

SINGLES CHART 13 · ALBUM CHART 24

MUSIC WEEK

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RONDOR'S BOB Grace, Dave Most and A&M chief Derek Green — partners in the new Most Music/Rondor Music publishing venture — see story right.

Dave Most and Rondor in joint venture

A NEW music publishing company headed by the UK music industry's best-known promotion man and former chief of RAK Music — Dave Most — makes its bow this week via a joint venture deal with Rondor Music, the publishing arm of A&M Records.

The company is called Most Music/Rondor Music and will operate from Rondor's offices at 10a Parsons Green, London SW6.

The new company, which comes in the year that Dave Most celebrates his 20th year in the music business, is something of a departure for Rondor which has never before been involved with a third party in the UK.

Welcoming Most to the Rondor fold, managing director Bob Grace said that in addition to acquiring and developing new talent for the catalogue, Most also intends to maintain his promotional activities "when suitable publishing opportunities arise". And Most stressed that he will continue his policy of only promoting records to which he holds the publishing rights.

Most, brother of RAK Records' Mickie Most, spent 15 years with RAK Music and also had a five-year stint with Carlin Music.

Ronco UK owes £2.8m

UNSECURED CREDITORS of Ronco UK are owed a total of £2.8m and if the company was liquidated now they would receive payment of 3.4p in the pound, an informal meeting of creditors was told last Friday.

Terms of a proposed buy-out, being put together by Ronco UK managing director Malcolm Sherman and New York firm McFadden Brothers, were explained to the meeting. Sherman was not present but was in contact with the meeting from Ronco Inc headquarters in Chicago.

Detailed proposals are to be put to a formal creditors meeting in two weeks' time.

IBA receives tape complaint

THE BPI has formally complained to the IBA over television advertising by UK hi-fi company Amstrad for its double-headed tape-to-tape cassette machine which the BPI considers was tantamount to inciting home-taping of pre-recorded cassettes.

The BPI has also complained to the Advertising Standards Authority. It claims that the Amstrad ads draw attention to the machines' double-headed facility thereby encouraging home-taping. Comment from Amstrad was not forthcoming as *Music Week* went to press.

Euro winner snapped up at 11th hour

THE EUROVISION Song Contest winner — Diggi-Loo-Diggi-Ley by Swedish group Herreys — was signed for the UK by Bill Kimber for his Panther/MCA label just 24 hours before the final. MCA, and distributor CBS, were working flat out this week to press and rush the record to the shops.

The group, three brothers who live on the West Coast of the US, record for the Swedish label Mariann of Stockholm and the song, written by Torgny Soderberg, Britt Lindeberg and Per Herrey, is published by Mariann Music, and as *Music Week* went to press the UK publishing rights were acquired by Chrysalis Music.

The Bank Holiday weekend delayed release of the record in the UK, but Kimber personally collected the tapes from London Airport on Tuesday morning and CBS hoped to be able to start distribution within 24 hours of receiving the master.

The Swedish song won the contest with 145 points, narrowly beating Ireland's Terminal 3 by Linda Martin (CBS) which scored 137 points. Spain's Lady, Lady by Bravo (CBS) and Denmark's Det Lige Det by Hot Eyes (EMI) were in the running for a time and finished third and fourth.

None of the other entries, including the UK's Love Games by Belle & The Devotions, featured very highly in the scoring.

CBS also had the Finnish entry, EMI had the Swiss and Italian entries, and Ariola had picked up the Netherlands and Yugoslav entries.

£1.5m piracy damages

THE BPI has won damages totalling £1.5m in a High Court judgment against four members of an East London family involved in a large-scale pirate cassette operation. *Full story next week.*

BPI opens dialogue with retail trade

THE BPI is taking the initiative to set up a dialogue with the retail side of the record industry to discuss all-industry matters and to seek a closer working relationship.

The suggestion of a manufacturer/retailer committee was put to the BPI Council at its monthly meeting last week by BPI chairman Maurice Oberstein and was "warmly welcomed" by those present.

Oberstein will now write to selected leading dealers from a cross-section of the trade — from multiples to leading independents — to invite them to join the committee. He is anticipating a committee comprising six or seven manufacturers and a "select group" of the same number of retail representatives.

One of the first topics that Oberstein would like to tackle is the problem of putting pre-recorded cassettes on open display to encourage greater consumer interest and awareness in the format — while finding a way round the security aspect. Other topics would be the retailers' role in the fight against piracy, and bar-coding.

"It is apparent that the retailers themselves have failed miserably in establishing a NARM-style Trade association in this country," Oberstein told *Music Week*, "and I believe we have all waited for each other to make approaches to get both sides of the trade together."

"So we are taking the initiative to set up a committee which will not be anti-competitive or indulge in price-fixing. We will simply attempt to face up to common problems and seek solutions."

"But we will not attempt to solve all the problems of the industry at once. Each meeting will be properly structured with an agreed, manageable agenda."

Commenting on the plan, HMV Shops' managing director Ian Gray said that he welcomed the idea and hoped that the two sides on the committee "will listen seriously to each other".

"We do not need committee meetings just for the sake of having meetings," he added. "People must be prepared to act on what is discussed. I would like to see such a committee address itself to topics of prime concern to the trade, even if they are not topics the manufacturers would choose to raise — such as faulty returns after deletion."

Our Price Records' Mike Isaacs also welcomed the initiative: "The more talking the trade and manufacturers can do on a general basis the better it will be. I think this could encourage more business, which will be good for all of us. One topic I would like to see raised as a priority is bar-coding."

Exclusive deal for Marley

LIGHTNING HAS finalised an exclusive distribution deal with Island for the Bob Marley and The Wailers video, Legend.

The Don Letts-directed video features 13 tracks, including No Woman No Cry, I Shot The Sheriff, Jamming and the current single release, One Love, at a dealer price of £13.50 and SRP of £19.50. The video is included in much of the massive promotion lined up by Island for the album and chrome cassette versions of Legend.

• A&M Sound Pictures has signed a distribution deal with Palace Virgin Gold. Full details of this, all the new releases plus Marley video review in *MW's Music On Video* supplement — see centre pages.

Walkman Classics a runaway success

DEUTSCHE GRAMMOPHON'S new low-price cassette series, Walkman Classics, appears to be a runaway success — particularly with non-specialist record dealers whose orders have so swamped DG's salesmen that the PolyGram pop salesforce has been brought in to cope with demand.

"It's our quickest-selling classical item ever," said DG label manager Bill Holland, who added that the surge of orders was triggered by publication of *Music Week's* April 28 issue which carried a front page story on the series. "On the day *Music Week* came out our phones didn't stop ringing. It's doing the sort of figures never before approached by a classical title — the sort of figures usually achieved by top-selling pop albums."

Extra capacity has been arranged at the Hanover duplicating plant and DG's usual twice-weekly order was stepped up to three orders a day at one stage last week. "I think we have proved a point — that there is a much wider market for classical music out there if you can present it properly and make the non-specialist shops aware of it," said Holland.

The Walkman Classics cassette series carries a dealer price of £1.89 and the initial release of 20 titles covers a range of popular classical music, promoted by a point-of-sale poster showing Mozart wearing Walkman headphones. The



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NEWS



IRELAND'S TOP-selling band The Chieftains celebrate their 21st anniversary this year. In Dublin recently they also celebrated a gold disc, presented to them by Irish IFPI secretary Bob MacGorain on behalf of Claddagh Records which signed them in 1963. Pictured are Jane Bolton (Claddagh), Sean Potts (ex-Chieftains), Paddy Maloney (Chieftains), Bob MacGorain (IFPI) and Derek Bell (Chieftains).



LOS ANGELES HM band Rough Cutt, newly-signed to Warners, visited London recently to become acquainted with the company's UK staff and to perform at the Marquee. WEA's management are pictured with the band at a Rags reception, together with ITB's Rod McSween.



JERMAINE JACKSON has been in the UK on a European promotional tour for his first Arista album, Dynamite, and single, Sweetest Sweetest, and is pictured with Arista UK and international staff.



ONE OF the surprise Top 10 albums of the year is Howard Keel's And I Love You So, a joint Warwick Records/Southern Productions effort. It is Keel's first solo album in a film and theatre career going back to the Fifties. It went gold on advance orders alone, three weeks before TV advertising was scheduled to start. Keel (left) is pictured with James Fitzgerald who produced the album.

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American Commentary



Doubt over VHS hi-fi

From IRA MAYER

NEW YORK: Hopes that the advent of VHS hi-fi would stimulate demand for pre-recorded music video are being put on hold. While there are conflicting reports as to the root of the problem, it presently looks unlikely that there will be any significant amount of pre-recorded software in the new format in 1984. Word that the studios might not support the VHS hi-fi first surfaced at ITA last March, when Paramount stated that it had been warned there would be a premium charged by duplicators for hi-fi cassettes. JVC and Panasonic, to name two manufacturers, say there is no reason for a premium. But JVC has just put out a "totally new formulation" of tape designed specially for VHS hi-fi.

JVC says high grade (or other premium-priced) tape is not necessary for hi-fi duplicating in VHS, but it isn't clear what the audio quality or durability of a standard formula cassette would be. (Consider the slow movement toward using chrome tape as the standard for audio cassettes in terms of quality; in the case of the new video configuration there is the added question of whether a standard cassette will hold up under repeated viewing/listening.)

The blame, as it were, is placed in different quarters depending on who you ask. Some say there is a problem with the noise reduction system used — and Dolby admit they are working with JVC and Matsushita to correct a problem in that area having to do with the mono track that is included on hi-fi tapes in order to assure compatibility with existing VHS machines. Others imply that the hi-fi system itself has been rolled out prematurely before the bugs have been worked out. Still others indicate that the problem is solely at the duplication end, with a separate audio master required. That master would have to be reproduced in synch with the video — which would add something (how much is unclear) to the cost of duplication.

What is known is that Bell & Howell, one of the largest duplicators in the US and one of the first supporters of Beta hi-fi, is not ordering VHS hi-fi slaves. And CBS/Fox, which has what is believed to be the only VHS hi-fi tape on the market in Herbie Hancock's Rockit, will no longer confirm what it had for a while been promising the hardware industry: that it would have all VHS tapes duplicated in hi-fi format.

Music video was also heavily promoted at the recent National Association of Broadcasters meeting in Las Vegas. With the way cleared for stereo TV transmissions, and the expected promotion of stereo TV receivers and converter/decoders later this year, consumer awareness should be great going into 1985 — despite the reticence of networks, stations and cable systems who will have to retool for the change.

SHORTS: *Billboard* finds a strong market for imported budget, cutouts and overstock LPs in the US. Labels asked for comment say they haven't done anything to stop the flow of material — some of which is in catalogue at full price here — "but could". . . . The penalties have been lowered from what industryites had hoped for, but a California anti-piracy bill looks headed for passage. Six-months and/or \$5,000 are maximums, but the law would allow for confiscation of warehoused illegal product as well as duplicating equipment. . . . CBS/Fox has announced the line-up for its first music video clip compilation: Bonnie Tyler, Toto, Quiet Rider, Romantics, Cyndi Lauper, Journey, Men At Work and Matthew Wilder.

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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 in brief...

Debut debut

A NEW venture in pop magazine publishing — *Debut* — which combines a high-quality glossy magazine packaged like an LP sleeve and incorporating a compilation LP featuring established and new bands, has been launched in the UK following success in Germany. *Debut* is distributed to newsagents via Comag and is being made available to record dealers via CBS distribution.

□ □ □ POLYDOR'S SPECIAL Price reissues now total 91 albums on the Polydor, RSO, Fiction, Verve and CTI labels, and 100,000 "special price" leaflets have been made available to retail outlets throughout the UK, says Polydor.

□ □ □ CARRERE RECORDS has licensed The Vibrators from RAM Records, and is now handling all their material including the current single, Flying Home, and the album Alaska 127.

□ □ □ HEAVY METAL Records has signed Wrathchild who are currently recording a new album, Stack Attack, scheduled for release at the end of May. Heavy Metal will be launching its FM label in June with the release of the album, DiAnno by the band of the same name.

□ □ □ THE NEW Granada TV morning children's show incorporating pop music, to be screened during the summer, is to be called Cartoon Marathon (MWW April 28).

□ □ □ KING KURT have released their revamped Mack The Knife as a special-shaped picture disc of their well-known cartoon motif. Promotion includes "blood-stained" Mack The Knife aprons and "flickknives". The band have just started their first major UK tour.

K-tel returns to compilation race

K-TEL is moving back into the chart compilation album business in a big way with the release on May 14 of Hungry For Hits (NE 1272), a 2-LP set which will retail "as a normal price album".

It will be backed by one of the TV merchandiser's biggest ever advertising spends. £350,000 has been ploughed into a national TV promotion starting May 14.

The TV ads — featuring footage of live wolves — will be supported by full-page colour ads in both the trade and consumer press, plus an extensive point-of-sale campaign which will include four-colour posters, streamers and T-shirts. The wolf motif, which is featured on the album sleeve, will be carried through on all advertising and promotional material.

Commenting on the release, issued in the wake of EMI/Virgin's success with Now That's What I Call Music II, K-tel MD Peter Morris said: "The tracks on this album were chosen very carefully to represent the very best of today's contemporary acts. It's current, it's exciting."

Artists featured on the LP include Shakin' Stevens, Nik Kershaw, Captain Sensible, The Weather Girls, Alvin Stardust, Matt Bianco, Psychedelic Furs, Joe Jackson, Cyndi Lauper, Pat Benatar, Jeffrey Osbourne, Depeche Mode and King Kurt.

Radio effort for Williams' Cafe Carolina

AN EXTENSIVE radio advertising campaign will back the release of Don Williams' first studio album for over a year, Cafe Carolina on MCA. The album, produced by Williams and Garth Fundis, is released to coincide with Williams' two-week UK tour which begins on May 9.

The radio campaign features a 20-second commercial which promotes local tour dates as well as the album and single, That's The Thing About Love. The ads will run for one week prior to the tour date in each area — with special emphasis being placed on Birmingham, Nottingham, Ipswich and London.

The campaign will be supported by fly-posting in the towns concerned.

TV ads for Fifties hits

A DOUBLE-ALBUM compilation of rock 'n' roll classics of the Fifties, put together by EMI, is to get TV advertising starting May 21. The album and cassette, titled Then Came Rock 'n' Roll, features 36 tracks by artists including Chuck Berry, Little Richard, Jerry Lee Lewis, Bill Haley, Buddy Holly and Gene Vincent.

Both the LP and cassette have sleeve notes by rock historian Adam Komarowski, editor of *New Kollection*. The TV commercial is directed by top promotion video director Simon Milne.



IMMACULATE FOOLS, a band which a number of A&R men have had designs on, have been captured by A&M Records for a worldwide recording deal, and will have a debut single produced by Colin Thurston. The band is pictured with their manager, Mark Cailles (left) and A&M MD Derek Green.

WEA pushes boat out for Echo

WEA WILL be pushing the boat out for the new Echo and The Bunnymen album Ocean Rain on Korova — and they will also be putting the boat in, by displaying the one featured on the LP sleeve in the Virgin Megastore in Oxford Street, as part of the planned marketing campaign.

There will be ads in all the large circulation music papers, and co-ops ad campaigns with WH Smith and Revolver shops. Point-of-sale material will include four-colour Ocean Rain posters, name cards, stickers and centre pieces. Large posters will be placed at BR stations across the country, including 12 London terminals and major interchanges.

The release of the LP will coincide with the only UK appearance of the group before the tour planned for the end of the year. They will be playing at Liverpool's King George's Hall as final event in the city's Crystal Day on May 12.

HM campaign

A COMPETITION for heavy rock fans will feature in WEA's marketing for the new Van Halen single Panama. The prizes are 20 pairs of tickets to see the band at Castle Donington on August 18 — where they make their first appearance in the UK for four years.

The competition will appear on the sleeve of the Panama seven-inch (taken from the 1984 LP).

INSIDE

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New firm to cater for creativity

A NEW music industry company announced at Midem is now officially launched. It brings together former Ariola/Arista UK managing director Andrew Pryor and business affairs manager Peter Lyster-Todd, into an enterprise aimed at building a "creative workshop".

The company, Lyster, Pryor & Todd Ltd, is involved in exclusive business affairs and career management, product licensing, marketing consultancy in international recording, music publishing, photography and films. Recording artists, producers, photographers and composers and companies represented by Lyster, Pryor & Todd include Sky, Kevin Peek, Woomera Recording Company, Alicella Music, Latin Quarter, Francis Monkman, Tony Clark, Haydn Bendall, Lord Snowdon, Norman Parkinson and Elliott Erwitt.

One of their latest projects is the compilation and marketing of a Frank Zappa mail order box set on behalf of Zappa's management company, drawing on his 30 albums and including one previously unreleased.

"We see our role not only as professional managers, but also as creative catalysts," said Pryor. "We are attempting to build a creative workshop of the highest quality dealing only with artistic people of the highest order."

Pryor said they were negotiating the acquisition of one more artist for management, several producers, and they will set up an in-house record label for individual projects. Lyster, Pryor & Todd is based at Mews House, 33 Knox Street, London W1. Tel: 01-723 3271.

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RELEASED: 18TH MAY

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NEWS

BPI asks for new guide to chart sanctions

BPI LEGAL adviser Patrick Isherwood has been asked by the BPI Council to prepare a paper suggesting revised sanctions against companies which are found to be in breach of the chart code of conduct.

Isherwood is to offer guidelines on whether the amount of fine imposed should be related to the size of company and its ability to pay, or to the enormity of the offence.

He will also consider whether the fine should be greater if a company

breaches the code more than once — even though the management may have changed between offences — and the desirability of penalising a "hyped" record by moving it down the chart.

● The chart partners committee is to consider the results of an investigation by the BPI technical committee into the possibility of increasing the chart panel with more Dataport machines, or with an alternative machine.

Essex/CBS in dispute

A DISPUTE between David Essex and CBS Songs over advance publishing payments allegedly due is likely to reach the courts for a verdict.

Essex's case hinges on an agreement which is alleged to guarantee advance payments from CBS Songs when Essex LPs are released in five territories. A sum in the region of \$200,000 plus interest is being claimed.

CBS Songs is defending on the interpretation of the original contract.

R1 'marathon' gig broadcast

RADIO ONE has secured exclusive broadcasting rights to The Summer Of '84 concert headlined by Elton John at Wembley Stadium on June 30 and will stage a "marathon broadcast" from the stadium.

"This is the biggest event of its kind that Radio One has undertaken and we're hoping to raise a minimum of £25,000 for children's charities," said head of R1 programmes Johnny Beerling. The Nordoff-Robbins Music Therapy Centre and other children's charities will benefit from the proceeds.

King's do-it-yourself promo

JONATHAN KING has turned himself into a one-man tele-sales force, promoting his Space Oddity/Major Tom (Coming Home) single by personally phoning hundreds of independent dealers all over the country urging them to stock and push his record.

After seeing the Peter Schilling Major Tom (Coming Home) single initially fail in this country despite plays on Top Of The Pops and his Entertainment USA programme, King decided to make his own version incorporating the original Space Oddity.

He claims that his release spurred WEA into re-promoting the Schilling single which last week finally made the UK chart after European and US success. King's dealer phone-out is his way of doing battle with WEA's marketing push and he says he has been "delighted" with the dealers' response.

'Co-operation' on European basis for RCA/Arista?

NEW YORK: RCA chairman Thornton Bradshaw has confirmed that RCA and German company Bertelsmann might extend their existing co-operation — last year RCA acquired 50 per cent of Arista US — to include their European operations, but he denied reports that RCA may buy the remaining 50 per cent in Arista.

Speculation over possible joint ventures or distribution agreements is particularly heated in anticipation that the PolyWarner proposed merger may be approved.

Bertelsmann said that "all music firms are thinking about methods of co-operation to resolve questions of capacity utilisation in areas of service, performance and production in various markets."

Composer in PRS fraud

ANOTHER COMPOSER member of the Performing Right Society has appeared in court on three charges of falsification of PRS returns forms for his own benefit. David Lowes pleaded guilty to all three charges at Clerkenwell Magistrates Court and was ordered to do 60 hours community service.

The PRS said that no payment had been made to Lowes on the basis of the falsified accounts, but if he had succeeded in obtaining payment he would have received approximately £500.

● Last December PRS composer member Roger Scarott received a suspended jail sentence for falsifying programmes returns and had to repay £4,182.79.

Trader netted

MARKET TRADER Allan Benfield, of Wolverhampton, was fined a swingeing £3,200 plus £258 costs when he pleaded guilty to 16 specimen charges relating to counterfeit audio tapes, in a case brought by the Consumer Services Department of the West Midlands County Council at Warley Magistrates Court last week.

The magistrate, Dr Michael Hilburn said: "This was the first case of its kind in the county, but other cases are being investigated by a special team set up to combat this problem."

The Glitter Band

HIGH COURT proceedings which began last July over the use of the name The Glitter Band have now been compromised and John Rossall, who formed The Glitter Band in 1972 and wrote the band's early hits, has agreed not to call his present band The Glitter Band or use the word "glitter" in the name of the band.

The action was brought by five members of The Glitter Band.

Eaton Music

DUE TO a statistical error, Eaton Music was omitted from the publishers (corporate) first quarter market share figures last week. It should have appeared at number nine, ahead of Carlin and Handle Music.

DOOLEY

RECORD COMPANY managing directors seen streaming into RCA headquarters in Bedford Avenue could have fuelled new industry gossip — they were, in fact, attending a BPI council meeting, but David Betteridge quipped later that he was interviewing for a successor (while officially maintaining his "no comment" position) . . . All this is pure speculation, but wouldn't it be funny if Betteridge does move to the Virgin stable and Ariola/Arista's David Simone does take his place, and then RCA and Ariola/Arista merge? Ironical, huh? . . . Meanwhile, Steve Bernard, head of RCA/Columbia Pictures Video — at one time rumoured to be a replacement for Betteridge — has extricated himself from responsibility for the video disc (sales director Jack Townhill takes over as the new MD of RCA Video Disc, in order to concentrate on the video cassette company's switch from leasing to sale . . . This year's Princes Trust Rock Gala will be at the Royal Albert Hall on June 8, headlined by Paul Young and Imagination, in the presence of HRH Prince Charles and Princess Diana . . . Instead of duplicating *Music Week's* award for best-selling single and album, next year's **British Record Industry Awards** will have categories for the best single and album based on BPI member votes . . . Pickwick's **Contour Classics** chrome cassettes series getting a lavish launch at the Churchill Hotel this week and should do well in the wake of DG's Walkmans.

