENTHUSIASTIC GIRL

seeks position in studio,
management co. or similar

BOX NO. MW 1176

YOUNG MAN 23,
Enthusiastic and good
musical knowledge seeks
position in music business.
Clean d/l and small escort
van if needed.

Mike (01) 440 3112

STREET SOUNDS

THE LATEST COLLECTION

Hi-NRG Disco

RECORD MIRROR'S HI-NRG DISCO CHART MARCH 31st 1984

- | | | |
|----|----|--|
| 1 | 1 | COUNTDOWN (HERE I COME), Kofi & The Lovetones, Electricity 12in |
| 2 | 6 | HIGH ENERGY, Evelyn Thomas, Record Shack 12in |
| 3 | 8 | NOTHING'S WORSE THAN BEING ALONE, Velvette, Electricity 12in |
| 4 | 4 | COMING OUT OF HIDING, Pamela Stanley, US TSR 12in |
| 5 | 2 | I'M LIVING MY OWN LIFE, Earlene Bentley, Record Shack 12in |
| 6 | 10 | EMERGENCY, Laura Pallas, Record Shack 12in |
| 7 | 7 | LOVE TRAP (REMIX), Astaire, Passion 12in/remix |
| 8 | 3 | THE MAN'S SO REAL, Mimi, Challenge 12in white label |
| 9 | 9 | DESIRE (HI-ENERGY MIX), Paul Parker, Technique 12in white label |
| 10 | 29 | WHEN YOU WALK IN THE ROOM, Ramming Speed, Proto 12in white label |
| 11 | 18 | I'M GONNA LOVE YOU FOREVER, Jimmy Ruffin & Jackson Moore, ERC 12in |
| 12 | 11 | ROCKET TO YOUR HEART (REMIX), Lisa, Dutch BMC 12in |
| 13 | 13 | SOMEBODY TO LOVE, Cafe Society, Passion 12in white label |
| 14 | 12 | FOR ALL WE KNOW, Norma Lewis, ERC 12in |
| 15 | 25 | HAPPINESS, Christopher Street, ERC 12in |
| 16 | 17 | JUMP, Pointer Sisters, US Planet LP/Hot Tracks remix |
| 17 | 15 | EVERGREEN/JEALOUS LOVE, Hazell Dean, Proto 12in |
| 18 | 24 | WHO'S YOUR BOYFRIEND, Eric, US MEMO 12in |
| 19 | 14 | LOVE ON THE ROCKS (REMIX), Lama, Carrere 12in |
| 20 | — | I LOVE MEN, Cinema, US Promise 12in |
| 21 | — | THE UPSTROKE/HI-NRG MIX, Agents Aren't Dangerous, Proto 12in white label |
| 22 | 21 | IN ORBIT, Yvonne Gidden, Electricity 12in |
| 23 | 19 | RE-LIME-D (MEDLEY), Lime, Dutch Polydor 12in |
| 24 | 27 | LOVE FIRE, Jimmy James, ERC 12in |
| 25 | — | YOU TURNED MY BITTER INTO SWEET, Linda Lewis, Electricity 12in |
| 26 | — | ALIVE WITH LOVE, Tina Fabrique, US Prism 12in |
| 27 | 16 | JUST ANOTHER BROKEN HEART, Dorothy Moore, US Streetking 12in |
| 28 | — | TIE ME DOWN, Romance, Passion 12in white label |
| 29 | 5 | HE'S A SAINT HE'S A SINNER, Miquel Brown, Record Shack 12in |
| 30 | 23 | GOT A DATE (REMIX), Dionne Warwick, Arista 12in |

HI-ENERGY 2

HI-ENERGY 2 includes the fastest, smartest BOYSTOWN/HI-NRG tracks...