LOOK OUT for a new rock music column in *The Spectator* penned by Nick Stewart, now head of A&R for Island/Stiff as well as managing director of Blue Mountain Music . . . Apologies to our friends at *Billboard* — one of their IMIC hotels wasn't sold out (as Dooley suggested last week), just the suites . . . With the UK, Finnish and Irish entries, as well as publishing for the UK and Irish songs, CBS had a strong contingent at the **Eurovision Song Contest** in Luxembourg . . . A plug on Radio One is always worth having, but records played during **Anne Nightingale's** show on Sunday, April 29, also reached an audience on the US East Coast, thanks to the exceptional weather conditions . . . Hal David has been re-elected as president of ASCAP . . . The *NME's* Fred Fact paid due tribute to **London Records'** current winning streak, pointing out that the label has had five hits in a row . . . The latest Saatchi & Saatchi blockbuster TV ad for **British Airways** has apparently stimulated demand for the featured operatic music — Lakmé by Delibes — and according to Conifer the only recording in existence is by the Paris Opera Comique on HMV France, which it distributes . . . Indie PR **Nick Gibson** has married shoe designer **Helen Robson** . . . The music for the new TV series on that most English of folk heroes, Robin Hood, has been written by Ireland's **Clannad**, for release on RCA . . . Hit songwriter **Warren Bacall** recording in Zurich with **Andy Hill** for a single due out in the summer.

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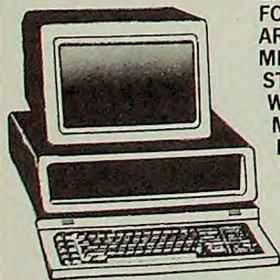
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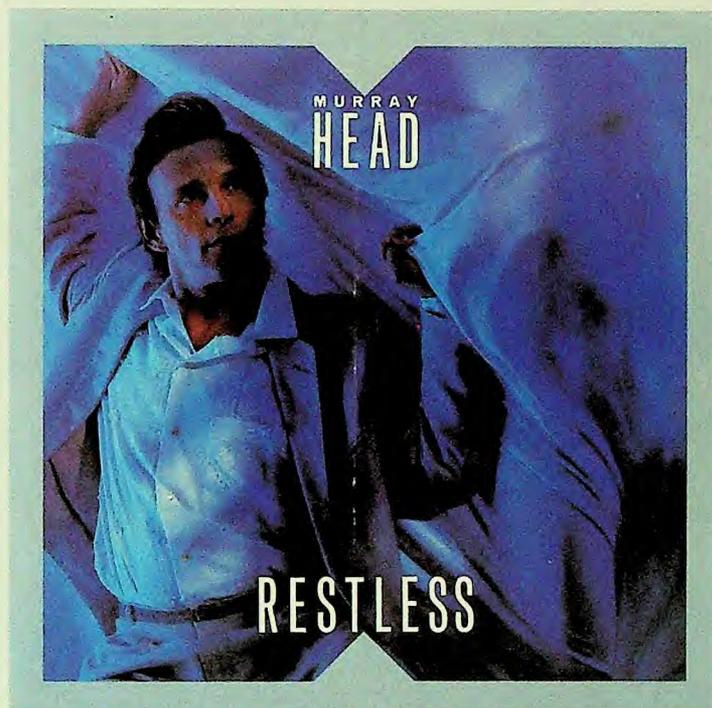
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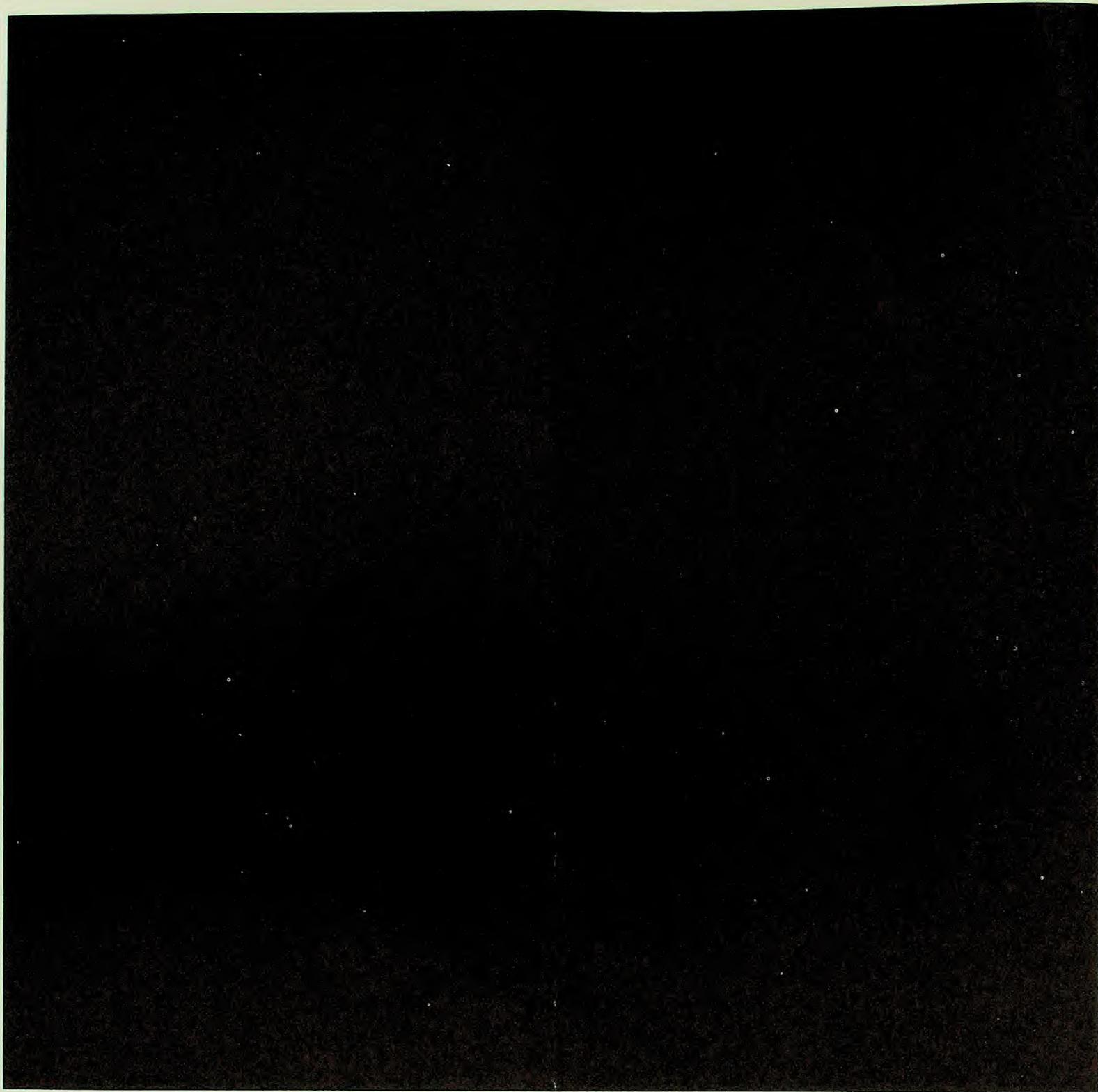


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NEWS

THE OVERALL state of the UK record industry as analysed in last week's *MW* is a particularly healthy one, but for Motown at least, 1984 has thus far been a good year.

Rockwell, Keith & Daryll, Dennis Edwards and Bobby King all had notable debut singles each rewarded with a chart placing, but pacing the pack was Lionel Richie who almost single-handedly kept the company's profile high when the rest of its major acts were leaving or resting (Hi, Stevie) and new talent was noticeably lacking.

Aided and abetted by a shamelessly manipulative video, Richie's Hello raced to the top of the singles chart and maintained a vice-like grip on the summit until finally dislodged last week by Duran Duran.

By then, it had become Motown's biggest ever hit in the UK, amassing some 800,000 sales during a six-week stay at number one which broke the previous Motown record of five weeks established in 1978 by The Commodores' Three Times A Lady, written and sung by one Lionel Richie. His latest success has helped sales of the Can't Slow Down LP past the million mark and established it as one of very few albums to attain platinum status (300,000 sales) on cassette alone.

It's a perfect illustration of the rise of the cassette as a music carrier; a fact, incidentally, which means extra revenue for record companies as the cost of duplicating and distributing a cassette is now slightly cheaper than the vinyl equivalent. As a mainstream pop/disco artist, the 30 per cent of Richie's sales accounted for by the cassette configuration is typical, though this figure can be significantly more or less for other musical categories.

Cassettes enjoy their greatest

Who buys what cassettes — and where?

Tape: for the record

popularity among purchasers of MOR and TV-advertised compilations. When these two factors come together as on CBS' Reflections, the cassette frequently accounts for 60 per cent of total sales. The more established the artist, the higher this percentage will be. But there's a positive resistance to cassettes among fans of the more esoteric and heavy forms of rock who are almost exclusively vinyl-orientated in their buying habits.

Typically, around 88 per cent of total album sales in these categories are in traditional 12" x 12" packages, and hard-core punk cassettes find only one buyer for every 10 who purchase LPs.

It has long been assumed that the poor sales of HM cassettes were due to the fact that the majority of the genre's aficionados were from the lower income groups and could not afford the additional investment required to add a cassette deck to their hi-fi systems. But the availability of personal cassette players at bargain basement prices seems to have put paid to that theory. Also, videos of heavy metallurgists have proved incredibly popular, though this particular medium requires a much greater capital investment. It is, therefore, a mystery why the audio cassette is looked on with such distain by the music's followers.

One cast-iron fact about heavy

Chart commentary

By ALAN JONES

metal is that it enjoys disproportionate popularity in the North East of England. By the same token, the sophisticated London/South East audience are much more appreciative of disco/jazz funk than any of the regions and the current popularity of Hi-NRG — the fast, synth-dominated adaptation of Northern Soul so reliant on black women vocalists like Gloria Gaynor, Miquel Brown, Viola Wills *et al* — is most favoured in Scotland and the North.

Many pundits are forecasting that, having broken out of the gay clubs which were once its exclusive home, Hi-NRG will make major strides this year. So far, this has not been the case, with only Gloria Gaynor and The Weather Girls having major hits, though several others — Evelyn Thomas, Miquel Brown and Hazell Dean among them — have been close to breaking through.

A 1982 gay favourite has attained chart status in 1984 though it now draws its support almost exclusively from pop fans in the West Midlands.

Kiss Me was the first release from pre-fame Duran Duran member Stephen Duffy under the *nom-de-disque* of Tin Tin. It was re-issued earlier this year and charted briefly. Last week it returned to the chart after a strong resurgence of sales, more than half of which came from the West Midlands. Repeated nationally, sales here would make it a Top 20 record. Tin Tin is from Birmingham though, so it could just be a manifestation of local loyalty.

Not so with New York's Grandmaster & Melle Mel who've been riding the charts, with only brief interruption, since last November with the crusading anti-drug rap White Lines.

If anything, this record is even more of a regional breakout than Kiss Me, selling more copies in the North West of England than in the rest of the UK. Like Kiss Me, it would be a Top 20 record nationally if its best were its norm. In fact, its highest Gallup chart placing is number 49. It has, however, been astonishingly consistent, accounting for the same percentage of total panel sales every week since February. As a result it has remained

nearly static in chart terms, its last 12 placings being: 59-52-53-52-49-57-55-56-58-55-52-56.

Even more stable is the top of the album chart where there has been no movement in the top four since this column last appeared a month ago. It's a situation which reflects both the enormous popularity of the current market leaders and the absence of major new releases from the spring schedules; a factor which goes some way to explaining the overall downturn in sales.

Best served by this stagnation has been the second volume of EMI/Virgin's Now That's What I Call Music, number one for the last four weeks and heading rapidly for the million sales mark so easily topped by the first collection.

The runaway success of these albums must be of concern to the TV merchandising specialists like K-tel, who'd previously had the multi-artist, multi-label market all to themselves. At best they can expect a lesser share of the market and second pick of hit singles for their compilations, as the EMI/Virgin venture cleans up the biggest hits on exclusive contracts. Worse still, other majors may decide to follow the EMI/Virgin example and simply swap hits amongst themselves for compilation LPS. This would leave little room for companies not originating new product of their own with which to barter.

Meanwhile, Warwick, which has had its share of "20 Chart Hits" compilation LPs have come closest to breaking the logjam at the top of the chart with the specially-commissioned And I Love You So LP from Dallas star Howard Keel, which has already gone silver. In the circumstances, they may be well advised to concentrate more on this aspect of the market in the future.

EUROPARADE

This Week	Last Week	Wks on Chart		Countries
1	2	10	SOMEBODY'S WATCHING ME, Rockwell	F/D/ES/B/DK/CH/A
2	1	7	HELLO, Lionel Richie	GB/NL/D/B/CH/IRE
3	3	15	RELAX, Frankie Goes To Hollywood	F/D/ES/DK/CH
4	4	14	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper	D/DK/CH/A
5	7	3	AGAINST ALL ODDS (Take A Look At Me Now), Phil Collins	GB/NL/B/IRE
6	5	13	RADIO GA GA, Queen	F/ES/II/DK/A
7	6	8	JUMP, Van Halen	F/D/CH/A
8	8	6	BIG IN JAPAN, Alphaville	D/CH/A
9	10	4	PEOPLE ARE PEOPLE, Depeche Mode	NL/D/B/CH
10	17	2	I WANT TO BREAK FREE, Queen	GB/NL/IRE
11	9	6	DON'T ANSWER ME, The Alan Parsons Project	F/D/ES/B/CH
12	11	6	ZU NAH AM FEUER, Stephen Waggershansen and Alice	CH/A
13	12	4	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson	NL/B
14	40	2	NELSON MANDELA, The Special AKA	NL/B/IRE
15	20	3	DANCE HALL DAYS, Wang Chung	B/I
16	NEW		THE REFLEX, Duran Duran	GB/IRE
17	19	2	WOULDN'T IT BE GOOD, Nik Kershaw	D/CH/A
18	NEW		LOCOMOTION, OMD	GB/IRE
19	23	8	BREAK MY STRIDE, Matthew Wilder	DK/A
20	13	11	LOVE IS A BATTLEFIELD, Pat Benatar	D/B/IRE
21	14	2	STREET DANCE, Break Machine	NL/ES/II/DK/A
22	15	4	YOU TAKE ME UP, Thompson Twins	GB/IRE
23	24	18	THRILLER, Jackson	F/ES
24	25	5	HAPPY CHILDREN, P. Lion	ES/CH
25	RE		(FEELS LIKE) HEAVEN, Fiction Factory	D/CH
26	RE		REGGAE NIGHT, Jimmy Cliff	F/I
27	26	23	LOVE OF THE COMMON PEOPLE, Paul Young	I
28	27	6	BUSTER, Nanna	DK
29	28	4	MON P'TIT LOUP, Johnny Hallyday	F
30	29	4	IK VOEL ME ZO VERDOMD, Danny De Munk Alleen	NL
31	30	14	(HEY YOU) THE ROCKSTEADY CREW, The Rocksteady Crew	DK/A
32	32	11	99 RED BALLOONS, Nena	F
33	33	6	ENVOLE-MOI, J.J. Goldman	F
34	34	3	STAY, Bonnie Bianco & Pierre Cosso	I
35	38	4	7QUE ME PASA...?, Vicio Latino	ES
36	18	3	GUARDIAN ANGEL, Masquerade	DK/A
37	NEW		FOTOROMANZA, Gianna Nannini	CH
38	31	6	HELLO AGAIN, Howard Cependale	D/CH
39	NEW		(WHEN YOU SAY YOU LOVE SOMEBODY) IN THE HEART, Kool & The Gang	GB/IRE
40	39	2	IF I SAY THE WORDS, B.Z.N.	NL

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.

OPINION

Lawyer ROGER SAMUELS examines the world of film music and argues that publishers and record companies could do more to realise the potential of this specialist market.

YENTL, THE Barbra Streisand film which recently won an Oscar for Michel Legrand as writer of the musical score, was billed as "a film with music".

It was not described as "a movie with an actress", or even "a motion picture in stereophonic sound and vision". This tells us that at least the advertising copywriter, and those who approve his work, consider the fact of music content worth trumpeting.

It is no doubt a selling point aimed at the cinemagoer, being considered a person who would not normally expect melodies or lyrics in a big screen production. If this be true, it is a sad reflection on the majority of our music publishers and record companies: a greater liaison with film studios and producers is needed.

The tale, perhaps apocryphal, springs to mind of the movie magnate who was asked if he recalled the score and replied: "Jaws 3, Humans 0." Yet with some notable exceptions, publishers will not think to introduce filmmakers to their writers or catalogue. Usually, by some process involving his creative department, a producer may decide to commission songs specifically for his film, with only a vague notion of what he wants, and with scant knowledge of the music business.

The commissioning agreement may be direct with the writer or through an existing publisher. In the course of negotiation, the film producers — or his investors — may request or require ownership of the copyright. In reply, some publishers may cast aspersions on his parentage, while others are glad to recommend the best deal even at that cost.

Much can depend on the status of the writer concerned. Composing film music is a specialist art, in which few are trained or encouraged. It involves working with another dimension — the pictures, enhancing rather than dominating them. Close co-operation with the film producers and director, or their music director, will be necessary and may involve attendance at conferences, on location and in the studio.

With the advent of the VCR, life can be simpler, with rushes passing the eye of the songwriter as he composes on the piano while watching his TV set to the right. He may be asked to supply purely the music, to which lyrics,

perhaps by another writer, are added at a later stage.

It is the prospect of a cinematic musical that awakens interest in the record industry. Classics ranging from Annie Get Your Gun to the more earthy Tommy and Saturday Night Fever, kindle the imagination. Yet, multi-million pound sales of SNF soundtrack albums have failed to generate a continuing record company enthusiasm for film music.

Many rock artists treat the medium as a distinct creative compartment, in which acting is separated from music. David Bowie is an exponent of both aspects. Pink Floyd gave us The Wall. Sissy Spacek won an Oscar as best actress for portraying Loretta Lynn in A Coalminer's Daughter, which produced a soundtrack album sung by Sissy, rather than Loretta.

Theme songs and music may have a life of their own, separate from a film soundtrack album. Champions gave rise to two versions, by Shirley Bassey and Elaine Paige. Artists may have to ask their record company for permission to make the recording, if for a film or other operation, as they can otherwise be in breach of the exclusivity provisions in the contract. An unwilling record company can in these circumstances sometimes be persuaded by the offer of an override percentage on sales.

A fashion began to develop in which record companies showed their failure to understand the film as a medium. Cut-price budgets came into vogue, shooting groups live on stage performing their usual act and spinning around that a plot of the thinnest material. These, often epics of underachievement, have tended in many ways to devalue all disciplines — cinema production, acting and musical presentation.

Video, although small-screen, is now creating a new interest in the marriage of pictures and music. Regrettably, however, in so many cases it is a pity that the wedding took place. In the main, it is apparent that an audio recording has been made and then at a later date a video team has been saddled with the task of visualising it. Rarely is an attempt made to blend audio with video at the point when a song is created.

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SOUNDCHECK (April 10th)

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AIRPLAY

BUBBLING

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

- 9 DON WILLIAMS—That's The Thing About Love—MCA 888 (C) A CBC B Radio 210, Orwell, Signal, Aire, Piccadilly * Pennine—Hitpick, Gwent—Hitpick, DevonAir—Hitpick.
- 7 KING KURT—Mack The Knife—Stiff BUY 199 (C) A Hallam, West Sound B Luxembourg, Plymouth, Essex, Tees, Tay.
- 6 STATUS QUO—Going Down Town Tonight—Vertigo/Phonogram QUO 15 (F) A Tees, Piccadilly B Capital, Trent, Metro * Luxembourg—Powerplay.
- 6 EDWIN STARR—Marvin—Streetwave KHAN 12 (A) A Manx, Moray Firth, Tay B Plymouth, West Sound, Gwent.
- 6 SHEILA WALSH—Growing Up To Be A Child—DJM DJS 10 (C) A Severn, BRMB B West, West Sound * Mercia—Hitpick, Hallam—Hitpick.

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

- 8 DION: The Way You Do The Things You Do
- 8 MURRAY HEAD: When You're In Love
- 8 THE QUICK: Missing You Now
- 7 TONY CAREY: A Fine Fine Day
- 7 MATT FRETTON: It's All, Over (Don't Say You're In Love)
- 6 TIM FINN: Friction Too Much Friction
- 6 THE KANE GANG: Small Town Creed
- 6 KERRI & MICK: "Sons And Daughters" Theme
- 6 WHITESNAKE: Standing In The Shadow

RADIO 2

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

- 11 (4) ALVIN STARDUST: I Feel Like Buddy Holly
- 9 (New) MAGGIE REILLY: As Tears Go By (Arista)
- 8 (4) BELLE AND THE DEVOTIONS: Love Games
- 8 (—) PHIL COLLINS: Against All Odds (Take A Look At Me Now)
- 7 (5) BILLY JOEL: The Longest Time
- 7 (—) THE FLYING PICKETS: When You're Young And In Love
- 6 (—) HOWARD KEEL: Born Again
- 6 (New) GORDON NEVILLE & CATHERINE RABETT: Real Life (Savoir Fare)
- 6 (—) RAF RAVENSCROFT: Maxine
- 6 (—) CLIFF RICHARD: Ocean Deep/Baby You're Dynamite
- 6 (—) LIONEL RICHIE: Hello
- 5 (New) J.J. BARRIE: 40 And Fadin' (Magic)
- 5 (New) GLEN CAMPBELL: Letting Go (Compleat)
- 5 (New) DION: The Way You Do The Things You Do (Aural)
- 5 (New) HEART TO HEART: Three Chord Trick (Medley) (EMI)
- 5 (—) IGLESIAS/NELSON: To All The Girls I've Loved Before
- 5 (New) JERMAINE JACKSON: Sweetest Sweetest (Arista)
- 5 (—) KOOL & THE GANG: In The Heart
- 5 (—) STEPHANIE LAWRENCE: Only He Has The Power To Move Me
- 5 (New) QUEEN: I Want To Break Free (EMI)
- 5 (New) DENICE WILLIAMS: Let's Hear It For The Boy (CBS)

OTHER FEATURED RECORDS

- ART COMPANY: Susannah
- TIM FINN: Friction Too Much Friction
- THE IMPOSTER: Peace In Our Time
- JOE JACKSON: Happy Ending
- MANFRED MANN'S EARTH BAND: Runner
- MATT BIANCO: Sneaking Out The Back Door
- MODERN ROMANCE: Just My Imagination
- PETER SCHILLING: Major Tom (Coming Home)
- JIM STAFFORD: Little Bits And Pieces
- DONNA SUMMER with MATHEW WARD: Love Has A Mind Of Its Own

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

RADIO 1

Figures denote actual logged plays in the Monday-Sunday period preceding publication. (6am-midnight weekdays, 8am-midnight Saturday 6am-11pm Sunday)

- 23 (8) HUMAN LEAGUE: The Lebanon
- 19 (13) DURAN DURAN: The Reflex
- 18 (14) BOB MARLEY & THE WAILERS: One Love/People Get Ready
- 16 (8) KOOL & THE GANG: (When You Say You Love Somebody) In The Heart
- 16 (5) NIK KERSHAW: Dancing Girls
- 14 (7) BILLY JOEL: The Longest Time
- 14 (6) KENNY LOGGINS: Footloose
- 14 (14) PHIL COLLINS: Against All Odds (Take A Look At Me Now)
- 14 (15) QUEEN: I Want To Break Free
- 14 (12) POINTER SISTERS: Automatic
- 13 (9) BELLE AND THE DEVOTIONS: Love Games
- 13 (10) SANDIE SHAW: Hand In Glove
- 12 (11) BLANCMANGE: Don't Tell Me
- 12 (11) THE FLYING PICKETS: When You're Young And In Love
- 12 (9) THOMPSON TWINS: You Take Me Up
- 12 (New) STATUS QUO: Going Down Town Tonight, Vertigo/Phonogram QUO 15 (F)
- 11 (12) THE BLUEBELLS: I'm Falling
- 11 (6) JOE JACKSON: Happy Ending
- 11 (14) NEW ORDER: Thieves Like Us
- 11 (8) COCTEAU TWINS: Pearly-Dewdrops' Drops
- 10 (New) EDDY GRANT: Romancing The Stone, Ice ICE 61 (R)
- 10 (7) JEFFREY OSBORNE: Stay With Me Tonight
- 10 (10) MARI WILSON: Ain't That Peculiar
- 10 (New) NICK LOWE: Half Man And Half A Boy, F-Best XX 34 (R)
- 10 (11) OMD: Locomotion
- 10 (5) THE IMPOSTER: Peace In Our Time
- 9 (—) DENICE WILLIAMS: Let's Hear It For The Boy
- 9 (8) JOCELYN BROWN: Somebody Else's Guy
- 9 (10) WEIRD AL YANKOVIC: Eat It
- 8 (New) BREAK MACHINE: Break Dance Party, Record Shack
- 8 (6) ECHO & THE BUNNYMEN: Silver
- 8 (5) MARILYN: You Don't Love Me
- 8 (7) WANG CHUNG: Don't Let Go
- 8 (7) WOMACK & WOMACK: Love Wars
- 7 (9) THE CHANT OF BARRY FLYNN: The Smile And The Kiss
- 7 (9) DEPECHE MODE: People Are People
- 7 (9) HELEN TERRY: Love Lies Lost
- 7 (—) IGLESIAS/NELSON: To All The Girls I've Loved Before
- 7 (6) THE KANE GANG: Small Town Creed
- 7 (New) LEE GREENWOOD: The Wind Beneath My Wings, MCA 877 (C)
- 7 (9) SHAKIN' STEVENS: A Love Worth Waiting For
- 7 (New) PAULINE BLACK with SUNDAY BEST: Pirates On The Airways, Chrysalis TUNE 1 (F)
- 6 (5) ALVIN STARDUST: I Feel Like Buddy Holly
- 6 (11) CAPTAIN SENSIBLE: Glad It's All Over
- 6 (New) EVERYTHING BUT THE GIRL: Each And Every One, blanco y negro NEG 1 (W)
- 6 (New) KING KURT: Mack The Knife, Stiff BUY 199 (C)
- 6 (12) LIONEL RICHIE: Hello
- 6 (5) MUSICAL YOUTH: She's A Trouble
- 6 (New) RICK SPRINGFIELD: Love Somebody, RCA RICK 3 (R)
- 6 (9) RUFUS & CHAKA KHAN: Ain't Nobody
- 6 (—) S.O.S. BAND: Just Be Good To Me
- 6 (—) TALK TALK: Such A Shame
- 5 (7) CHRIS DE BURGH: High On Emotion
- 5 (—) MATT BIANCO: Sneaking Out The Back Door
- 5 (5) MELODY MAKERS: Met Her On A Rainy Day
- 5 (New) O'JAYS: Extraordinary Girl, Philadelphia International A4387 (C)
- 5 (—) PETER SCHILLING: Major Tom (Coming Home)

OTHER FEATURED RECORDS

- ART COMPANY: Susannah
- BLACK: Hey Presto!
- BOOMTOWN RATS: Drag Me Down
- COMSAT ANGELS: You Move Me
- GREAT DIVIDE: Money And Time
- IMAGINATION: State Of Love
- JERMAINE JACKSON: Sweetest Sweetest
- ORANGE JUICE: What Presence?
- QUICK: Missing You Now
- MIKE READ: Tell Me I'm Wrong
- JIM STAFFORD: Little Bits And Pieces
- TERRI WELLS: I'll Be Around
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TOP 100 SINGLES

1*	2	HELLO, Lionel Richie	Motown
2	1	AGAINST ALL ODDS... Phil Collins	Atlantic
3	3	HOLD ME NOW, Thompson Twins	Arista
4*	9	LET'S HEAR IT... Deniece Williams	Columbia/CBS
5	5	LOVE SOMEBODY, Rick Springfield	RCA
6*	6	TO ALL THE GIRLS, Iglesias/Nelson	Columbia/CBS
7*	7	YOU MIGHT THINK, The Cars	Elektra
8	4	FOOTLOOSE, Kenny Loggins	Columbia/CBS
9*	11	OH, SHERRIE, Steve Perry	Columbia/CBS
10*	14	TIME AFTER TIME, Cyndi Lauper	Portrait
11	8	THEY DON'T KNOW, Tracey Ullman	MCA
12*	12	HEAD OVER HEELS, The Go Go's	I.R.S.
13	13	TONIGHT, Kool & The Gang	De-Lite
14*	17	THE LONGEST TIME, Billy Joel	CBS/Columbia
15*	18	BREAKDANCE, Irene Cara	Geffen/Network
16*	16	AUTHORITY SONG, John Cougar Mellencamp	Riva
17*	20	SISTER CHRISTIAN, Night Ranger	MCA
18	10	MISS ME BLIND, Culture Club	Virgin/Epic
19*	26	THE REFLEX, Duran Duran	Capitol
20*	21	DANCING IN THE SHEETS, Shalamar	Columbia/CBS
21	15	DON'T ANSWER ME, Alan Parsons Project	Arista
22*	23	I'LL WAIT, Van Halen	Warner Bros
23*	25	NO MORE WORDS, Berlin	Geffen
24	22	A FINE FINE DAY, Tony Carey	MCA
25*	29	BORDERLINE, Madonna	Sire
26*	27	WHITE HORSE, Laid Back	Sire
27*	32	THE HEART OF ROCK 'N' ROLL, Huey Lewis	Chrysalis
28*	33	SELF CONTROL, Laura Branigan	Atlantic
29*	35	ROCK YOU LIKE... Scorpions	Mercury
30	19	AUTOMATIC, Pointer Sisters	Planet
31	28	SHOW ME, The Pretenders	Sire
32*	34	IT'S MY LIFE, Talk Talk	EMI-America
33*	37	YOU CAN'T GET WHAT... Joe Jackson	A&M
34*	39	RUN, RUNAWAY, Slade	CBS Associated
35*	50	JUMP (FOR MY LOVE), Pointer Sisters	Planet
36*	41	MY EVER CHANGING MOODS, Style Council	Geffen
37	24	SOMEBODY'S WATCHING ME, Rockwell	Motown
38*	43	LOVE WILL SHOW... Christine McVie	Warner Bros
39*	49	STAY THE NIGHT, Chicago	Full Moon/Warner Brothers
40*	44	MODERN DAY DELILAH, Van Stephenson	MCA

BULLETS 41-100

42*	N	IT'S A MIRACLE, Culture Club	Virgin/Epic
45*	61	WHO'S THAT GIRL, Eurythmics	RCA
48*	63	EYES WITHOUT A FACE, Billy Idol	Chrysalis
49*	55	WHISPER TO A SCREAM (BIRDS FLY), The Icicle Works	Arista
50*	53	WOULDN'T IT BE GOOD, Nik Kershaw	MCA
51*	60	I WANT TO BREAK FREE, Queen	Capitol
52*	57	BELIEVE IN ME, Dan Fogelberg	Full Moon/Epic
53*	58	DANCE HALL DAYS, Wang Chung	Geffen
54*	64	WHAT IS LOVE?, Howard Jones	Elektra
56*	68	MUSIC TIME, Styx	A&M
60*	66	DON'T WASTE YOUR TIME, Yarbrough & Peoples	Total Experience
64*	74	ORIGINAL SIN, INXS	Atco
65*	N	ALMOST PARADISE... LOVE, Mike Reno and Ann Wilson	Columbia/CBS
66*	77	KING OF SUEDE, Weird Al Yankovic	Rock 'n' Roll
67*	71	I CRY JUST A LITTLE BIT, Shakin' Stevens	Epic
68*	79	(OBSCENE) PHONE CALLER, Rockwell	Motown
71*	84	I CAN DREAM ABOUT YOU, Dan Hartman	MCA
72*	N	NO WAY OUT, Jefferson Starship	Grunt
74*	80	HEART DON'T LIE, LaToya Jackson	Private I
81*	85	DAYS GONE BY, Poco	Atlantic
82*	89	DARLIN', Frank Stallone	Polydor
83*	88	HURT, Re-Flex	Capitol
85*	N	THE GHOST IN YOU, Psychedelic Furs	Columbia/CBS
89	N	LITTLE LADY, Duke Jupiter	Morocco
90	N	IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson	Flektra

NEW SINGLES ON PRESTEL: MERCURY FILE NUMBER: 332103

New Singles on Prestel: Mercury File Number: 332103
Artist A-Side/B-Side Label No. (Distributor)

AFFAIR, The IF WE'RE NOT IN LOVE/You Are, You Are **Bronze BRD 181** Pic Bag (F)
APRIL MOON RECKLESS HEART/Let The Music Shine In **Red Bus RBUS 92** (A)
BARRY BIG MACHINE/Edge Of Extinction **Golden Dawn GD 1202** 12" only Pic Bag (I/Red Rhino)
BABY GO BOOM LIFE CAN BE A HURTFUL THING/Inst Inner Version/Priority **IVS 1** Pic Bag; **IVST 1** 12" Pic Bag (E) (change of distributor from previous listing)

BALHAM ALLIGATORS OH MARI/eba **Streetheart SH 001** (MW)
BANANARAMA ROUGH JUSTICE/Live Now **London NANO 7** (Pic Disc); **NANDX 7** 12" (Pic Disc) (F)
BAND OF THE BLACK WATCH, The SCOTCH ON THE ROCKS/Dance Of The Cuckoo **Barry Production RK 1040** (A)
BE BOP DELUXE SHIPS IN THE NIGHT/MAID IN HEAVEN (Double-A) **EMI Golden 45's G45 21** Pic Bag (E)
BLACK ROSE BOYS WILL BE BOYS/LIAR (Double-A) **Bullet BOL 9** Pic Bag (I)
BON JOVI SHE DON'T KNOW ME/Break Out **Vertigo/Phonogram VER 11** Pic Bag; **VERX 11** 12" Pic Bag (F)
BREAKFAST CLUB RIC MAMBO/Walk It Off **Island IS 178** Pic Bag; **12IS 178** 12" Pic Bag (E)
BREATHLESS WATERLAND/Secret Heaven **Tenor Vossa BREATH 1** Pic Bag (I/M/R/T)
BROWN, Yvonne MY WORLD IS EMPTY WITHOUT YOU/Going Down **Buzz International VIBE 3T** 12" only (P)
CANNED HEAT ON THE ROAD AGAIN/LET'S WORK TOGETHER (Double-A) **EMI Golden 45's G45 24** Pic Bag (E)
C.C.S. WHEE LITTA LOVE/WALKING (Double-A) **EMI Golden 45's G45 20** Pic Bag (E)
COCHRAN, Eddie SUMMERTIME BLUES/TWENTY FLIGHT ROCK (Double-A) **EMI Golden 45's G45 19** Pic Bag (E)
COLOUR BOX PUNCH/eba **4AD 406** Pic Bag; **BAO 406** 12" Pic Bag (I/P)
CONGRESS GIVE IT TO ME/Meefmaker **PRT 7P 305** Pic Bag; **12P 305** 12" (A)
CRY, The TAKE IT ROUND AGAIN/The Money Goes Down **Arista CRY 2** Pic Bag; **CRY 122** 12" Pic Bag (F)
DALBELLO GONNA GET CLOSE TO YOU/Guilty By Association **Capitol CL 322** Pic Bag; **12CL 322** 12" Pic Bag (E)
DESCLOUX, Lizzy Mercier Zulu Rock (Wakwarulu) **Kweezulu Rock/Sum's Jive CBS A4359** (C)
DETROIT SPINNERS, THE RIGHT OR WRONG/LL BE AROUND (Double-A) **Atlantic A9666; A9667** 12" (W)
DOLLY DOTS LOVE ME JUST A LITTLE BIT MORE (TOTALLY HOOKED ON YOU/He's Sexy **WEA International X9550** (W)
DOMINO, Fats AINT THAT A SHAME/THE FAT MAN (Double-A) **EMI Golden 45's G45 17** Pic Bag (E)
DR. HOOK WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN/SEXY EYES (Double-A) **EMI Golden 45's G45 23** Pic Bag (E)
DURAN DURAN THE REFLEX (Dance Mix)/The Reflex/Make Me Smile (Come Up And See Me) **EMI 12DURANP 2** 12" (Pic Disc) (E)
EDWARDS, Dennis (YOU'RE MY) APHRODISIAC/Shake Hands (Come Out Dancin') **Gordy TMG 1340** Pic Bag; **TMGT 1340** 12" Pic Bag (R)
ELECTRIC LIGHT ORCHESTRA, The 10338 OVERTURE/ROLL OVER BEETHOVEN (Double-A) **EMI Golden 45's G45 22** Pic Bag (E)
ETERNAL TRIANGLE, The NOTHING BUT A FRIEND/eba **Situation 2 SIT 34; SIT 34T** 12" (I/P)
ETON CROP GAY BOYS ON THE BATTLE FIELD (EP) **Biggar Bank Balance BALANCE 1** 12" only (I)
EXECUTIVE CELEBRATE YOUR LOVE/Just Save Your Love For Me **Personal PERS 102; 12 PER 102** 12" inc different B-side Celebrate Your Love (Inst) (A)

FUN AND FRENZY FALLEN DOWN IN LOVE/Untouchable **Devine Broiler BR 1** Pic Bag (I)
GABLE, Niccol STRANGE DESIRE (HI ENERGY MIX)/Ppp **Mixe Passion PASH 12 27** 12" only (A)
GAYLE, Crystal DON'T IT MAKE MY BROWN EYES BLUE/TALKING IN YOUR SLEEP (Double-A) **EMI Golden 45's G45 18** Pic Bag (E)
GERRY AND THE PACEMAKERS HOW DO YOU DO IT/I LIKE IT (Double-A) **EMI Golden 45's G45 25** Pic Bag (E)
GRAY, Owen HE'LL HAVE TO GO TO HELLO/Dub) **Face International FTF 1008** 12" only (US)
GRIFFITHS, Roni BEST PART OF BREAKING UP/eba **Making Waves SUR 101** (MW)
HARRIS, Keith and Orville BEIN' GREEN/CUDDLES, ORVILLE and DIPPY; Captain Cuddles **BBC RESL 145** Pic Bag (A)
HART, Dicky and the Palpatines HUNGRY FOR YOU/Closer To You **Medikal DOC 1** (F)
HONEY COME, THE WANT ADS/Girls It Ain't Easy **HDH 45 4** (I/R)
HORSEMAN, Daddy WARM UP/Shake Your Shoulder **Rusty International RI 0017** 12" only (US)
INDEEP GIRL'S GOT SOUL/The Night The Boy Learnt How To Dance **Becket BK12; BKSL 12** 12" (A)
INGRAM WHEN YOU'RE HOT YOU'RE HOT/Inst) **Other Edt 1** Pic Bag (A)
JETT, Joan I NEED SOMEONE/Talkin' Bout My Baby **Epic A4391** Pic Bag (C)
JOHN, Elton SAD SONG (ISAY SO MUCH/A Simple Man **Rockier/Phonogram EJS 4** Pic Bag (F)
JONES, Howard PEARL IN THE SHELL/Law Of The Jungle **WEA HOW 4** Pic Bag; **HOW 4T** 12" Pic Bag inc extra track Total Conditioning (W)
KELLY, Frank THE BARNET SONG/I'm Drinking Too Much **Scotch Ritz 071** (SP)
KLEENER NEXT TIME IT'S FOR REAL/Break **Atlantic A9699; A9699T** 12" inc extra track Keep Your Body Working (W)
KRAFTWERK COMPUTER LOVE/THE MODEL (Double-A) **EMI Golden 45's G45 16** Pic Bag (E)
LE ROI BROTHERS, THE AINT I'M A DOG/Chicken And Honey **Damon D1027** Pic Bag (I/R/T)
LEEK, Raymond DANCING QUEEN/Woolston Hall **Fascination A&M FAS 602** Pic Bag; **FASX 602** 12" Pic Bag inc extra track Soul Darling (C)
LEVY, Andyann KARMA CHAMELEON/Version) **B&B BBD 155** 12" only (US)
LIFE FORCE WHAT A WAY TO GO/Instrumental **Polo P00 33; P010 12 33** 12" (A)
LURKERS, THE LET'S DANCE NOW/Midnight Hour **Clay CLAY 32** (P)
MACKAY, Freddy DRUNKING SAILOR/JAH WALSH: She Was My Lady **Sky Juice SJ 007** 12" only (US)
MANFRED MANN PRETTY FLAMINGO/54321 (Double-A) **EMI Golden 45's G45 15** Pic Bag (E)
MARSHALL, Larry HAPPINESS/THE ROOTS RADICCS: Happiest Version **Iyah Bingham ND 002** 12" only (US)
MARTIANA, Tina LOVE ME JUST A LITTLE BIT MORE/The World Is Big Enough **WSME WSMF 1** Pic Bag (P)
ORIGINAL PASTIME LUNACY/It's All A Game **Spellbound SPELL 4** Pic Bag (C)
ORIGINAL SIN THE SHADOWS/ALVATION Original **Sin S1n 12** 12" only Pic Bag (I)
OSBOURNE, Johnny DON'T YOU KNOW THAT I LOVE YOU/TAXI GANG: Dub **Wise D Music MR 4** 12" only (US)
PORTION CONTROL GO TALK/Drag Down **Illuminated ILL 4312** 12" only Pic Bag (I/J)
POWER TO DREAM BODIES GONE/eba **Illuminated ILL 3512** 12" only Pic Bag (I/J)
PRECIOUS TABOO/Passion **PASH 12 28** 12" only (A)
PRESLEY EXPERIENCE, Sid HUP TWO THREE FOUR/Public Enemy Number One **L.D. EYE 4** Pic Bag; **EYET 4** 12" Pic Bag (I/D)
PRIEST, Mark & Caution THROW MY CORN/Strolling On Level Vibes **LV 003** 12" only (US)
100 PROOF (AGED IN SOUL) SOMEBODY'S BEEN SLEEPING IN MY BED/Not Enough Love To Satisfy **HDH 45 5** (I/R/T)
REGAL, Norace STRUGGLE (Version) **Siron Music SRN 001** 12" only (US)
REVERB BROTHERS, THE AINT SO SORRY/Another Teenage Bride **Spectacle RNB 001** 12" Pic Bag (I/D)
RILEY, Marc POLYLYSTIFF/eba In Tape It **006** Pic Bag (I/Red Rhino)
ROACH, Dave BACK TO BACK (FACE TO FACE/eba **Coda CDD5 6T** 12" only (W)
SADE WHEN AM I GONNA MAKE A LIVING/Should I Love You **Epic A4437** Pic Bag; **TA4437** 12" Pic Bag inc extra track Why Can't We Live Together (C)
SAIGON GOTHIC BOP (3 Track) **First Floor FF 5** Pic Bag (I/M/M)
SAMUELS, Winston I'LL BE HERE/WE ARE THE PEOPLE BAND: (INST) **We We 1032** 12" only (US)
SHILLELAGH SISTERS GIVE ME MY FREEDOM/Cheatin' Tassin' Man **CBS WA4217** (Shamrock Shaped Pic Disc) (C)
SISTER CAROL INTERNATIONAL STYLE/Down In The Ghetto **Ja Life JL 002** 12" only (US)
SISTER SLEDGE THINKING OF YOU/We Are Family **Cottillion/Atlantic B3744; B9744T** 12" inc extra track He's The Greatest Dancer (W)
SKEPTIX, THE RETURN TO HELL/War Drum/Another Day **Zenon SKEP 003** Pic Bag (P)
23 SKIDOO LANGUAGE (Version) **Illuminated ILL 3812** 12" only Pic Bag (I/J)
SMITH, Fenton BOOM IT UP/REPROBATES: A Boom Version **Fashion FAD 022** 12" only (US)
SOUL KINGS KINGS OF SOUL (JAMES BROWN MEDLEY/Long Version) **Red Rooster HEN 4T** 12" only (P)
SPIRIT MR SKIN/Fresh Garbage **Mercury/Phonogram MER 162** Pic Bag; **MER 1626** (Limited Edition 6") Pic Bag (F)
STARPOINT IT'S ALL YOURS (edit)/Somethin' In Your Eyes **Elektra E6964; E6964T** 12" (W)
STARR, Ringo IT DON'T COME EASY/BACK OFF BOOGALOO (Double-A) **EMI Golden 45's G45 13** Pic Bag (E)
STEWART, Rod INFATUATION/Three Times Loser **Warner Brothers W9256; W9256T** 12" inc extra track Tonight's The Night (W)
STREET SYSTEM DELIRIOUS (IN A TRANCE)/Scratch And Break **Vogue VOG 3** Pic Bag; **VOGL 3** 12" (A)
STYLE COUNCIL, THE YOU'RE THE BEST THING/THE BIG BOSS GROOVE (Double-A) **Polydor TSC 6** Pic Bag; **TSCX 6** 12" Pic Bag inc extra track You're The Dub Thing (F)
SWANSWAY ILLUMINATIONS (Inst) **Balgie/Phonogram PH 5** Pic Bag; **12 PH 512** 12" Pic Bag (F)
SYSTEM, THE I WANNA MAKE YOU FEEL GOOD/Promises Can Break **Polydor POSP 685** Pic Bag; **POSPX 685** 12" Pic Bag inc extra track Get Jumpin' (F)