- | | |
|---|---|
| HE'S A SAINT, HE'S A SINNER - Miquel Brown | YOU TURNED MY BITTER INTO SWEET (MEGAMIX) - Linda Lewis |
| NOTHING'S WORSE THAN BEING ALONE - Velvette | I LOVE MEN - Cinema |
| EMERGENCY - Laura Pallas | IN ORBIT - Yvonne Gidden |
| HAPPINESS - Christopher Street | SOMEBODY TO LOVE - Cafe Society |
| PRIMITIVE DESIRE - Eastbound Expressway | TIE ME DOWN - Romance |
| ALIVE WITH LOVE (A LOVE LETTER) - Tina Fabrique | |

SPECIALLY MIXED BY IAN LEVINE

Album Cat. No. HINRG 17 Cassette Cat. No. ZCNRG 17 Dealer Price: £3.49

STREET SOUNDS EDITION 9

STOP PRESS ... GAP BAND - SOMEDAY

STREET SOUNDS EDITION 9 includes the very latest, greatest DANCE tracks...

- | | |
|----------------------------------|------------------------------------|
| LOVE ME LIKE THIS - Reel to Reel | DEJA VU - AB's |
| HEAVEN SENT YOU - Stanley Clarke | DON'T MAKE ME WAIT - Carl Anderson |
| KEEP IT COMING - The Jones Girls | THIS TIME - Funk Deluxe |

AND MANY MANY MORE

Album Cat. No. STSND 009 Cassette Cat. No. ZCSTS 009 Dealer Price: £3.04

Who else gives you so many ways to make money?

StreetSounds is Europe's leading DANCE label, regularly producing the hottest compilations that not only achieve unrivalled chart positions but volume sales!

Nobody can touch us when it comes to giving great value, & heavy marketing and promotional support (on both national and regional levels). As usual all 3 releases will be advertised on more than 35 radio stations (including 5 Capital shows) as well as through specialist and general consumer press. We continually put our money where our mouth is - to guarantee results.

Radio stations include...

- | | | |
|-------------------------|--------------------|----------------------|
| CAPITAL RADIO (5 SHOWS) | GWENT BROADCASTING | RADIO CLYDE |
| PICCADILLY RADIO | CBC RADIO | RADIO FORTH |
| ESSEX RADIO | SEVERN SOUND | RADIO HALLAM |
| SUFFOLK RADIO | RADIO WEST | RADIO LIVERPOOL |
| M.I. BIRMINGHAM RADIO | DEVONAIR RADIO | HEREWARD RADIO |
| BEACON RADIO | COUNTY SOUND | TWO COUNTIES RADIO |
| RADIO TRENT | RADIO 210 | SOUTHERN SOUND RADIO |
| SIGNAL RADIO | RADIO VICTORY | MARCHER SOUND |
| RADIO WYVERN | RADIO AIRE | METRO RADIO |
| MERCIA SOUND | CHILTERN RADIO | NORTH SOUND RADIO |
| SWANSEA SOUND | RADIO CITY | PENNINE RADIO |
| PLYMOUTH SOUND | WEST SOUND | RED ROSE |
| WILTSHIRE RADIO | | RADIO TEES |

POINT OF SALE

To help you sell even more StreetSounds albums and tapes we've created some point of sale material we think you'll find very useful. Including...

- 1) A free standing display unit to put in your front window, which has been specially designed to display 6 cassettes and 3 albums as well as the DANCE DECADE boxed set.
- 2) A window sticker (11" x 8") to stick on your window or door proclaiming that you're an OFFICIAL STOCKIST of the StreetSounds range.

Ask the man from PRT for further information (By the way it's all free).

ELECTRO 4

includes:

EVEN MORE ESSENTIAL ELECTRO TRACKS THAN THE MEGA-MONSTER HIT - ELECTRO 3

Album Cat. No. ELCST 4 Cassette Cat. No. ZCELC 4 Dealer Price: £3.49

See the man from PRT or call 01-640 3344 and order now!

STREET SOUNDS MAKES YOU MONEY!