THOMAS, Kid ROCKIN' THIS JOINT TONIGHT (3 Track EP) **JSP JSP 4505** (MW/P)
THOMPSON, Lynval I REALLY LOVE YOU/Touch Up The Key **Gamble GAD 03** 12" only (US)
TONES ON TAIL LIONS Go Let's Go To The Ya-Ya's Now! **Beggars Banquet BEG 109; BEG 109T** 12" (W) (Correction to previous listing)
TWILIGHT, General PAMELA/Street Party **Marlon Ranks MR 001** 12" only (US)
WALTERS, Trevor STUCK ON YOU/Penny Lover **I&S IS 002** Pic Bag; **IST 002** 12" Pic Bag (Self - 01-837 2440)
WHAMI WAKE ME UP BEFORE YOU GO GO/Inst) **Epic A4440** Pic Bag; **TA4440** 12" Pic Bag inc extra track Ray Of Sunshine (C)
WHITMAN, Slim HAPPY ANNIVERSARY/IT TAKE YOU HOME AGAIN **KATHLEEN** (Double-A) **EMI Golden 45's G45 14** Pic Bag (E)
WHITE, Snowy PEACE ON EARTH/Broken Promises **Towerbell TOW 52** Pic Bag (A)
ZOE FOOT HAPPY/Feel So Special **Ami Disque CF 006** (P)



JOAN JETT



SWANSWAY

Ain't I'm A Dog	L
Ain't So Sorry	R
Ain't That A Shame	D
Back To Back	A
(Face To Face)	R
Barnet Song, The	K
Bein' Green	H
Best Part of Breaking Up	G
Big Boss Groove, The	S
Big Machine	A
Blades Gang	A
Boys Will Be Boys	S
Boys Will Be Boys	B
Celebrate Your Love	E
Computer Love	K
Dancing Queen	L
Delirious (In A Trance)	S
Don't It Make My	G
Brown Eyes Blue	G
Don't You Know That	I
I Love You	D
Drunking Sailor	M
Fallen Down In The	F
Fast Man, The	M
5 4 3 2 1	D
Foot Happy	Z
Gay Boys On The	E
Battle Field	E
Girl's Got Soul	I
Give Me To Me	C
Give Me My Freedom	S
Go Talk	P
Gonna Get Close To You	D
Happy For You	G
Happy Anniversary	W
Happy Anniversary	M
He'll Have To Go To Hell	G
How Do You Do It?	G
Hungry For You	H
Hug Two Three Four	P
I Like It	I
I Need Someone	J
I Really Love You	T
I Wanna Make You Feel Good	S
If We're Not In Love	A
It's Be Here	S
It's Be Around	D
I'll Take You Home	W
Agan Kathleen	W
Illuminations	S
Illustation	S
International Style	G
It Don't Come Easy	S
It's All Yours	S
Karma Chameleon	L
Kings of Soul	S
(James Brown Medley)	S
Language	I
Let's Dance Now	L
Let's Work Together	C
Liar	B
Life Can Be A	B
Hurtful Thing	B
Lions	T
Love Me Just A Little Bit	D
More Totally Hooked On You	D
Love Me Just A	A
Little Bit More	M
Lunacy	N
Maid In Heaven	B
Model, The	K
Mr Skin	S
My World Is Empty	B
Next Time It's For Real	K
Nothing But A Friend	E
Oh Man	B
On The Road Again	C
10338 Overture	E
Patella	T
Peace On Earth	W
Pearl In The Shell	J
Polydor	R
Pretty Flamingo	M
Punch	C
Rockless Heart	A
Reflex, The	D
Return To Hell	S
Ric Mamba	B
Right Or Wrong	D
Rise Up	P
Rockin' The Joint Tonight	T
Roll Over Beethoven	E
Sad Justice	B
Scotch On The Rocks	J
Scotch On The Rocks	B
Sev' Eyes	D
Shadow, The	O
She Don't Know Me	B
Ships In The Night	B
Somebody's Been Sleeping	B
In My Bed	O
Strange Desire	G
(Hi Energy Mix)	G
Struggle	C
Stuck On You	W
Summertime Blues	A
Taboo	P
Take It Round Again	C
Talking In Your Sleep	G
Thinking Of You	S
Throw My Corn	P
Twenty Flight Rock	C
Wak' Me Up Before	W
You Go Go	W
Walking	C
Warm Ads	H
Warm Up	H
Waterland	B
What A Way To Go	L
When Am I Gonna	A
Make A Living	S
When You're In Love	D
With A Beautiful Woman	D
When You're Hot You're Hot	I
Whole Lotta Love	C
You're My Aphrodisiac	E
You're The Best Thing	S
Zulu Rock	D

** Previously listed in alternative format

Mon 14-Fri 18 May, 1984
Single Releases: 89

Year To Date: (20 weeks to 18 May, 1984)
Single Releases: 1,768

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
Chart Courtesy Billboard w/e May 12, 1984

RETAILING

Edited
by
TERRI ANDERSON

AS A keen young music fan and record collector living in Dorset, Steve Cox would very much have liked to browse around in a local record indie shop and spend all his spare cash there. Only there wasn't one.

The nearby Woolworth could not offer him what he wanted, and the remaining choices — equally unattractive — were to take tedious bus or train journeys to the nearest big town (only one bus in each direction each day). He reasoned that he might as well go the whole hog and save for journeys to HMV in London. There, in one delirious day, he would spend £100 or more.

He was aware that such a solution was not open to many would-be record buyers, and that less keen collectors would simply not bother to buy records at all. Love of — and a carefully accumulated wealth of knowledge about — music, artists and records made him decide to set up a local record shop.

Having tried unsuccessfully for some years to get a job as a record company rep (in a market too well supplied with experienced people he persuaded his employer Malcolm Wills to join him as a partner in the venture. They leased the rather dilapidated premises which had been a small art gallery in Sherborne, and set about stripping the place out and refurbishing it as a record shop. They did all the work themselves, designing and building shopfittings to make the most of a very limited shop area.

Then came the hard part. Cox had set aside more than adequate funds for initial stock — that was not the problem — but what stock?



GETTING THE lowdown on Wynd-Up from the wholesaler's national sales manager Bob Lewis (centre), Dorset's newest indie record retailer, Steve Cox (right), stands by the chart singles display fitting he built himself. Though he is discounting LPs for an initial period the notice above the singles display shows that he is determined to get a good price for 45s.

Like every new record retailer Cox found himself in a quandary about how much to buy, what type of product, from where, how frequently, at what price, and across what selection of titles in the now bewildering variety of home entertainment software available.

He called *Music Week* for help, and his "mayday" was passed on to Bob Lewis, national sales manager for Wynd-Up (and for many years an executive in CBS sales division). He agreed to act as visiting consultant — and *MW* went along to record the informal seminar.

Because he was committed to opening on his advertised date, Cox bought his initial catalogue and chart stock of both records and cassettes. But he had capital in reserve; he needed an assessment of what he had done so far, and some advice on how to build up stock range. He found some bankrupt stock for sale and was able to buy a very big (24,000) mixed bag of singles and albums very cheaply.

Cox is still sorting out his haul, but has been able to do a fair amount of browser filling from it. He has also sorted out a large number of elderly 45s which he displays under the heading "budget singles" and gives away at the rate of, one free single of the customer's choice for any purchase over £5.

To give himself a start he has gone for some well-advertised discounting on LPs — some titles going for £4.39, £4.49 or £4.99 — and he frankly admitted that the only way he could get the stock to offer such attention-grabbing price cuts, was by buying EEC imports — mostly Dutch. "I don't really like doing it, but it is the only way I can price competitively at the start," Cox said. He added that he planned to put up his prices shortly, and to phase out imports in favour of UK pressings.



UDI IN Dorset — the new indie record shop in Sherborne.

Another firm decision he had already made was to extend greatly his range and stock holding of pre-recorded cassettes. Believing that this product would continue to be a growth market — and that the improving quality of music cassettes will help — he planned to carry 3-4,000 eventually.

Lewis complimented Cox on his shopfittings, which he felt were designed well to overcome the very small size of the premises.

Sherborne boasts 16 pubs, and a very high concentration of schools — Kings School and Sherborne Girls School which are public schools, the still segregated boys' and girls' grammar schools, and the large co-ed comprehensive. This is not to imply that the place is overrun with alcoholic adolescents — but it indicates that as far as entertainment goes the locals seem to favour a chat over a pint, and that there is a large term-time influx of young people in what is generally regarded as a target market for music, video, and latterly computer games.

Sherborne is also one of the most charming and unspoilt towns in the country — famous for the beautiful Sherborne Abbey — with pleasant shopping areas and lovely surrounding scenery. It attracts plenty of tourists during the summer, among them many Continental students who stay in the town for weeks on end and who like to buy records and tapes. Lewis endorsed Cox's view that his sort of retail outlet would be best served by wholesalers, rather than by the opening of accounts with the major record companies.

A store is born

Many seasoned record retailers would argue that only an over-optimistic lunatic would open an indie shop in a small town these days. If that is true there are important questions to be asked about mental health in this country, because opening small record shops is exactly what many people are doing.

One of them is Steve Cox, of *Buccaneer Records* in Sherborne, Dorset. A month after opening he is already talking like an old trooper — as slow-moving singles and LP charts and sunny weather combine to dampen potential customers' interest. But like so many indies he is an enthusiast as well as a businessman, and he is ready to work hard.

TERRI ANDERSON watches the birth of an indie shop, and reports on the views of a brand new record retailer.

But he added: "I don't think there is any one wholesaler that will supply all your needs. You need to use at least two to cover chart product, catalogue, accessories, blank tape, music video and computer software. You have a very good chart product service from Blood's. Wynd-Up is particularly strong on catalogue, and we have a good range of the other entertainment product as well.

"With so many potential customers of school age you should consider computer software soon, even if it is only to start by stocking blank cassettes to use with their home computers. We stock blanks, computer games and peripherals — and we choose our stock by applying the same simple philosophy that we do to stocking ordinary blank cassettes — where we go for the four top makes which together supply 90 per cent of the market and cover the range from fairly cheap to fairly expensive but all of reasonable quality."

Cox welcomed the facility (which Wynd-Up can offer because it now has all product in one warehouse in Manchester) of being able to make one order and have one invoice to cover any of the different lines carried by this wholesaler. He also wanted the facility for ordering records and cassettes at any time via telesales, and the back-up of a field sales force to help out on the video side. He said he would probably go into selling computer software to cater for the children of the microchip revolution.

But for the moment, Cox's business is in singles, LPs and pre-recorded cassettes, so Lewis cast an appraising eye over this brand new recorded music specialist. "My first impressions are that the shop has a good ambience. It shares the same nice feeling that pervades the whole of this lovely town. Steve has the guts of a good business here already — he has his chart singles, well displayed; he has his chart LPs, some catalogue, budget albums; and he has the beginnings of a good stock of cassettes. I think he should quickly go two steps further by stocking blank tape, and a selection of the best-selling hi-fi accessories.

"There is not much competition for him in Sherborne; there is a Woolworth's record department and a very comprehensively stocked classical specialist shop. This means that this new shop can fall nicely into a niche here — by offering in-depth specialist stock and personal service on the pop side, to match what the classical shop is doing for its customers and to offer pop record buyers more than they can get at Woolworths: somewhere they can go to browse, talk to someone nice behind the counter, and buy at their leisure. I get the impression from the shop that here is someone honestly trying to serve the younger element."

Lewis recognised that oldie singles would do exceptionally well, and Cox agreed. He said he would buy from Oldies Unlimited and from Wynd-Up's oldies catalogue. Even in his first week it had been a strong selling line.

Lewis wanted to know what Cox's own music tastes were, and how they had influenced his choice of stock. Cox cheerfully owned up to being a Sixties fan of some magnitude — Brian Auger Trinity, Yardbirds, Herd *et al* from the UK pantheon of that decade to CSN, Joni Mitchell and the like from the US. He had tried hard not to let this affect his retail judgement, and was "ready to be surprised by the taste of the kids of today" and to cater for it.

Lewis adjudged: "The choice overall is good. When it comes to stocking back catalogue Steve will have to lick his finger and hold it up to the wind, because although once you could predict quite well what would go well in different parts of the country this is not so true now. He will have to find out for himself if there is anything which will be of particular interest here, but I have been able to give him our list of 200 top-selling catalogue titles, which can all be relied on to tick over nicely. Beyond that he will have to find out about his own customers, order accordingly, and expect a quick response from the wholesalers."

Lewis stressed the fact that Cox — like all small independents — will be left very much to his own devices. "Remember that things have changed in the music industry; there is little or no chance that this shop will see a record company rep, so it will need the services of a wholesaler. One of our reps will be calling here, and our customers can telephone. There is a very good case for the continued existence of record wholesalers — a fact of which the manufacturers should be better aware."

Looking forward, Lewis advised Cox to "keep a weather eye on CD". He added: "CD seems to be happening, and this is a fairly affluent area, where there are likely to be a growing number of CD player owners." This product could not, he reminded Cox, yet be easily obtained from wholesalers, so he would have to look to the manufacturers directly. Lewis would like to see wholesalers carrying CD — or at least having the ability to get hold of compact discs for their regular vinyl/cassette/video/etc customers.

Cox agreed, pointing out that *Buccaneer* has opened for business with the expenditure of about £6,500 (incomplete but good enough) start-up stock — an investment too small to allow him to have opened accounts with all the majors necessary to get an across-the-board spread of titles he wanted.

He too is looking forward. He has great hopes that his small shop will do well enough to allow him to move in from the outer edge of the town's shopping centre. Then he will work towards opening more shops. "I will stay 'out in the sticks' because I'm sure that there are enough people who want to buy music but can't travel to the cities to get them.

"This area of the country has been totally neglected for a long time, but I hope to prove that there is good business to be done here if the right kind of shop is there to do it."

PERFORMANCE

David Gilmour

FOR THE first two or three numbers both the band and the audience at Hammersmith Odeon gave an excellent impression of post-Sunday lunch sloughiness, dry ice masking the yawns and amplification, the snores.

Thankfully, it didn't take too long for both parties to stir from their slumbers to make an enjoyable evening. Indeed, it made a pleasant change to actually be able to see Gilmour in relative close-up, rather than perched on top of a wall at the wrong end of Wembley Arena.

Much of the material was, as one would expect, taken from Gilmour's current solo album, *About Face*. And the band — including Mick Ralphs (Bad Company etc) on guitar and Chris Slade on drums proved to be disciplined and well-rehearsed. Gilmour's guitar playing at times verged on the clinical, but overall he was in best form. Freed from the Floyd millstone, he actually appeared to be enjoying himself.

Visually, apart from the pied-piper antics of Raf Ravenscroft, this band is no great shakes, but musically they have a lot to offer, and they don't sell out to the great god noise — the sound level at Hammersmith was pitched at just the right level. It's a pity a few more bands don't do likewise.

JIM EVANS

The Meteors

IT WASN'T an evening for the faint-hearted when The Meteors and Jason & The Scorchers teamed up to provide an evening of hell-raising, honky-tonking fun at the Venue recently.

The bands have a lot in common musically — a fashionable blend of punk and rockabilly, but whereas The Meteors are as homegrown as they come, the Scorchers are the real thing — Nashville born and raised, with accents and stage manners to match. It wasn't easy for them to break through to the packed and sweaty crowd at first. The twanging voices were just a shade too authentic for the audience to handle. But when maniac guitarist Warner Hodges took over lead vocals towards the end of the set, lending the music a harder, more familiar edge, the whole thing gelled and the Venue was alive with arms and legs kicking and flailing, and, of course, dancing.

But it took our very own Meteors to show how the wild West End really should be won. Raw, rude and basic to the point of minimalism, The Meteors were in the mood for fun. With a nice line in expletives, they are the latest in a long line of bands to have a largely male appeal and the audience here seemed to be dominated homo rockabilly, most of whom were clad in Meteors T-shirts which had been lovingly ripped and burned to achieve the necessary lived-in look.

Both bands are in the middle of lengthy tours which should do no end of good for their current releases: the Wreckin' Crew LP on ID by The Meteors and the Absolutely Sweet Marie single by Jason on EMI America.

DANNY VAN EMDEN

Talk Talk

WHILE THEIR current single *Such A Shame* struggles to achieve the chart position it deserves in the UK, Talk Talk have taken off in a big way across the Atlantic.

If Mark Hollis and his band can present the Americans with anything like the power and panache they pulled out for a two-thirds-filled Lyceum then they should have no trouble sustaining that success past the MTV screens and on into a longer career. The six Londoners put on a masterful and moving performance, transforming the audience's early hesitancy into a wild adulation which demanded three encores — and got them, long after the bar staff had locked up and gone home.

It was the string of Talk Talk's superbly atmospheric singles which did the trick: *Today, It's My Life*, *Talk Talk* and, of course, *Such A Shame*. Each one married Hollis' psychedelic Sixties whine of a voice, visibly dripping with shades of the late Keith Reff and Love's lamented Arthur Lee, to the relentless juggernaut beat and grandiose keyboards which have become rock's most contemporary hallmarks.

There was little trace of the cliché though, for a more delicate, introspective and personal side to Talk Talk's character was on display too. The band must thank their soundman for a mix which allowed ballads like *Renee* and *Dum Dum Girl* the space for some genuine, heartfelt emotion. The result was little short of brilliant.

CHAS DE WHALLEY

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ISSUE DATE: JUNE 9th

COPY DATE: MAY 23rd

Our first ever Shopfitting and Accessories supplement. This will be published to coincide with the Shopex International exhibition at Olympia in London on June 10th-14th and we shall focus on all important aspects of shopfitting.

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EDITORIAL —
CONTACT
TERRI ANDERSON

STUDIO EXTRA — APRS SPECIAL

ISSUE DATE: JUNE 16th — COPY DATE: MAY 30th

A special pull-out supplement to coincide with and appear at the UK Studio industry's major showcase of 1984.

ADVERTISING — CONTACT PHIL GRAHAM

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International show means big business

INTEREST IN the 1st International Music Video Festival to be held in St Tropez in October has been "phenomenal from all sides of the industry", according to Arthur Sheriff of UK representatives Dennis Davidson Associates.

"Everyone we've spoken to thinks it's a great idea and wants to come. These include directors, record companies, production houses, even tape suppliers.

"We are having no second thoughts about the project. It's definitely going to happen. The reception in the UK and Europe has been wonderful and we are anticipating the same from the US. The fact that we have invited 50 of

the world's top television music programmers is an obvious incentive.

"Via press, radio and television, we are building up a public profile for the festival as well as working on the trade side."

The festival will be held between October 8-11. Various awards will be made during the four days, headed by the Great Golden Clip for the best international music video promotion clip. It is expected that entries will total between 300 and 400 promos.

● Full details are available from Dennis Davidson Associates (01-439 6391).

Vestron: Fab 4 follow-up

VESTRON VIDEO International is to follow up the enormous success of The Making Of Michael Jackson's Thriller, with two titles for May release — The Beatles' Hard Day's Night and Neil Diamond — Love At The Greek.

Vestron's deal for A Hard Day's Night is for the world outside the US and Canada. It is the first motion picture performance by the Beatles, and will be released in the UK on May 30.

The movie, released on home video in the US and Canada in 1983, has earned an RIAA gold award and

has been in the *Billboard* Top 40 sales chart for over four months.

Directed by Richard Lester (Superman II & III etc), A Hard Day's Night stars The Beatles as themselves, re-enacting a typical day in The Beatles atypical life.

A spokesman for Vestron says: "The film has been cited as a model for many of the styles and techniques utilised in various music video productions of recent years. With a new Dolby stereo soundtrack and additional still footage in a prologue featuring I'll Cry Instead (not in the original theatrical

version), the home video release is a certain collector's item."

The Neil Diamond video was filmed live at Los Angeles' Greek Theatre and features such numbers as Sweet Caroline, I Am I Said and Song Sung Blue. Diamond will co-incidentally be making his first concert appearances in England for eight years this summer at Earls Court and Birmingham.



JAGGER: Nostalgic miming

Jumpin' Jack flashback

MORE NOSTALGIA comes from Picture Music International this month with the release of *Ready Steady Go!* — Volume II.

Billed as an "affordable collectable" — it should retail for around £19.95 — the video features: The Beatles/Twist and Shout, She Loves You; Beach Boys/Get Around, When I Grow Up; Marvin Gaye/Can I Get A Witness, Dusty Springfield/24 Hours From Tulsa, Losing You; Martha and the Vandellas/Dancing In The Street; Gene Pitney/I'm Going To Be Strong; Freddie and The Dreamers/I Love You Baby; PJ Proby/Hold Me; Brenda Lee/Let's Jump The Broomstick; Furthest/Baby I Need Your Lovin'; Rufus Thomas/Walkin' The Dog; Isley Brothers/Stagger Lee; Jerry Lee Lewis/Whole Lot Of Shakin'; The Rolling Stones miming to I've Got You Babe; The Who/Shout And Shimmy and the Rolling Stones/Satisfaction.



THE BEATLES: New stereo soundtrack

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Our Price tests sales market

THE CONTINUALLY expanding Our Price record shop chain is now experimenting with music video sales in 30 of its 80-plus-stores.

"We were one of the first people to decide that the feature film rental market had absolutely no application to serious record retail business," says director Mike Isaacs.

"That's for the convenience shop at the end of everybody's road. We tried it three years ago and pulled out of it very quickly. We are geared up as high street retailers for sales business, not hire, and now it's apparent that there is a sales market developing for music video.

"The price is coming down, the quality of the product is improving. We feel it's worth a test — and we will be able to assess things pretty quickly and decide whether it's worthwhile. It's a case of seeing this product as an extension of music trade because video is a music carrier and therefore fits in with our present structure."



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It features The Beatles, The Rolling Stones, The Who, Marvin Gaye and many others.

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12TH MAY

MUSIC
WEEK

MUSIC
video

MUSIC
WEEK

TOP-30

TOP-30

			Label	Distributor
1	2	MICHAEL JACKSON: Making Of Thriller	Vestron	PVG
2	1	CULTURE CLUB: Kiss Across The Ocean	Virgin	PVG
3	4	DIRE STRAITS: Alchemy Live	PolyGram	PolyGram
4	NEW	EURHYTHMICS: Sweet Dreams	RCA/Columbia	RCA
5	3	DAVID BOWIE: Love You Till Tuesday	PolyGram	PolyGram
6	5	NOW, That's What I Call Music Video II	Virgin/PMI	EMI
7	NEW	HALL/OATES: Rock 'n' Soul Live	RCA/Columbia	RCA
8	NEW	PAT BENATAR: Benatar	RCA/Columbia	RCA
9	6	JUDAS PRIEST: Live	CBS/Fox	CBS/Fox
10	8	MARVIN GAYE: Greatest Hits	Videoform	Videoform
11	7	SHAKIN' STEVENS: Video Show	CBS/Fox	CBS/Fox
12	13	DURAN DURAN	PMI	EMI
13	12	DONNA SUMMER: A Hot Summer Night	PolyGram	PolyGram
14	10	MARILLION: Video EP	PMI	EMI
15	11	FLASHDANCE... What A Feeling	CIC	CBS

			Label	Distributor
16	9	WHITESNAKE: Live	PMI	EMI
17	16	MEAT LOAF: Live	Videoform	Videoform
18	15	TOYAH! TOYAH! TOYAH!	K-tel	PolyGram
19	17	DAVID BOWIE: Ziggy Stardust...	Thorn EMI	EMI
20	19	QUEEN: Greatest Flix	PMI	EMI
21	14	WHITESNAKE: Fourplay EP	PMI	EMI
22	18	THE JAM: Video Snap!	PolyGram	PolyGram
23	(-)	UB40: Live	Virgin	PVG
24	22	RAINBOW: Live	PolyGram	PolyGram
25	23	THE COMPLEAT BEATLES	MGM/UA	CBS
26	20	THE JACKSON 5: In Concert	VCL	CBS/Fox
27	30	NOW, That's What I Call Music Video	PMI	EMI
28	28	CLIFF RICHARD: The Video Connection	Virgin/PMI	EMI
29	25	PHIL COLLINS: Live	PMI	EMI
30	29	MADNESS: Complete Madness	Stiff	

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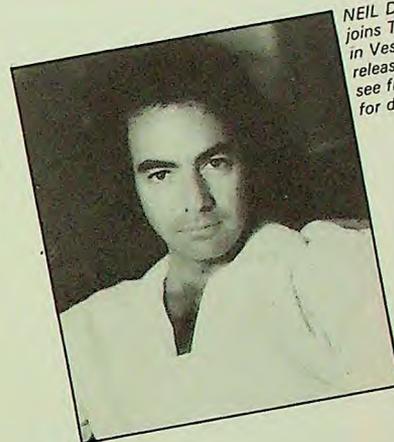
Artist	Title	Label	Dist.	Running time	Trade price	
BIG COUNTRY	Live	PolyGram	PolyGram	1hr 15mins	13.50	Includes tracks from The Crossing LP and their latest single, Wonderland. Recorded live in Glasgow.
ELVIS PRESLEY	That's The Way It It	MGM/UA	CBS	1hr 44mins	13.04	Live in Las Vegas. 30 songs including Suspicious Minds, Love Me Tender and All Shook Up.
EVERLY BROTHERS	Reunion Concert	MGM/UA	CBS	1hr 5mins	13.04	Recorded at the Royal Albert Hall last year. Their first time together on stage in ten years.
BOB MARLEY & THE WAILERS	Legend	Island	Lightning	54mins	12.90	Sub-titled 'The Best Of' which it is. Massive promotion, alongside album of the same name.
PETER TOSH	Live In Africa	PMI	EMI	1hr	13.04	Recorded live in Los Angeles last year. Strong on atmosphere.
VARIOUS ARTISTS	Ready Steady Go! Volume II	PMI	EMI	1hr	13.04	More from the Sixties TV programme, including The Stones, Beatles, Who, etc.
VARIOUS ARTISTS	Samson Et Dalila	Covent Garden	Thorn-EMI	2hr 13mins	25.00	Saint-Saens Opera with John Vickers and Shirley Verrett.
WARREN ZEVON	Excitable Live	PolyGram	PolyGram	1hr 8mins	13.50	Concert recorded by MTV in New Jersey. Includes all his standards.



BIG COUNTRY — In Glasgow



EVERLY BROTHERS — Reunion



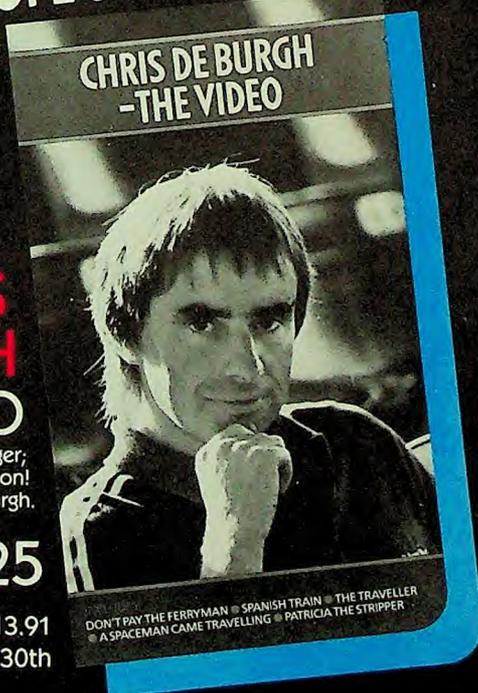
NEIL DIAMOND joins The Beatles in Vestron's May release schedule; see front page for details

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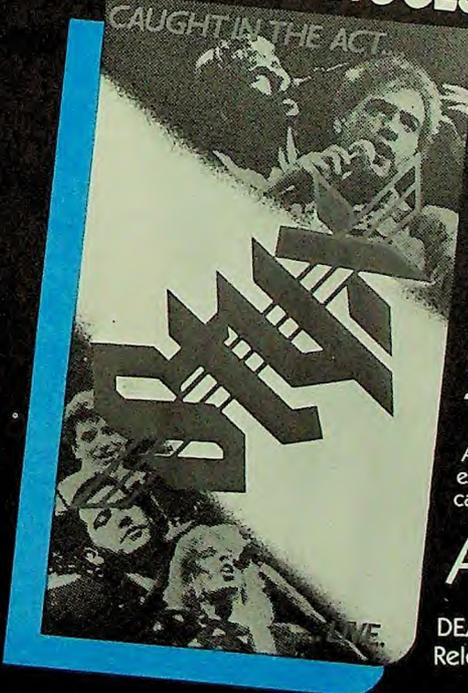
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MUSIC ON VIDEO

DAVID BOWIE
Love You Till Tuesday
PolyGram
Dealer Price: £11.40

This 30-minute programme was "originally conceived to promote Bowie as singer, songwriter and mime artist". Made in 1969, before the advent of his various alter egos, it features nine tracks including Space Oddity.

Love You... will obviously appeal to collectors' of Bowie material, not having previously been available commercially. Whether or not it will have a broader sales base remains to be seen — but the price is right and PolyGram has already embarked on a substantial promotion campaign.

The opening shots of a bow-legged Bowie complete with flares and fringe poncing and posing in front of a white backdrop and looking and sounding like a cross between Davy Jones and Donovan, makes one shift uneasily in the armchair and wonder whether Bowie approves of this release.

But as the Malcolm J Thompson-directed programme rolls on, one begins to appreciate that this rare glimpse of a talented performer with his ideas still some way from crystallisation.

While the mime sequence The Mask with its inane commentary should have been left on the cutting-room floor, Bowie's performances of Rubber Band and Space Oddity stand out.

Essentially an early pop promo, Love You... is refreshing in its simplicity.

DAVID BOWIE
Serious Moonlight
Videoform Music
Dealer Price: £13.90

The release of this already much-promoted, advertised and written-about video has now been set for May 14, with ship out to stores three days earlier. The postponement has been caused by "unprecedented demand" and the need to take on a second duplicator.

Reaction to a recent preview of Serious Moonlight was not over-favourable, the editing, photography and picture quality coming in for a degree of stick.

Much of this was, apparently, due to gremlins in the works at the preview theatre. Whatever, having seen a copy of the finished final version, I can vouch that all is well. The sound quality is fine — even better if you're got Dolby, and any criticism of the picture quality must be put down to the stage lighting at the concert venue.

With the technical side of things now covered, what of the programme itself and its sales potential?

Bowie's Serious Moonlight tour broke box office records around the world last year. Both on record and on stage, he is

one of the few so-called superstars worthy of that title. His following is loyal and ever-hungry for new Bowie product — in whatever form — and this video will be up there jostling with the likes of Culture Club and Michael Jackson.

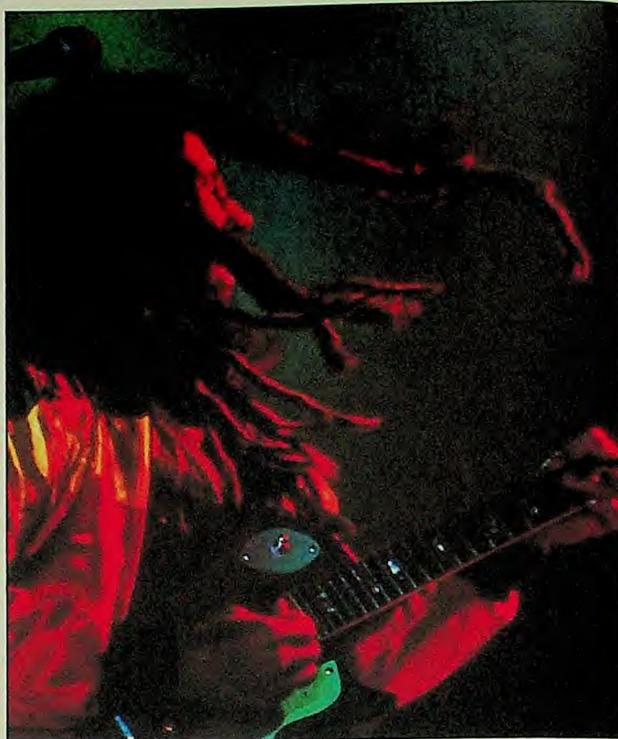
Filed at the Pine Coliseum, Vancouver and directed by David Mallet, Serious Moonlight is a fair reflection of one of show-business' more exciting happenings of recent years! Bowie has become a supreme showman.

While his band (including Carlos Alomar, Earl Slick and Tony Thompson) are apt to overdo the theatrics, Bowie gives a performance worthy of the actor he has become. As well as possessing a remarkable voice, he has got the art of presentation well in hand.

Among the songs there are duffers, but these are easily outweighed by the gems, including Life On Mars and What In The World.

An interview with Bowie, plus the promise of a further Bowie release from Videoform later this year complete the proceedings.

●Videoform Music product is now distributed by EMI Records as well as by the Videoform sales team.



BOB MARLEY: Truly legendary.

BOB MARLEY AND THE WAILERS
Legend
Island

Dealer price: £12.90
Sub-titled "The Best Of", Legend is just that, and it is released at the same time as the greatest hits album of the same name, to commemorate the third anniversary of Marley's death.

Island has embarked on a massive advertising/promotion campaign for all three products — video, album and chrome cassette. But even without such back-up, this video would achieve wide sales.

Marley was — as has been chronicled many times — something very special in music, in Jamaica and beyond. In reggae, his prowess as songwriter, performer and recording artist has not been — and is not likely to be — surpassed. Legend is a word that should be used sparingly. In Marley's case it is appropriate.

Compiled by Don Letts, Legend blends live footage and promos with snatches of film of Marley philosophising and talking about his music, beliefs etc, of Jamaican life

and scenes. Effective use is also made of stills.

The 12 tracks (plus the Want More intro, played over various stills of album sleeves) do not run in chronological order, but this does not detract at all from the enjoyment of the proceedings.

The promo for Is This Love — featuring a smiling Marley at a children's party (1978) — merges into live footage of Jamming (1977) interspersed with shots of the band on tour/in the tour bus etc.

Slow motion and partial overlays help to highlight the excellent and moving live version of No Woman No Cry (1977). Stir It Up (1973) sees a younger, less hirsute Marley in a studio setting, followed by the flailing dreadlocks of Get Up Stand Up, very strong on atmosphere, as are Satisfy My Soul and I Shot The Sheriff (1977). A promo of Buffalo Soldier (originally released in 1983, two years after his death), precedes a live Exodus (1977) before it's back to the studio for Marley and acoustic guitar with Redemption Song.

The final sequence features the promo from his current single, One Love. A fitting climax to a well-made and tasteful video.

ALEXIS KORNER
Eat A Little Rhythm And Blues.
BBC
Dealer Price: £13.04

This is the BBC's first video release in stereo and is a celebration of the late bluesman's 50th birthday party when he got together at Pinewood with a group of friends for a jam session. It was in fact originally filmed for German TV's Rockpalast. The sound quality is good — and the standard of musicianship as high as one would expect.

It was recorded six years ago, but remains an audio visual tribute to a man who contributed so much to the development of the blues into R&B and beyond.

The music featured includes Muddy Waters' Louisiana Blues,

Whole Mess Of Blues and a rousing Spoonful. Of the musicians, a powerful horn section and Zoot Money on keyboards stand out.

A routund Chris Farlowe provides some gutsy vocals, notably on Got To Get You Off My Mind, which also features a subdued Eric Clapton. Drumming throughout is provided by Stu Speer, who looks not unlike a cross between Giant Haystacks and Old Father Time, but plays superbly.

The action on stage is interspersed with interview footage with Korner himself — speaking early days in London, the move away from skiffle etc, Zoot Money, Paul Jones and others.

At the beginning of the programme, Korner says of the

blues: "I heard it all by mistake." Lucky for us.

For the record, the full line-up of musicians involved in this gig is: Eric Clapton, Mel Collins, Chris Farlowe, Neil Ford, Dick Heckstall-Smith, Colin Hodgkinson, Paul Jones, Zoot Money, Dick Morrissey, Duffy Power, Stu Speer, John Surman, Art Themen and Mike Zwerin.

Reviewed
by
JIM EVANS

PETER TOSH
Live
PMI

Dealer price: £13.04
A concert programme filmed in August last year at the Greek Theatre, Los Angeles, the sound quality is surprisingly good for such an event.

Tosh, (right), as well as being one of the most successful of Jamaica's reggae fraternity (after Marley), possesses one of the clearest voices and has developed a powerful, almost awesome stage presence.

Easing onto the stage complete with brilliant yellow cape, Arab headress and shades, Tosh, growling into Start All Over, is reminiscent of Dr John in his Gris Gris days.

The atmosphere in the hall and among the audience was obviously high from the start. Two numbers in, Tosh and his band (including Donald Kinsey/guitar, Keith Sterling/keyboards and George Fullwood/bass) reach a pinnacle of performance that they maintain throughout the show.

Tosh has been hailed in some quarters as the "successor" to Bob Marley. An original member of The Wailers, Tosh has mellowed in his songs and his sayings. He still sings of the dangers of oppression, racism and the spiritual aspects of Rastafari — but less violently.

The strong feeling is obviously still there, especially in such numbers as Downpresserman and Rastafari Is. The former of these two numbers launches the show's final trilogy which climaxes with Johnny B Goode and Get Up Stand Up (written with Marley).

One of the best reggae videos to date.



PETER TOSH: Mellow, but full of feeling.

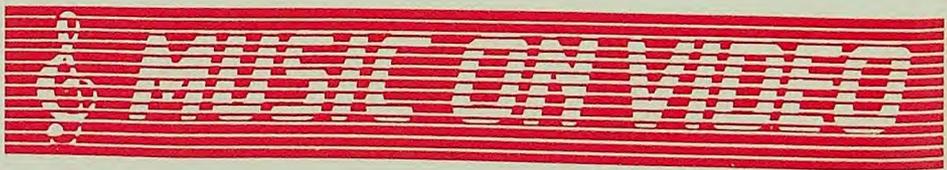
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MUSIC ON VIDEO

EURYTHMICS, PAT BENATAR, HALL AND OATES, DOLLY PARTON

RCA/Columbia has launched its music video programme with five titles covering musical genres from Dolly Parton to the Eurythmics. All carry a dealer price of £13.50.

Eurythmics' *Sweet Dreams* (directed by Derek Burbridge, 63 minutes) is a well-edited blend of Jon Roseman promo videos and live footage from London's Heaven.

Like many of today's leading chart acts, Eurythmics owe much of their success to their image as well as to their music. Annie Lennox and Dave Stewart write great songs — and many of them are included here — though for visual material from the excellent *Touch* album we will have to wait for the next Eurythmics video release.

The merging of live shots with promos works well, and the whole "show" is over all too quickly. Highlights — both visually and musically — are the opening *This Is The House*, *Love Is A Stranger*, the moving *Never Gonna Cry Again* and *Sweet Dreams (Are Made Of This)*.

Pat Benatar is big business in the US, both in concert and on record. Over here, while she can fill concert halls of Hammersmith Odeon proportions, her records have never really cracked it in anything approaching a big way.

It's a pity, because as this 70-minute programme shows, Benatar has undoubted talent as a performer and possesses a strong voice with a wide vocal range. Couple these abilities with her sexy, leather image and you should be on to a winner.

That the video will not achieve more than moderate sales, is down to her lack of record chart success in the UK... but among the highlights is the promo for her latest single, *Love Is A Battlefield* which might change

things — and Benatar's appeal is to the heavy metal/rock market whose fans are not slow to put their hands in their pockets when it comes to music videos.

Hall and Oates' *Rock and Soul*, a 91-minute extravaganza filmed at Montreal's Forum Arena, makes the majority of live concert videos currently available seem drab and uninteresting.

As well as writing good pop/rock songs, Hall and Oates surround themselves with more than useful musicians who can switch swiftly from one musical style to another — and their show covers many, and have developed an appealing, energetic stage routine/performance. Outstanding on this video (and the sound is very good indeed) are *Sara Smile*, *Maneater* and *You've Lost That Loving Feeling*. *Rock and Soul* should prove a strong and steady seller.

Dolly Parton's *Dolly In London* (80 minutes) was filmed at the Dominion Theatre last year. After you've got through the inevitable London tourist shots (*Beefeaters et al*), you come on to a most enjoyable show.

Parton's live appeal in this country is undoubted (though her albums continue to disappoint saleswise), so this video properly promoted and advertised should sell.

At times during her career, Parton has been in danger of becoming a parody of herself and has overdone the rags to riches theme (true though it is). But the sentiments she expresses in her songs and in her patter between the numbers seem genuine enough (standby with the Kleenex). Among the best sequences are *Jolene*, *Coat Of Many Colours* and Neil Diamond's *Brother Love's Travelling Salvation Show*.

WARREN ZEVO

Excitable Live
PolyGram

Dealer Price: £13.50

RECORDED LIVE in New Jersey for MTV, *Excitable Live* lives up to its name and is a most enjoyable showcase for one of rock's more enigmatic and eccentric performers. In this country, Zevon has not really risen above cult status, though he maintains a solid following.

For this set — unlike his last Hammersmith Odeon gig when he appeared solo — Zevon has a full band on board including the admirable John Wood on lead guitar and Jo Daniels ("The most dangerous drummer in Los Angeles").

Zevon himself hops from guitar to keyboards and back again, and for a couple of numbers hops into the audience who, as always at his concerts, know every line of such numbers as *Roland The Headless Thompson Gunner*, *Excitable Boy* and *The Envoy*.

From the opening *When Johnny Strikes Up The Band* to his final encore, the inevitable *Werewolves Of London*, Zevon and band give even his gentler songs a deal of stick, creating a heady, vibrant atmosphere.

There's more than the occasional bum note, and Zevon's piano sometimes sounds desperately in need of some attention from the tuner, but the overall sound — for a live recording — is very good, as is the picture quality.

It is one of those shows at the end of which — if you have actually been there — you feel exhilarated and exhausted. You don't get the same effect from the video, but it goes a long way towards it.

Many "live" or "in concert" videos suffer from over-ambitious direction — too much use of split-screen techniques and other such devices which detract from the show being seen by the viewer on the small screen as an event, as a live performance. Much of course, depends on the artist(s) involved. But with performers of the calibre of Zevon, the direct, no-messing around approach, as used here, is the answer.

JE

BIG COUNTRY

Live
PolyGram
Dealer Price: £13.50

"MUSIC SHOULD be a simple, emotive human language. If you are interested in the people you're playing for, the biggest place can become like the smallest club," said Stuart Adamson recently.

Adamson, together with Mark Brzezicki, Tony Butler and Bruce Watson, collectively known as Big Country, have in a relatively short time scored a platinum album in the UK (*The Crossing*), made inroads in the US market and built up a huge and at times a fanatical fan following.

They write good songs and make more than satisfactory records, and are fast developing a sound of their own. But what is most exciting about the band is their ability to reproduce that sound on stage — and give it a bit more.

The concert on this video was recorded live at Barrowland, Glasgow, on New Year's Eve 1983/84. Ideal ingredients — local boys return home on their homeland's biggest night of the year.

It was a triumphant return for the band, and a night — judging from the audience reaction/participation, few of the tartan-clad horde of fans will forget. Memories, or comparisons to, the Bay City Rollers are soon wiped out by the sheer standards of presentation and musicianship. Big Country are no flash-in-the-pan puppet group. They would appear to be very much in control of their own destiny and will go a lot further still.

Much of the music they play is culled from the successful *The Crossing* album. Numbers such as *Angle Park*, *Close Action* and *In A Big Country* stand out — but none of the rest are duffers.

The atmosphere of the occasion is enhanced by the appearance of a kilted pipe band, and the inevitable *Auld Lang Syne*.

The video, which runs for 68 minutes, oozes atmosphere and shouts talent. PolyGram has already embarked on a major advertising/promotion campaign for it which should boost already guaranteed big sales.

JE

A&M signs up with PVG

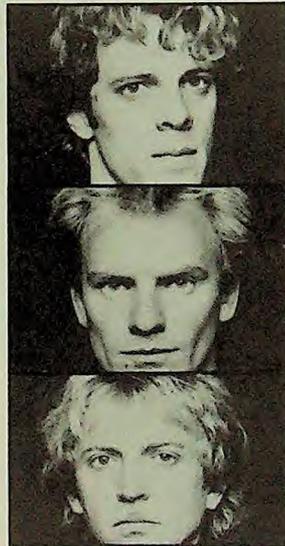
A&M RECORDS has signed a UK distribution agreement with Palace Virgin Gold (PVG).

"From the response we received from a number of distributors, it is evident that the artists roster behind the A&M Sound Pictures label has a great potential in the music video market," says A&M's Derek Green.

"With PVG's recent track record in this business, particularly their success with the Michael Jackson and Culture Club videos, we are confident that our label is in good hands."

The first two new releases to be covered by the PVG distribution arrangement will be Chris de Burgh — *The Video* (released May 30) and Styx — *Caught In The Act* (released June 20). The Chris de Burgh title features songs drawn mainly from his hit album *The Getaway*, runs for 68 minutes and will retail for around £19.95.

According to A&M, the Styx video "has already been hailed the most exciting rock ever captured on film". It features "specially shot science fiction conceptual footage, brilliantly edited with superb live



THE POLICE: *Synchronicity* in September?

performances". At 90 minutes, it will retail at around £19.95.

Both the de Burgh and Styx videos will be released alongside their latest albums and will be heavily promoted in the national music and video press.

Distribution of A&M's existing music titles, Elkie Brooks/Pearls and Joan Armatrading/Track Record will also be transferred to PVG with immediate effect. Previously, distribution was through Videospace.

Later this year, probably in September, according to A&M commercial director Tony Clark, the long-awaited Police *Synchronicity* concert film by Godley and Creme will be released.

"With these and other great full length video albums from the impressive A&M stable, we are delighted that PVG has been given the opportunity of offering the market this first class range of video titles," said PVG's Irving Rappaport.

● Jason Guy has been appointed label manager at PVG, with special responsibility for A&M product.

News in brief...

ARIEL FILMS has acquired the UK video rights to *Hometown USA*, a major box office success in the USA.

An Ariel spokesman said: "The film re-creates the atmosphere of growing-up in the late Fifties and early Sixties in California, with teenagers in hot rods cruising the boulevards with their radios blaring. The soundtrack is filled with the pop and rock favourites of that time, with Dion's *Runaround Sue*, The Chiffon's *He's So Fine*, Little Richard, *Richie Valens*. It has already been a chart success as a soundtrack album in the US."

Ariel's Brian Bennett added: "We are 100 per cent confident that *Hometown USA* will give Ariel its first number one rental and ship-out video film in the UK." Distribution will be through CBS.

□□□

HEAVY ROCK band Diamond Head will be releasing their *Live At Leicester University* video recorded on their last British tour. A band spokesman said: "The video lasts 60 minutes and will retail for £13.99. Tracks include *I Need Your Love*, *Am I Evil* and *Heat Of The Night*. It will be available through the fan club and adverts in the music press."

□□□

VESTRON VIDEO is to release Linda Ronstadt with Nelson Riddle and his Orchestra *In Concert* — *What's New* in the USA on June 13, with international distribution to follow. It includes selected cuts from Ronstadt's new album to be released later this year.

In their view...

"People who do not possess a VCR will be looked upon as disadvantaged in the same way as people without fridges or washing machines are looked upon as being disadvantaged." — *Steve Bernard, RCA/Columbia.*

"Making Michael Jackson's *Thriller* isn't your average music video, and there probably won't be another title like it in the foreseeable future." — *Colin Bayliss, Vestron Video.*

"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." — *Charles Levison, chief executive, The Music Channel Limited.*

"Music video is the one great growth industry of the moment, and the people making promotion videos are the film directors of tomorrow." — *Arthur Sheriff, DDA.*

"Good songs have always been visual enough on their own to prompt any imagination to produce its own video. That way, everyone can have his or her interpretation of what the song may conjure up, as opposed to what the artist forces us to see." — *William Simpson (writing in Billboard).*

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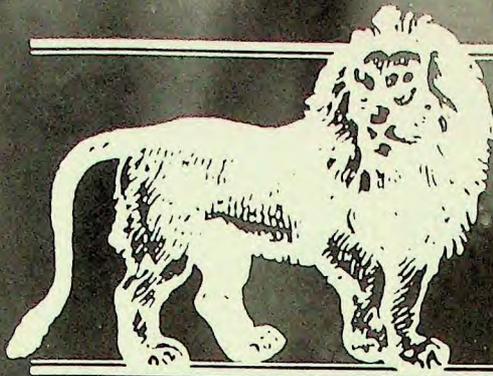
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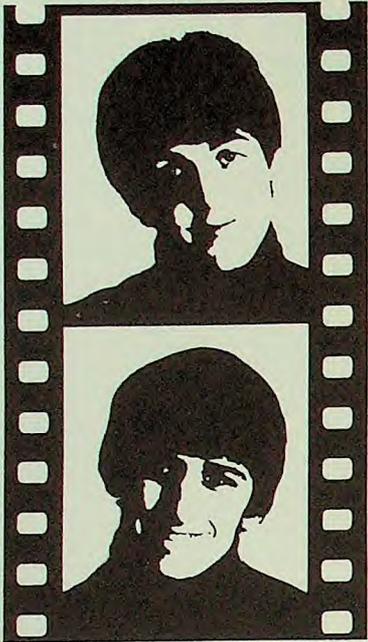
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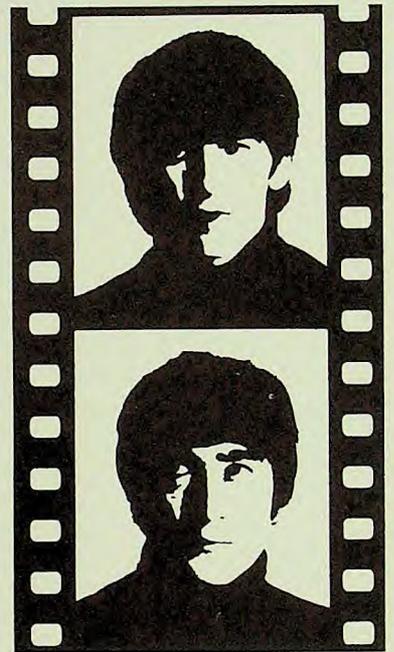
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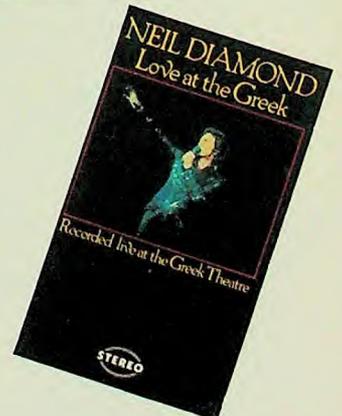
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CLASSICAL

Edited
by
NICOLAS SOAMES

At 33, is the much travelled cellist ready to settle with one label?

A new variation for Lloyd Webber

JUST AS Oasis, his new album made with Mary Hopkin and Peter Skellern, charted after only a couple of weeks in the shops, Julian Lloyd Webber signed a new contract with Philips.

Ostensibly, the deal is for one record only, an album of popular pieces and arrangements made with the English Chamber Orchestra, which is due for release in October to coincide with the musician's first book, *Travels with my Cello*.

But he is hoping that it will be the start of some order in a recording life that has been as varied and unpredictable as it has been busy.

At 33, Julian Lloyd Webber can already look back to over 10 years of recording — he made his first record when he was fresh out of college, an educational album for Discourses which, amazingly, is still available.

Modern

From that curious beginning there has rarely been a time when Lloyd Webber was not about to go into a studio, or when a record was not about to come out. But the companies have been numerous.

He made an album of modern British music — by Fricker, Dalby, McCade and Lennox Berkeley for L'Oiseaux Lyre, two records for Lyrita, including Bridge's Oration and Ireland's Piano Trios, and then discs for Enigma, beginning with the successful *The Romantic Cello*.

He found himself working for WEA when the company took over John Boyden's Enigma and when the label died he moved to Unicorn to make two records, the *Caprice* and *Elegy for the Fenby Legacy* and the *Delius Sonata*.

All this time, Lloyd Webber was building a reputation for interesting repertoire — many were premiere recordings — and also popular music.

Lloyd Webber's first enormous success was the *Variations* record, made with his brother Andrew for MCA Records, which has sold over 400,000 units in the UK alone, and it was this potential crossover image that persuaded RCA to take an interest.

At first, the initial contract for three records seemed to work well: clearly artist and company had agreed on a mixed bag — popular albums such as *Cello Man* and the widely reported premiere recording of Rodrigo's *Cello Concerto*, followed by the *Delius*, *Holst* and *Vaughan Williams Concerto* disc.

But although a fourth record was made — *Cello Concertos* by Haydn, with the English Chamber Orchestra — which was thought to be the beginning of a new contact, RCA's whole classical operation in the UK began to founder.

This left the most well-known of young English cellists without a company, while others such as Robert Cohen, who was settling well into EMI, were forging steadily ahead.

This, then, is why Lloyd Webber would now like to rationalise his recording work — but he admits to being cautious. "If an artist gives a tremendous amount to his recording work, he must be sure that he has faith in the company — that they know what they are doing," he says.

"I am now very wary in saying to any company 'you can have everything I do' — in a way, I feel the companies have a little bit to prove to me. I didn't know that RCA was going to close down its classical operation — I am mystified why nothing was said to me.

"But I am very glad to be a bit

more settled now," he says, adding that he hopes that Philips Classics would be able to hold of the Haydn *Concerto* tapes and release the recordings in due course.

He is extremely confident of the success of his new project as he is pleased with the evident popularity of *Oasis* — a project which, incidentally, originated when he asked Peter Skellern to write a work for cello and brass band. (That too had a chequered recording life — when Lloyd Webber made the recordings, he thought it was for MCA, but it eventually came out on WEA).

Crossover

The Philips record is unashamedly aimed at a crossover audience. It consists mainly of arrangements of works such as the *Pizzicato Polka*, Debussy's *Golliwog Cakewalk*, the *Flight of the Bumble Bee*, Albinoni's *Adagio Grainger's Londonderry Air* and *Khachaturian's Sabre Dance*.

Interestingly, it also contains the premiere recording of a piece by his father, WS Lloyd Webber, for many years the principal of the London College of Music, called *Andante Impetuoso and Saint-Saens' Le Cygne*, which Julian originally recorded for Enigma.

The record continues a developing relationship with the English Chamber Orchestra, — together they have given a number of concerts recently, and make a further appearance at the Queen Elizabeth Hall on June 1 when Lloyd Webber plays Schumann's *Cello Concerto*. But whether the record will be successful and be just the start of a long-term relationship between Lloyd Webber and Philips remains to be seen.

Appointments reflect growth at Conifer

AS PART of its expansion policy after the recent additions to its labels of Deutsche Harmonia Mundi and Teldec, Conifer has two new appointments.

John Kehoe, previously international promotions manager, Decca, takes charge of classical marketing as well as becoming classical product manager. He will look after artist promotions, sales promotions, advertising and radio promotions with a view to developing clear label identities for the various major contracts Conifer holds and will report to Alison Wenham.

Dave Barnard, who has worked on co-ordinating in-coming review material for the *Gramophone*, will perform a similar task: planning and scheduling release material for the various labels, supervising all the stock and offers that come in from record labels all over the world. He will report to Kehoe.

The last of Ludwig

THE LINDSAY String Quartet, which is currently recording all Beethoven's String Quartets for ASV, is presenting one of the largest festivals of Beethoven's chamber music ever to be mounted in the UK between May 20 and June 3, at the Crucible Studio, Sheffield.

To coincide with this mammoth event, ASV is issuing the last set of Beethoven recordings from the Lindsay — the *Middle Period Quartets*, a 3LP/cassette set containing Opus 59, 74, 95 (ALH 307).

And ASV is also releasing another quartet record this month, the *E minor Quartet* by Elgar, and the *1916 Quartet* by Delius, played by the Brodsky Quartet, the resident quartet at Sutton Place, Surrey (DCA 536 and on cassette).

In addition, the company is issuing the second of its piano recital discs by the master pianist Shura Cherkassky — *Cherkassky In Concert*, playing Brahms and Schubert (AIH 948 and on cassette); and continues its *Beautiful Music* popular mid-price series with Rimsky-Korsakov's *Scheherazade* (ABM 762R and on cassette).

Chandos issues TV theme

THE THEME music to the TV show *Vintage Quiz* — *He'd Have To Get Under — Get Out and Get Under* — played by The Palm Court Theatre Orchestra from a vintage bus, has been released on a new record on Chandos.

Called *Vintage Parade* (Childhood Memories), the disc is a follow-up to the Palm Court Theatre Orchestra's first record which won a Grand Prix du Disque last year.

Vintage Parade contains rags and two-steps from the Edwardian period, as well as such classics as *Teddy Bears' Picnic* (LBRD 012 and on cassette).

Vintage Quiz runs through until August on ITV networks and the record will receive on-screen advertising support.

PUBLISHING

Edited
by
NIGEL HUNTER

Getting to grips with Panache — in East Horsley

PANACHE MUSIC UK is soon to be operating from East Horsley. Malcolm Forrester, who has been seeing the company through some recent tribulations, has decided to "control the business and not let it control me".

Forrester, a veteran of the publishing scene, served at Campbell Connelly, Belinda (now Carlin), Essex, Getaway Music and Immediate Records and Publishing before taking on the Panache business.

He's disposing of Panache's present premises in south London, and opting eagerly for the countrified Surrey site, where he also lives. But the move will not seduce him from the path of entrepreneurial enthusiasm for the world of music publishing and talent spotting.

The business and administration of copyright and royalty will be handled by Gareth Perkins, and in other areas accountants and lawyers. All of which sounds rather grandiose in view of the fact that Forrester is still in charge and busy.

There have been problems recently: unsuccessful record ventures (*Secret label*) and a computer experiment which didn't work. But Panache has its own label now with Island, and two promising acts in *Pillowhead* and *The Imfas*.

There's also the Scott Walker album on Virgin with all tracks but one penned by the unpredictable minstrel (whom some thought could be the next Sinatra). And there's another Walker album on the way.

"I'm looking for packages rather than songwriters," said Forrester, and that means performing ability and record contacts as well as writing talent.



ZENO, THE German rock band, has agreed a worldwide publishing deal with Warner Brothers Music. Celebrating the event are, from left, Zeno manager Dave Corke, John Hinch, Ule Ritgen, Zean Roth (Zeno), WB Music general manager Robin Godfrey-Cass and WB Music MD Peter Reichardt.

MCPS adds five to board

THE MECHANICAL Copyright Protection Society has enlarged its board by five additional members as an interim measure following the recent proposition of a merger between the MCPS and the Mechanical Rights Society and the reaction against the idea of a substantial number of MRS members (*MW* March 31).

The new members of the MCPS board are Richard Toeman (Josef Weinberger), Len Thorpe (Chappell Music and MRS chairman), and songwriters Peter Callender, Keith Mansfield and Graham Whettam, who is also on the Copyright Council.

While this enlargement of the MCPS board is likely to placate MRS members opposed to a merger between the two bodies, opinion is growing that such a merger will eventually be inevitable.

Brampton ties up Borderline

BRAMPTON MUSIC has acquired the UK publishing rights for *Borderline* and *Physical Attraction*, the follow-up to Madonna's *Holiday* and *Lucky Star*.

Both songs were penned and produced by Reggie Lucas, with whom Brampton has enjoyed previous success with *Never Knew Love Like This Before*, *Young Free And Single* and *Juicy Fruit*, which Lucas penned with former partner Mtume.

Brampton also publishes *Emergency* (Dial 999) by Loose Ends in a co-publishing deal with Virgin Music. The *Loose Ends* album containing eight Brampton/Virgin copyrights has also charted, and a US release is being negotiated.

Chappell opts for merchandise

NEW YORK: A merchandising division has been formed here by Chappell/Intersong, and is claimed to be the first of its kind in the music publishing world.

The new division will launch a major drive aimed at the representation and marketing of non-musical and musical properties. Its primary aim is outside the music industry in representing and marketing non-musical third party rights. Maxyne Lang, Chappell/Intersong director of creative special projects, will combine these duties with directing the new merchandising division.

Chappell/Intersong president Irwin Z Robinson pointed out that the company already owns and markets the name and likeness rights for major merchandising characters such as *Frosty The Snowman* and *Peter Cottontail*.

"We have developed many successful product applications for our songs, including wrapping paper, greetings cards, posters, jewellery, clothing and toys. In addition, we have experienced exceptional growth in licensing for usage in films, TV shows and video."

SINGLES



HELEN TERRY: Sans George...

Chart certs

BREAK MACHINE: (Let's Have A) Break Dance Party (Record Shack SOHO(T) 20, IDS).
MARILLION: ASSASSIN (EMI (12)MARIL(P) 2, EMI).
HELEN TERRY: Love Lies Lost (Virgin VS 678 (12), EMI).
ULTRAVOX: Dancing With Tears In My Eyes (Chrysalis UV (X) 1, PolyGram).

DOMINATRIX: The Dominatrix Sleeps Tonight (WEA International X 9572 (T), WEA). After selling quite well on import and having done well in the clubs, this electro dance record in the mould of Kraftwerk should do quite well. It also features an interesting scratch mix on the B-side.

JUNIE MORRISON: Techno-Freqs (Ze/Island (12)IS 171, EMI). A synth-based dance track with a standard drum machine beat throughout, and some machine-like Vocoder-treated vocals. Too many gimmicks for an over-long and rather insubstantial song.

THE INCREDIBLE TH SCRATCHERS STARRING FREDDY LOVE: Hip Hop Bommi Bop (EMI 12) EMI 5473, EMI). A great Hip Hop-style dance track with a heavy bass-line and throbbing synths that has amazingly been done by Die Toten Hosen (The Dead Trousers), a German funk band. It also features some good rapping and a production by Fab Five Freddy.

ATMOSFEAR: When Tonight Is Over (Elito DAZZ 31, PRT). A strong dancefloor number with a soulful vocal by Beverly Skeete, while the flip features a remix by Adrian Sherwood. Sure to become a club favourite.

BOURGIE BOURGIE: Careless (MCA BOU 2(12), CBS). Paul Quinn's soaring vocal gymnastics and a dynamic beat with wild, screaming guitar beneath it all makes this a great follow-up to their fabulous debut Breaking Point, and should establish them in the charts.

BLACK: Hey Presto (Eternal JF 3(T), WEA). A well-produced, lively number with a great rousing piano line and fine dry vocal delivery for what could be a big hit. This Liverpool duo have already had a couple of successful indie singles, and are now on a nation-wide tour with Orange Juice.

PASSION PUPPETS: Beyond The Pale (Stiff (S)BUY 203, CBS). The third release from this up and coming young band and the title track of their forthcoming debut album. Not as immediate as their previous singles but with its effective guitar interplay and firm dance beat it could do well.

JASON AND THE SCORCHERS: Absolutely Sweet Marie (EMI America (12)EA 170, EMI). A fast Eighties-style country-rock version of Bob Dylan's classic by this brilliant band from Nashville. Coupled with their furious and energetic live shows, it should win them many fans over here.

MUSICAL YOUTH: She's Trouble (MCA YOU(T) 8, CBS). A drastic change of direction for these popular youngsters to a harder, up-tempo dance sound. They've lost their childish sense of fun for tighter vocal harmonies, and produce an altogether more mature pop song.

CHRIS DE BURGH: High On Emotion (A&M AM (X) 190, CBS). A catchy melody that, together with some strong guitar breaks, gives a US rock feel to back his competent vocals. Appeals more with every play and is a good taste for his new album Man On The Line.

DAVID GILMOUR: Love On The Air (Harvest HAR (P) 5229, EMI). The second solo single from Pink Floyd's guitarist and it is also taken from his LP, About Face. A rather mellow and ordinary song that features a lyric supplied by Pete Townsend.

UTOPIA: Cry Baby (WEA YZ 5, WEA). A powerful and melodic pop song featuring the multi-talented Todd Rundgren, who sings, produces and plays on this. Both sides are taken from the US hit LP Oblivion, and with enough exposure could do very well.

ANNE LeSEAR: Take Him Back (Taxi) (Allegiance ALES 4 (12), PRT). A slow moody ballad that is a clever answer to J Blackfoot's Taxi. It's a faithful reproduction but lacks the feel of the original. Should still pick up a good few sales.

VAN HALEN: Panama (Warner Brothers W 9273(T), WEA). A high-energy rocker that features plenty of Eddie Van Halen's great guitar riffs. It's not likely to cross-over as well as their last single Jump, but it's sure to please their fans.

ICEHOUSE: Taking The Town (Chrysalis COOL (X) 3, PolyGram). This is a repetitive and rather uninspiring effort for their first single for a while. It features a mainly synthesized backing to Ira Davie's very affected vocals that now make him sound more like Gary Numan than Bryan Ferry.

BONE ORCHARD: Swallowing Havoc (Jungle JUNG 15, Cartel/Jungle). This EP features four tracks of rowdy psychobilly noise in the same vein as The Cramps or The Birthday Party, with a vocal consisting mainly of shrieks and screams.

INXS: I Send A Message (Mercury/Phonogram PH2, PolyGram). A steady beat behind a poppy synth backing with a bubbling bass line and a raw guitar break. A half spoken vocal adds to what is, all round, a rather ordinary single.

BLACK ROSE: Boys Will Be Boys/Liar (Bullet BOL 9, Pinnacle). Competent heavy rock in the Def Leppard mould that should certainly see some recognition coming the way of this northern band.

K-RAM: Menage A Trois (Chrysalis CHS (12) 2774, PolyGram). A funky dance track that features a very similar bass line and vocal rap to Wham Rap, this coupled with the atrocious lyrics means it shouldn't do that well.

Edited by
CHRIS WHITE

TALENT

Pulling out the Stopps for Howard Jones

THE SUCCESS of Howard Jones during the last 12 months has been equalled by few other pop artists. In that time he has had three major hit singles, a debut LP which went straight into the chart at number one, a sell-out UK tour, two US hits and big-sellers throughout the rest of the world.

While a lot of this success is due to Jones' obvious talent, his manager must take a large share of the credit. David Stopps, who runs the famous Friar's Club pop venue in Buckinghamshire, took over the role of manager at the outset of Jones' career.

A pop promoter for 15 years, Stopps previously managed Marillion until they signed with EMI. "I put a lot into the band and believed in them totally, but because I was so busy promoting a lot of other gigs, they felt I wasn't spending enough time on them, and decided to go elsewhere," he says.

Soon afterwards, Jones — who had supported the unknown Marillion on one of their early Marquee gigs — asked Stopps to manage him.

"I knew that Howard was going to be huge, and I'm not really surprised it has come so quickly. I was attracted by his talents from the start — you don't spend 15 years as a promoter without relying on your judgement."

Stopps' early faith in Jones was not shared by many record companies. "I have a pile of rejection slips from just about every major company. It was a frustrating situation but the turning point came when Jones played a Marquee residency, and I persuaded some contacts to see him. Eventually someone from every major company came, but Paul Conroy, then at Stiff Records, took the most interest.

"At one point it looked as though Howard would sign with Stiff, but



DAVID STOPPS

then Paul went to WEA. We actually recorded Howard's first single, New Song, without the benefit of a recording contract, but then Conroy came back into the picture and signed him to WEA."

Stopps is confident Jones' rapid success will not fade. "His attitude to the business is so right, he is positive, has ambition, and of course he's an amazing songwriter and couples it with a strong stage presence."

Jones recently returned to the Friar's Club as a headliner, and it was a nostalgic night both for him and Stopps. "The first time he played the gig he was third on the bill to The Blues Band and the Flying Pickets, and he had his synthesizer balanced on an old ironing board. The second time, he was third again after Fashion and Kajagoogoo," Stopps recalls.

"The recent gig was the first time he had played the club since the international success came, and it really was a great evening."



DURING A recent PA at the HMV shop in Manchester, Howard Jones met some 2,000 fans and the store sold 500 of his albums, plus tapes and back catalogue singles.

Talent tips

BERYL MARSDEN — the only other woman singer apart from Cilla Black to come out of Liverpool during the Merseybeat era — is back on the recording scene again.

Marsden, who performed alongside Rod Stewart in the late Sixties group Shotgun Express, has spent the last few years concentrating on songwriting. She has completed masters of two songs she wrote — You're A User, a rock/funk track and Got To Find A Way, a ballad.

Phil Sawyer, former lead guitarist with the Spencer Davis Group, has arranged both songs which are published by Day Laderman Music, a new company based in North London.

Contact: Freddie Packham, Day Laderman Music, 33 Bishops Road, London N6 4HP. (01-340 1303).



SONGWRITER AND singer Beryl Marsden

FIRE ON Ice, who recently played London's Embassy Club, are on the look-out for record company interest. They have also played their brand of psychedelic rock and roll at the Marquee, the new October Club in Brixton, and several Flesh For Lulu shows. Contact: Susan Ballan, 54a Clifton Gardens, London, W9 (01-289 2196).



WINNING GROUP in the fourth annual TSB Rock School competition final held recently in Manchester was Face To Face from Llanfyllin High School in Powys. They are pictured with Charles Love, regional general manager of TSB England and Wales. The band won £1,750 and £1,000 worth of Yamaha equipment for their school. More than 300 acts entered with 60 groups taking part in the regional finals.

Chart newcomers

The following debuted on May 5, 1984:

TRANS-X: Living On Video (Polydor POSP 650). Canadian origin.

Keyboardist Pascal Languirand and vocalist Laurie Gill. Song is synth-dominated Hi-NRG tribute to technology. Previously a massive hit on the continent. **JIMMY RUFFIN & JACKSON MOORE:** I'm Gonna Love You Forever (ERC 109). US origin.

Ruffin was one of Motown's solo stars in the Sixties. Moore was lead vocalist on Boys Town Gang hit Can't Take My Eyes Off You, and is signed to ERC.

STARPOINT: It's All Yours (Elektra E6964). US origin.

Disco/funk outfit which previously cut four LPs for Casablanca before joining Elektra last year. Their second LP — with same title as single — will be released here shortly.

LITA FORD: Gotta Let Go (Vertigo VER 10). US origin.

Disco/funk outfit which previously cut four LPs for Casablanca before joining Elektra last year. Their second LP — with same title as single — will be released here shortly.

PAULINE BLACK with **SUNDAY**

BEST: Pirates Of The Airwaves (Chrysalis TUNE 1). UK origin.

Sunday Best (ex-Specials/FB3 members Neville Stales and Lynval Golding), and Pauline Black (ex-Selector) and a paean to unauthorised radio stations. All are contracted to Chrysalis. Black is also presenter of Channel Four's Black On Black.

MIKE READ: Tell Me I'm Wrong (MCA 884). UK origin.

After a succession of unsuccessful singles as the Ghosts and the Train-spotters, Radio One's DJ finally qualifies for the Guinness Book Of British Hit Singles (which he co-authors) under his own name.

RONNIE McNEIR: Come Be With Me (Capitol 12CL 329). US origin.

McNeir's debut Capitol four-track maxi single; singled penned by stablemates Rene & Angela. Jazz/R&B veteran McNeir has worked with Bobby Womack, the Four Tops, Ike & Tina Turner and Johnnie Taylor.

SHILLELAGH SISTERS: Give Me My Freedom (CBS A4217). UK origin.

Four Irish women and former-Polecats' Boz Boorer. The band have supported Spear Of Destiny. Northern Soul-influenced interpretation of a traditional song.

Send review singles direct to **JERRY SMITH** at:
23D Shorrolds Road Fulham
London SW6 01-581 4551

18	14	OFF THE WALL	Epic EPC 83468
19	NEW	LEGEND (MUSIC FROM ROBIN OF SHERWOOD)	RCA PL 70188
20	25	SEVEN AND THE RAGGED TIGER	EMI DD 1
21	13	COLOUR BY NUMBERS	Virgin V 2285
22	NEW	STREET SOUNDS EDITION 9	Street Sounds STSND 009
23	23	OASIS	WEA WX 3
24	28	U2 LIVE "UNDER A BLOOD RED SKY"	Island IMA 3
25	17	BODY AND SOUL	A&M AMLX 55000
26	21	TOUCH	RCA PL 70109
27	18	BANANARAMA	London RAMA 2
28	16	LAMENT	Chrysalis CDL 1459
29	35	MUSIC FROM THE SOUNDTRACK "AGAINST ALL ODDS"	Virgin VZ313
30	19	THE SMITHS	Rough Trade ROUGH 61
31	22	IN THE HEART	De-Lite/Phonogram DSR 4
32	24	CAFE BLEU	Polydor TSCIP 1
33	20	NOW, THAT'S WHAT I CALL MUSIC	EMIVirgin NOW 1

51	RE	THE SIMON AND GARFUNKEL COLLECTION	CBS 10029
52	52	GENESIS	Charisma/Virgin GENLP 1
53	41	LIONEL RICHIE	Motown STMA 8037
54	38	WIRED TO THE MOON	Magnet MAGL 5057
55	90	LOVE OVER GOLD	Vertigo/Phonogram 6359109
56	63	BAT OUT OF HELL	Epic/Cleveland International EPC 82419
57	58	18 GREATEST HITS	Telstar STAR 2232
58	46	A LITTLE SPICE	Virgin VZ301
59	72	LOVE WARS	Elektra 960293-1
60	81	VENICE IN PERIL	Ferryway RON 1
61	77	STAY WITH ME TONIGHT	A&M AMLX 64940
62	49	STREET SOUNDS ELECTRO 3	Street Sounds ELCST 3
63	64	GREATEST HITS	K-tel ME 1269
64	68	STOMPIN' AT THE SAVOY	Warner Brothers 923679-1
65	39	SOPHISTICATED BOOM BOOM	Epic EPC 25835
66	RE	ORIGINAL SOUNDTRACK FROM "FLASHDANCE"	Casablanca/Phonogram CANNH 5
67	44	CAUGHT IN THE ACT	A&M AMLM 66704

85	96	BON JOVI	Vertigo/Phonogram VERL 14
86	82	HEAD OVER HEELS	4AD CAD 313
87	57	CHARIOTS OF FIRE	Polydor POLD 5160
88	50	VICTIMS OF CIRCUMSTANCE	Polydor POLD 5135
89	74	IT'S MY LIFE	EMI EMC 2400021
90	61	ABOUT FACE	Harvest SHSP 2400791
91	RE	THE GEORGE BENSON COLLECTION	Warner Brothers K66107
92	95	STATIONARY TRAVELLER	Decca SKL 5334
93	88	RIO	EMI EMC 3411
94	55	KEEP MOVING	Siff SEEZ 53
95	48	MADONNA	Sire 923867-1
96	84	THE ESSENTIAL JEAN-MICHEL JARRE	Polystar PROLP 3
97	RE	ROXY MUSIC - ATLANTIC YEARS	EGP/Polydor EGPL 54
98	NEW	VENGEANCE	Abstract ART 008
99	RE	ELIMINATOR	Warner Brothers W 3774
100	RE	LOVE SONGS	CBS 10031

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 £1.95 or more.

TOP 100 LPs on Prestel: Mercury file page number 332101

Week ending 12 May, 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 (50,000 units as of Jan '79)

TOP 30 TOP 30 TOP 30 cassette TOP 30 TOP 30 TOP 30

1	1	NOW THAT'S WHAT I CALL MUSIC II	Virgin/EMI TC-NOW 2
2	2	CAN'T SLOW DOWN	Motown CSTMA 8041
3	3	THRILLER	Epic 40185930
4	6	AND I LOVE YOU SO	Warwick WW 45137
5	5	THE WORKS	EMI TC-WORK 1
6	4	INTO THE GAP	Arista 405 971
7	7	ORIGINAL SOUNDTRACK FROM "FOOTLOOSE"	CBS 40170246
8	9	AN INNOCENT MAN	CBS 4025554
9	8	ALCHEMY-DIRE STRAITS LIVE	Vertigo/Phonogram VERYC 11
10	NEW	OCEAN	Korova CODE 8

11	13	HUMAN RACING	MCA MCFG 3197
12	NEW	JUNK CULTURE	Virgin TCV 2310
13	14	GREATEST HITS	Telstar STAC 2234
14	12	OFF THE WALL	Epic 40183468
15	11	HUMAN'S LIB	WEA WX1C
16	10	COLOUR BY NUMBERS	Virgin TCV 2285
17	24	SEVEN AND THE RAGGED TIGER	EMI TC DD 1
18	16	TOUCH	RCA PK 70109
19	22	OASIS	WEA WX 3C
20	15	NOW, THAT'S WHAT I CALL MUSIC	EMIVirgin TC-NOW 1

21	NEW	LEGEND	RCA PK 70188
22	RE	MUSIC FROM THE SOUNDTRACK "AGAINST ALL ODDS"	Virgin TCV2313
23	NEW	THE TOP	Fiction FIXSC 9
24	18	NO PARLEY	CBS 4025521
25	26	U2 LIVE "UNDER A BLOOD RED SKY"	Island IMC 3
26	19	BANANARAMA	London KRAMC 2
27	NEW	THE PROS AND CONS OF HITCH HIKING	Harvest TC-SHVL 240105-4
28	17	IN THE HEART	De-Lite/Phonogram DCR 4
29	28	LAMENT	Chrysalis ZCDL 1459
30	27	THE VERY BEST OF MOTOWN LOVE SONGS	Telstar STAC 2239

New Albums on Prestel Mercury 332103

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

- ALLEN SEX FIEND WHO'S BEEN SLEEPING IN MY BRAIN (US VERSION) Anagram EMC 8002/- £3.95 (P)
- ALTERED IMAGES COLLECTED IMAGES Epic EPC 25973/40/25973 (C)
- ARMSTRONG, Herbie BACK AGAINST THE WALL MMC MMC 006/- £3.50 (P)
- *BAKER, Chet/Lee KONITZ IN CONCERT India Navigation (USA) IN 1052/- (MW)
- BARNBRACK FEAST OF IRISH FOLK SONGS VOL 2 - 28 SONGS Homespun PHL 474/CPHL 474 (O/SP)
- *BIG MACEDO THE KING OF CHICAGO BLUES PIANO VOL 1 Blues Classics (USA) BC 28/- £4.00 (SW)
- *BIG MACEDO THE KING OF CHICAGO BLUES PIANO VOL 2 Blues Classics (USA) BC 29/- £4.00 (SW)
- BLACK ROSE BOYS WILL BE BOYS Bullet BULP 3/- £3.05 (P)
- BLANC MANGE MANGE TOUT London SH 8554/KSAC 8554 £3.04/£3.13 (F)
- *BROOKS, Lonnie (GUITAR JNL) BROKE AN' HUNGRY Crosscross/Rollercoaster (West Germany) CCR 1006/- (MW/R/SW)
- *BROWN, Les THE COMPLETE LES BROWN VOL 2 Ajaz (USA) AJAZ 415/- £4.25 (SW)
- *BROWN, Les, Gene Krupa & Will Osborne ONE NIGHT STAND W/ Joyce (USA) JOYCE 1119/- £4.25 (SW)
- CAMPBELL, Al BOO BOO CSA CSLP 14/- £3.08 (S)
- CARLOS, Don & Gold NEVER RUN AWAY Kingdom KVL 9017/- (A/US)
- CARTER, Clarence SOUL DEEP Edsel ED 125/- £3.25 (WRT)
- CHANGE CHANGE OF HEART WEA WX5/WX5C (W)
- CLOVERS, The FIVE COOL CATS Edsel ED 126/- £3.25 (WRT)
- COTTON, Josie FROM THE HIP Elektra 960309-1/- £3.85 (W)
- COUSA, Jim (hammer dulcimer) FRIENDS AND NEIGHBOURS Greenwich Village GVR 221/- £3.20 (CA)
- *CURSON, Ted & Co. TED CURSON & CO India Navigation (USA) IN 1054/- (MW)
- *DAVIS, Jimmie ROCKIN' BLUES Bear Family/Rollercoaster (West Germany) BFX 15125/- (MW/R/SW)
- *DIVINE JUNGLE JEZEBEL Vanguard (USA) OLP 2/- (MW)
- DR JOHN I BEEN HOODOOD Edsel ED 128/- £3.25 (WRT)
- *DYER, Johnny & The L.A. Jukes JOHNNY DYER & THE L.A. JUKES Murray Brothers (USA) MB 1004/- £4.25 (SW)
- FLAMING GROOVIES, The SUPERGREASE Skydog SK 1222B/- £2.95 (WRT)
- FORD, Lita DANCIN' ON THE EDGE Vertigo VER 13/VERLC 13 £3.45 (F)
- *FREEMAN, Chico THE SEARCH India Navigation (USA) IN 1059/- (MW)
- GALE STORM GALE STORM HITS Ace CH 102/- £2.99 (P)
- GARLAND, Judy THE GREAT GARLAND DUETS Paragon (USA) PARAGON 1001/- £5.00 (SW)
- *GARLAND, Judy FOR COLLECTORS ONLY... LIVE 1962 Paragon (USA) PARAGON 1002/- £5.00 (SW)
- *GARLAND, Judy THE LAST CONCERT 20-7-68 Paragon (USA) PARAGON 1003/- £5.25 (SW)
- GENESIS GOSPEL SINGERS NTUTU Cherry RAD ADRY 51/- £3.05 (P)
- *GOLDEN GATE QUARTET THE NO. 1s (GREATEST HITS) Ibach (France) 60587/C 60587 (ST)
- GRIBBIN, Tom & The Saltwater Band USEPPA ISLAND RENDEZVOUS Range RANGE 7002/- £2.73 (A)
- HAIHG, Robert & Sema THREE SEASONS ONLY Le Rey LR 102/- (I)
- HAMMOND, John SPOONFUL Edsel ED 129/- £3.25 (WRT)
- HEAD, Murray RESTLESS Virgin V 2305/TCV 2305 £3.40 (E)
- ICEHOUSE SIDEWALK Chrysalis CHR 1458/ZCHR 1458 £3.22 (F)
- INGRAM NIGHT STALKERS Other End OELP 1/- £3.45 (A)
- INXS THE SWING Mercury MERL 39/MERC 39 £3.55 (F)
- *JACKSON, Wanda EARLY Bear Family/Rollercoaster (West Germany) BFX 15109/- (MW/R/SW)
- JAMES, Harry PLAYS THE ARRANGEMENTS OF JIMMY MUNDY & ANDY GIBSON Joyce (USA) JOYCE 2025/- £4.25 (SW)
- *JAMES, Harry PLAYS THE ARRANGEMENTS OF RAINS, HOLMES, BILLY MAY etc. Joyce (USA) JOYCE 2026/- £4.25 (SW)
- JOHNSTONE, Jim DANCETIME Lismore LILP 5128/LICS 5128 £2.75 (MK)
- *JOLSON, Al JOLIE LIVE IN '35 Sandy Hook (USA) SH 2079/- £3.75 (SW)
- *JONES, Spike & His City Slickers ON THE AIR 1943 & 1944 Sandy Hook (USA) SH 2073/- £3.75 (SW)
- *KALIN TWINS WHEN Bear Family/Rollercoaster (West Germany) BFX 15122/- (MW/R/SW)
- *KAYE, Sammy ONE NIGHT STAND WITH SAMMY KAYE Joyce (USA) JOYCE 1122/- £4.25 (SW)
- *KENTON, Stan ONE NIGHT STAND WITH STAN KENTON Joyce (USA) JOYCE 1120/- £4.25 (SW)
- KIRK, Andy & His Clouds Of Joy CLOUDY Hep HEP 1002/- £2.95 (SW)
- LE GRIFFE BREAKING STRAIN Bullet BULP 2/- £2.25 (Mini LP) (P)
- LEAVES, The 1966 Fan Club FC 06/- £2.95 (WRT)
- LEGENDARY PINK DOTS, The In Phase PHA 3/- (WRT)
- LIE LIE, Bunny MIDNIGHT LOVING Rusty International RILP 004/- £2.95 (US)
- LIVING DAYLIGHTS, THE ANY WAY YOU WANT IN PHASE PHA 4/- (WRT)
- *LONDON, Laurie HE'S GOT THE WHOLE WORLD IN HIS HANDS Bear Family/Rollercoaster (West Germany) BFX 15133/- (MW/R/SW)
- LYNN, Ian FORGOTTEN SUMMER MMC MMC 003/- £3.50 (P)
- MacKAY, Rhona SINGS AND PLAYS THE MUSIC OF THE HARP Lismore LILPS 5130/LICS 5130 £2.75 (MK)
- MacLEOD, Donnie FAREWELL MY LOVE Lismore LILP 5132/LICS 5132 £2.75 (MK)
- *MADDOX BROS. & ROSE ON THE AIR Arhoolie (USA) F 5028/- (MW)
- McLAREN, Malcolm & The World's Famous Supreme Team WOULD YA LIKE MORE SCRATCHIN' Charisma/Virgin CLAM 1/CLAC 1 (E)
- McLEOD, Bobby THE GENUINE ARTICLE Lismore LILP 5127/LICS 5127 £2.75 (MK)
- McPATTER, Clyde & The Drifters BIP Bam Edsel ED 132/- £3.25 (WRT)
- *MILLER, Glenn THE SWINGING MR. MILLER RCA/Jazz Tribune (France) NL 89162/- (ST)
- MIRO, Steve TRILEMNA Glass GZLP 101/- £1.82 (P)
- MISTY IN ROOTS EARTH People Unite PU 102ALB/- £3.05 (P)
- NAN TUCK FIVE RAINWATER RELICS Brickyard BYLP 3/- (P)
- NATURAL ROOTS NATURAL ROOTS Fasim FS 107/- £2.95 (US)
- NORMIL HAWAIIANS WHAT'S GOING ON Illuminated JAMS 38/- £3.04 (W)
- ONCE BITTEN ONCE BITTEN Red Door RDLP 001/- (W)
- *ORIGINAL SOUNDTRACK EMMAUELLE 4 (MICHEL MAGNE) Carrere (France) 66084/76084 (ST)
- *ORIGINAL SOUNDTRACK LOUISIANA (CLAUDE BOLLING) CBS (France) 71127/4071127 (ST)
- *ORIGINAL SOUNDTRACK SWANN IN LOVE (HANS WERNER HENZE) Milan (France) A 240/- (ST)
- *ORIGINAL SOUNDTRACK THE HEARTBREAKERS Ariola (Germany) 205 209/- (ST)
- *ORIGINAL SOUNDTRACK WHITE DOG (ENNIO MORRICONE) General (France) 803054/804054 (ST)
- *PAPETTI, Fausto MEDLEY IN SAK Vogue (France) 508 570/79670 (ST)
- *PARKER'S BOOGIE WOODIE TRIO, Johnny JOHNNY PARKER'S BOOGIE WOODIE TRIO Dawn CLUB 33003/- £3.05 (CA)
- *PEAK EBONAZAR IC (Germany) KS 8004/- £3.85 (IMP)
- *PETERSEN, Herb LONESOME FEELING Sugarhill (USA) SH 3738/- (MW)
- *RAINWATER, Marvin WITH A HEART WITH A BEAT Bear Family/Rollercoaster (West Germany) BFX 15132/- (MW/R/SW)
- REDMAN & HIS ORCHESTRA, Don SHAKIN' THE AFRICAN Hep HEP 1001/- £2.95 (SW)
- *RICCHI AND POWELL THE NO. 1s, MADE IN ITALY Ibach (France) 60592/C 60592 (ST)
- *ROTH, Arlen PAINTJOB Breaking Records (USA) BR 1225/- (MW)
- RUSSELL, Arthur INSTRUMENTALS Les Disques Du Crapuscule SIDE 8401/- £3.40 (WRT)
- SECOMBE, Harry HARRY SECOMBE'S HIGHWAY OF SONG Starblend HWAY 1/ZCWAY 1 £3.03 (A)
- *SINATRA, Frank ONE NIGHT STAND WITH FRANK SINATRA Joyce (USA) JOYCE 1121/- £4.25 (SW)
- SJAZNER, Bernard THE BIG SCARE New Rose NEW 34/- £2.10 (WRT)
- SLADE SLADE GREATS Polydor SLAD 1/SLAD 1 £3.30 (F)
- SLICKEE BOYS, The CYBERNETIC DREAMS OF PI New Rose ROSE 33/- £2.95 (WRT)
- SMITH, Huay 'Piano' & The Clowns SOMEWHERE THERE'S HONEY FOR THE GRIZZLY BEAR, SOMEWHERE THERE'S A FLOWER FOR THE BEE Ace CH 100/- £2.99 (P)
- SPECIAL AKA, The IN THE STUDIO 2 Tone/Chrysalis CHRT 5008/ZCHRT 5008 £3.22 (F)
- *SPOTNIKS, The IN THE MIDDLE OF THE UNIVERSE Mill (USA) MILL 5019/- £4.75 (SW)
- STALLERS, The ATLANTA BLUE Mercury MERL 40/MERC 40 £3.45 (F)
- STRAWHEAD & The Northern Brass Consort GENTLEMEN OF FORTUNE (FOLK) Traditional Sound Records TSR 045/- £2.65 (CA)
- THREE DOG NIGHT IT'S A JUNGLE Lamborghini LMBL 1/- £3.45 (A)
- THREE TEENS KILL FOUR NO MOTIVE LD 30/- £3.40 (WRT)
- 20TH CENTURY BLUES 20TH CENTURY BLUES MMC MMC 002/- £3.50 (P)
- UTOPIA OBLIVION WEA International 250685-1/250685-4 £3.65 (W)
- VARIOUS ACE STORY VOL 4 Ace CH 98/- £2.99 (P)
- VARIOUS AN ANTHOLOGY OF HARMONICA BLUES "HARPIN' ON IT" JSP JSP 1059/- £2.79 (P)
- VARIOUS COPULATIN' BLUES, VOL 2 Stash (USA) ST 122/- (MW)
- VARIOUS DON'T STOP DANCING Telstar STAR 2242/STAC 2242 £4.17 (F)
- VARIOUS ELECTRIC DANCE Telstar STAR 2242/STAC 2242 £4.17 (F)
- VARIOUS GEMS Kent KENT 021/- £2.99 (P)
- *VARIOUS JIVE JIVE JIVE VOL 4 Jivin' (Belgium) JIVIN' 189/- £3.50 (SW)
- *VARIOUS JIVE JIVE JIVE VOL 5 Jivin' (Belgium) JIVIN' 190/- £3.50 (SW)
- *VARIOUS JIVE JIVE JIVE VOL 6 Jivin' (Belgium) JIVIN' 191/- £3.50 (SW)
- *VARIOUS SONGS OF THE DEPRESSION Stash (USA) ST 121/- (MW)
- VARIOUS THAT BEATIN' RHYTHM Inferno BURN 1/- £2.99 (P)
- VARIOUS THE FINEST HOURS OF SIXTIES PUNK Eva EVA 12039/- £3.70 (WRT)
- VARIOUS THE INDUSTRIAL RECORDS STORY Illuminated JAMS 39/- £3.04 (W)
- *VAUGHAN, Sarah THE MAN I LOVE Musicraft (USA) MVS 2002/- £4.50 (SW)
- VOODOO GANG, The GANG "RETURN OF THE TURTLE" (WEST AFRICAN MUSIC) Enja ENJA 4064/- £3.65 (CA)
- *WALDO DE LOS RIOS SINFONIAS Carrere (France) 66100/76100 (ST)
- *WALDO DE LOS RIOS GREATEST HITS Carrere (France) 66101/76101 (ST)

*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.

Mon 14 Fri 18 May 1984
Album Releases 114 (incl. 44 imports)

Year to Date (20 weeks to 18 May 1984)
Album Releases 2018 (incl. 565 imports)

Distributor Codes

- A - PRT 01 640 3344
- ACE - Ace 01 267 5192
- B - Ronco 01 274 7761
- BK - Backs 0503 26221
- BLM - Blackmarking - 01 609 7017/8
- BM - B/B Magnetics 01-575 1117
- BU - Bullet 08994 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 - EM 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 - 05 126 65971
- Nine Mile - 0926 26376
- Red Rhino (Nth) - 0904 641415
- 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 9114
- JS - Jetstar 01-961 5818
- JSU - Jazz Services Unlimited 0422 64773
- K - K-tel 01-992 8000
- KS - Kingdom - 01-836 4763
- LK - Look 0484 643211/2
- LO - Londisc 0206-271069
- M - MSD - 01-602 3483
- MB - Menace Breakers 01-602 1118
- MFP - Music For Pleasure 01-561 3125
- MK - 041 333 9553
- MO - Mole Jazz 01-278 0703
- MW - Making Waves 01-481 9917
- N - Neon 0785 41311
- NM - Nine Mile - 0926 26376
- O - Outlet 0232 222826
- OR - Orbitone 01-965 8292
- P - Pinnacle 0689 73146
- PAC - Pacific 01-267 2917/8
- PK - Pickwick 01-200 7000
- PR - President 01-839 4672
- PROJ - Projection 0702 72281
- R - RCA 021-525 3000
- RC - 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 01-580 3438/9
- SW - Swirl 0424 220028
- T - Trojan 01-961 4565
- TB - Terry Blood 0782 620321
- TE - Tem 0708 751881
- TR - Triple Earth 01-995 7059
- V - Vista Sounds 01-953 1661
- W - WEA 01-998 5329
- WRD - World Record Distributors 01-636 3925
- X - Clyde Factors 041-221 9844
- Y - Relay 01-579 6125

TOP US ALBUMS

THIS WEEK	PAST WEEK	TITLE	ARTIST	LABEL
1*	1	FOOTLOOSE, Soundtrack		Columbia/CBS
2*	2	CAN'T SLOW DOWN, Lionel Richie		Motown
3	4	THRILLER, Michael Jackson		Epic
4	3	1984, Van Halen		Warner Bros
5	5	COLOUR BY NUMBERS, Culture Club		Virgin/Epic
6*	7	HEARTBEAT CITY, The Cars		Elektra
7	6	SPORTS, Huey Lewis & The News		Chrysalis
8*	8	LOVE AT FIRST STING, Scorpions		Mercury
9*	9	SHE'S SO UNUSUAL, Cyndi Lauper		Portrait
10*	10	INTO THE GAP, Thompson Twins		Arista
11	11	TOUCH, Eurythmics		RCA
12*	12	AGAINST ALL ODDS, Soundtrack		Atlantic
13*	38	GRACE UNDER PRESSURE, Rush		Mercury
14*	14	AN INNOCENT MAN, Billy Joel		Columbia/CBS
15*	15	UH-HUH, John Cougar Mellencamp		Riva
16*	16	HARD TO HOLD, Springfield, Gabriel, Parker		RCA
17*	17	IN 3 D, Weird Al Yankovic		Rock 'n' Roll
18*	18	AMMONIA AVENUE, Alan Parsons Project		Arista
19*	19	TALK SHOW, Go-Go's		I.R.S.
20	13	LEARNING TO CRAWL, The Pretenders		Sire
21*	21	STREET TALK, Steve Perry		Columbia/CBS
22	20	SEVEN AND THE . . . , Duran Duran		Capitol
23*	26	BODY AND SOUL, Joe Jackson		A&M
24	23	90125, Yes		Atco
25	24	ELIMINATOR, ZZ Top		Warner Bros
26	22	SYNCHRONICITY, The Police		A&M
27*	31	MIDNIGHT MADNESS, Night Ranger		Camel/MCA
28	25	BREAK OUT, Pointer Sisters		Planet
29*	29	SHOUT AT THE DEVIL, Motley Crue		Elektra
30	27	SHE'S STRANGE, Cameo		Atlanta Artists
31	28	SOMEBODY'S WATCHING ME, Rockwell		Motown
32*	39	FLASHDANCE, Soundtrack		Casablanca
33*	34	CAUGHT IN THE ACT - LIVE, Tracy		A&M
34*	35	YOU BROKE MY HEART . . . , Tracy Ullman		MCA
35*	42	REBEL YELL, Billy Idol		Chrysalis
36	36	ABOUT FACE, David Gilmour		Columbia/CBS
37	32	THE WORKS, Queen		Capitol
38	30	ROCK 'N' SOUL PART 1, Hall/Oates		RCA
39	41	LABOR OF LOVE, UB40		A&M
40	37	ROLL ON, Alabama		RCA

BULLETS 41-100

42*	55	THROUGH THE FIRE, Hagar, Schon, Aaronson, Shrieve		Geffen
43*	44	RHYME & REASON, Missing Persons		Capitol
51*	53	ALCHEMY - DIRE STRAITS LIVE, Dire Straits		Warner Bros
54*	57	DON'T LOOK ANY FURTHER, Dennis Edwards		Gordy
63*	66	SOME TOUGH CITY, Tony Carey		MCA
65*	68	HUMAN'S LIB, Howard Jones		Elektra
66*	70	JULIO, Julio Iglesias		Columbia/CBS
67*	72	MADONNA, Madonna		Sire
69*	75	WISHFUL THINKING, Earl Klugh		Capitol
70*	74	POINTS OF THE CURVE, Wang Chung		Geffen
72*	N	RECKONING, R.E.M.		I.R.S.
77*	83	DANGEROUS, Bar-Kays		Mercury
79*	90	IT'S MY LIFE, Talk Talk		EMI-America
80*	89	MY EVER CHANGING MOODS, Style Council		Geffen
81*	85	WHAT A FEELIN', Irene Cara		Geffen/Network
82*	87	GHETTO BLASTER, The Crusaders		MCA
83*	96	THE ICICLE WORKS, The Icicle Works		Arista
85*	100	SELF CONTROL, Laura Branigan		Atlantic
87*	91	NO PARLEZ, Paul Young		Columbia/CBS
92*	N	KEEP YOUR HANDS OFF MY POWER SUPPLY, Slade		CBS Associated
100	N	MORE SONGS FROM THE ORIGINAL SOUNDTRACK OF THE BIG CHILL, Various		Motown

*Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
Chart Courtesy: Billboard w/e May 12, 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	6	NOW THAT'S WHAT I CALL MUSIC II + Various (Various)	Virgin/EMI NOW 2 (E) C: TC-NOW 2
2	2	29	CAN'T SLOW DOWN + Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041
3	4	74	THRILLER + Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40/85930
4	NEW		OCEAN RAIN + Echo and The Bunnymen (All Concerned)	Korova KODE 8 (W) C: WODE 8
5	5	10	THE WORKS + Queen (Queen/Mack)	EMI WODE 1 (E) C: TC-WORK 1
6	6	5	AND I LOVE YOU SO + Howard Keel (James Fitzgerald)	Warwick WW 5137 (C) C: WW 45137
7	7	4	ORIGINAL SOUNDTRACK FROM 'FOOTLOOSE' + Various (Various)	CBS 70246 (C) C: 40/70246
8	3	12	INTO THE GAP + Thompson Twins (Alex Sadkin/Tom Bailey)	Arista 206 971 (F) C: 405 971
9	NEW		JUNK CULTURE + Orchestral Manoeuvres In The Dark (Brian Trench/Old)	Virgin V2310 (E) C: TC-V2310
10	NEW		THE TOP + The Cure (Dave Allen/Chris Parry/Robert Smith)	Fiction FIXS 9 (F) C: FIXSC 9
11	8	8	ALCHEMY - DIRE STRAITS LIVE + Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERYC 11
12	11	36	AN INNOCENT MAN + Billy Joel (Phil Ramone)	CBS 25564 (C) C: 40/25564
13	NEW		THE PROS AND CONS OF HITCH HIKING + Roger Waters (Roger Waters/Michael Kamen)	Harvest SHVL 240105-1 (E) C: TC-SHVL 240105-4
14	9	9	HUMAN'S LIB + Howard Jones (Rupert Hine)	WEA WX1 (W) C: WX1C
15	12	10	HUMAN RACING + Nik Kershaw (Peter Collins)	MCA MCF 3197 (C) C: MGFC 3197
16	10	3	GRACE UNDER PRESSURE + Rush (Rush/Peter Henderson)	Vertigo/Phonogram VERH 12 (F) C: VERHC 12
17	15	5	GREATEST HITS + Marvin Gaye (Various)	Telstar STAR 2234 (R) C: STAC 2234
18	14	26	OFF THE WALL + Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40/83468
19	NEW		LEGEND (MUSIC FROM ROBIN OF SHERWOOD) + Clannad (Tony Clarke)	RCA PL 70188 (R) C: PK 70188
20	25	24	SEVEN AND THE RAGGED TIGER + Duran Duran (Alex Sadkin/Ian Little/Duran Duran)	EMI DD 1 (E) C: TC-DD 1
21	13	30	COLOUR BY NUMBERS + Culture Club (Steve Lavine)	Virgin V 2285 (E) C: TC-V 2285
22	NEW		STREET SOUNDS EDITION 9 + Various (Various)	Street Sounds STSND 009 (A) C: ZC-STC 009
23	23	3	OASIS + Oasis (Peter Skellern/Tony Clark)	WEA WX 3 (W) C: WX 3C
24	28	24	U2 LIVE "UNDER A BLOOD RED SKY" + U2 (Jimmy Iovine)	Island IMA 3 (F) C: IMC 3
25	17	6	BODY AND SOUL + Joe Jackson (Joe Jackson/David Kershbaum)	A&M AMLX 65000 (C) C: CXM 65000
26	21	25	TOUCH + Eurythmics (David A. Stewart)	RCA PL 70109 (R) C: PK 70109
27	18	3	BANANARAMA + Bananarama (Tony Swain/Steve Jolley)	London RAMA 2 (F) C: KRAMC 2
28	16	5	LAMENT + Ultravox (Ultravox)	Chrysalis CDL 1459 (F) C: ZCDL 1459
29	35	4	MUSIC FROM THE SOUNDTRACK "AGAINST ALL ODDS" + Various (Various)	Virgin V2313 (C) C: TC-V2313 (E)
30	19	11	THE SMITHS + The Smiths (John Porter)	Rough Trade ROUGH 61 (I/RT) C: ROUGHC 61
31	22	18	IN THE HEART + Kool & The Gang (Kool & The Gang)	De-Lite/Phonogram DSR 4 (F) C: DCR 4
32	24	8	CAFE BLEU + The Style Council (Peter Wilson/Paul Weller)	Polydor TSCLP 1 (F) C: TSCMC 1
33	20	23	NOW, THAT'S WHAT I CALL MUSIC + Various (Various)	EMI/Virgin NOW 1 (E) C: TC-NOW 1
34	29	3	ONE EYED JACKS + Spear Of Destiny (Nick Tauber)	Burning Rome/Epic EPC 25836 (C) C: 40/25836
35	26	42	NO PARLEZ + Paul Young (Laura Lathian)	CBS 25521 (C) C: 40/25521
36	31	3	THE POET II + Bobby Womack (B. Womack/A. Oldham/J. Gadson)	Motown ZL 72205 (R) C: ZK 72205
37	27	41	THE CROSSING + Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 27 (F) C: MERHC 27
38	30	34	LABOUR OF LOVE + UB40 (UB40/Ray/Pablo Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5
39	33	13	SPARKLE IN THE RAIN + Simple Minds (Steve Lillywhite)	Virgin V 2300 (E) C: TC-V 2300
40	42	3	FAME AND FASHION (ALL TIME GREATEST HITS) + David Bowie (Various)	RCA PL 84919 (R) C: PK 84919
41	34	7	IT'S YOUR NIGHT + James Ingram (Quincy Jones)	Qwest 923970-1 (W) C: 923970-4
42	32	44	QUEEN GREATEST HITS + Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30
43	47	26	ORIGINAL SOUNDTRACK - YENTL + Barbra Streisand (Barbra Streisand/Alan & Marilyn Bergman)	CBS 86302 (C) C: 40/86302
44	60	5	FACE VALUE + Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TC-V 2185
45	59	3	HELLO, I MUST BE GOING! + Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C: TC-V 2252
46	51	25	THE BOP WON'T STOP + Shakin' Stevens (Chris Neil/Shakin' Stevens/Richard Hewson)	Epic EPC 86301 (C) C: 40/86301
47	43	8	FUGAZI + Marillion (Nick Tauber)	EMI MRL 1 (E) C: TC-MRL 1
48	NEW		MASTERPIECES - THE VERY BEST OF SKY + Sky (Sky/Tony Clark/Haydn Bendall)	Telstar STAR 2241 (R) C: STAC 2241
49	76	49	TOO LOW FOR ZERO + Elton John (Chris Thomas)	Rocket/Phonogram HISP 24 (F) C: REWND 24
50	36	15	THE VERY BEST OF MOTOWN LOVE SONGS + Various (Various)	Telstar STAR 2239 (R) C: STAC 2239

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
51	RE		THE SIMON AND GARFUNKEL COLLECTION + Simon & Garfunkel (Simon/Garfunkel/Halee)	CBS 10029 (C) C: 40/10029
52	52	31	GENESIS + Genesis (Genesis with Hugh Padgham)	Charisma/Virgin GENLP 1 (E) C: GENMC 1
53	41	12	LIONEL RICHIE + Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R) C: CSTMA 8037
54	38	4	WIRED TO THE MOON + Chris Rea (Chris Rea/Dave Richards)	Magnet MAGL 5057 (R) C: ZC-MAG 5057
55	90	19	LOVE OVER GOLD + Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359109 (F) C: 7150 109
56	63	277	BAT OUT OF HELL + Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40/82419
57	58	45	18 GREATEST HITS + Michael Jackson plus The Jackson 5 (Various)	Telstar STAR 2232 (R) C: STAC 2232
58	46	4	A LITTLE SPICE + Loose Ends (Nick Martinelli)	Virgin V2301 (E) C: TC-V2301
59	72	2	LOVE WARS + Womack & Womack (Stewart Lavine)	Elektra 960293-1 (W) C: 960293-4
60	81	7	VENICE IN PERIL + Rondo Veneziano (Gian Piero Reverberi)	Ferroway RON 1 (A) C: ZC-RON 1
61	77	2	STAY WITH ME TONIGHT + Jeffrey Osborne (George Duke)	A&M AMLX 64940 (C) C: CXM 64940
62	49	6	STREET SOUNDS ELECTRO 3 + Various (Various)	Street Sounds ELCS3 (A) C: ZCEL3 C
63	64	7	GREATEST HITS + Roberta Flack (Various)	K-tel NE 1269 (K) C: CE 2269
64	68	4	STOMPIN' AT THE SAVOY + Rufus and Chaka Khan Live (Russ Titelman)	Warner Brothers 923679-1 (W) C: 923679-4
65	39	3	SOPHISTICATED BOOM BOOM + Dead Or Alive (Zeus B Held)	Epic EPC 25835 (C) C: 40/25835
66	RE		ORIGINAL SOUNDTRACK FROM "FLASHDANCE" + Various (Various)	C. CANHC 5 (F) Casablanca/Phonogram CANH 5 (F)
67	44	2	CAUGHT IN THE ACT + Styx (Styx)	A&M AMLM 66704 (C) C: CLM 66704
68	NEW		TOUCH SENSITIVE + Bruce Foxton (Stan Shaw/Steve Lillywhite)	Arista 206 251 (F) C: 406 251
69	78	18	MAKIN' MOVIES + Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359034 (F) C: 923679-4
70	45	6	ALWAYS AND FOREVER - THE COLLECTION + Various (Various)	C: TCIMP 4 Impression LP IMP 4 (IDS)
71	37	22	QUICK STEP & SIDE KICK + Thompson Twins (Alex Sadkin)	Arista 204 924 (F) C: 404 924
72	71	2	BREAK OUT + Pointer Sisters (Richard Parry)	Planet FL 84705 (R) C: FK 84705
73	56	10	IN YOUR EYES + George Benson (Ariq Marjan)	Warner Brothers 923744-1 (W) C: 923744-4
74	91	62	TRUE + Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403
75	62	28	STAGES + Elaine Paige (Tony Visconti)	K-Tel/WEA NE 1262 (K) C: CE 2262
76	54	10	LET THE MUSIC PLAY + Shannon (Mark Liggett/Chris Barbosa)	Club/Phonogram JABL 1 (F) C: JABLC 1
77	NEW		DYNAMITE + Jermaine Jackson (Jermaine Jackson/Omarion/Rudolph)	Arista 206 317 (F) C: 406 317
78	RE		SIMON AND GARFUNKEL'S GREATEST HITS + Simon & Garfunkel (Simon/Garfunkel/Halee/Johnston)	CBS 69003 (C) C: 40/69003
79	66	4	POINTS ON THE CURVE + Wang Chung (Chris Hughes/Ross Cullum)	Geffen GEF 25589 (C) C: 40/25589
80	RE		90125 + Yes (Trevor Horn/Yes)	Atco 790125-1 (W) C: 790125-4
81	98	2	LIVE AT THE ALBANY EMPIRE + The Flying Pickets (John Sherry/Flying Pickets)	AVM AVMLP 0001 (A) C: ZC-AVM 0001
82	89	10	STREET SOUNDS CRUCIAL ELECTRO + Various (Various)	C: ZC-ELC 999 Street Sounds Electro ELCS2 999 (A)
83	85	45	FANTASTIC + Wham! (Steve Brown, George Michael)	Inner Vision IVL 25328 (C) C: 40/25328
84	40	13	THE FLAT EARTH + Thomas Dolby (Thomas Dolby)	Parlophone Odeon PCS 2400341 (A) C: TC-PCS 2400344
85	96	3	BON JOVI + Bon Jovi (Lance Quinn/Tony Bongiovi)	Vertigo/Phonogram VERL 14 (F) C: VERLC 14
86	82	2	HEAD OVER HEELS + Cocteau Twins (Cocteau Twins/John Fryer)	4AD CAD 313 (I/P) C: CADC 313
87	57	2	CHARIOTS OF FIRE + Vangelis (Vangelis)	Polydor POLD 5160 (F) C: POLDC 5160
88	50	5	VICTIMS OF CIRCUMSTANCE + Barclay James Harvest (Pip Williams)	Polydor POLD 5135 (F) C: POLDC 5135
89	74	4	IT'S MY LIFE + Talk Talk (Tim Friese Greene)	EMI EMC 2400021 (E) C: TC-EMC 2400024
90	61	9	ABOUT FACE + David Gilmour (David Gilmour/Bob Ezrin)	Harvest SHSP 2400791 (E) C: TC-SHSP 2400794
91	RE		THE GEORGE BENSON COLLECTION + George Benson (Various)	Warner Brothers K86107 (W) C: K466107
92	95	4	STATIONARY TRAVELLER + Camel (Andy Latimer)	Decca SKL 5334 (F) C: KSKC 5334
93	88	2	RIC + Duran Duran (Colin Thurston)	EMI EMC 3411 (E) C: TC-EMC 3411
94	55	11	KEEP MOVING + Madness (Clive Langer/Alan Winstanley)	Stiff SEEZ 53 (C) C: ZSEEZ 53
95	48	8	MADONNA + Madonna (Reggie Lucas)	Sire 923867-1 (W) C: 923867-4
96	84	7	THE ESSENTIAL JEAN-MICHEL JARRE + Jean-Michel Jarre (Jean-Michel Jarre)	Polystar PROLP 3 (F) C: PROMC 3
97	RE		ROXY MUSIC - ATLANTIC YEARS + Roxy Music (Rhett Davis/Chris Thomas)	EG/Polydor EGPL 54 (F) C: EGMC 54
98	NEW		VENGEANCE + New Model Army (Mond Cowie)	Abstract ABT 008 (P) C: -
99	RE		ELIMINATOR + ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4
100	RE		LOVE SONGS + Barbra Streisand (Various)	CBS 10031 (C) C: 40/10031

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on Prestel:
Mercury file
page number
332101

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RELEASES PAGE

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SPECIAL REPORT

SINCE 1974 many positive things have happened in gospel music — with the result that the present music scene is positively bursting with gospel action.

BBC Radio One has started a new show — Gary Byrd's Sweet Inspirations — which programmes the best gospel music emanating from the US. BBC 1 is also running The Rock Gospel Show, which brings together a wide range of artists whose varied music speaks for their religious faith.

Both shows have been scheduled because of an enormous demand for both radio and television to present this kind of music. Anyone observing the gradual growth of gospel and Jesus music in the past 10 years will not have been surprised by these media decisions.

The Christian world now presents the largest music festival in Europe — Greenbelt. In 1974 thousands attended this August Bank Holiday weekend event to hear gospel and Jesus music groups among a plethora of other media events, workshops and performances. In 1983 some 30,000 people attended and far outnumbered the previously main musical event of the weekend — the Reading Rock Festival.

For the past few years BBC Radio One has broadcast live from the festival. The network broadcast Jesus music artist Adrian Snell's Christian musical The Passion During Easter, with generous space given in *Radio Times* to inform readers and potential listeners of the musical's possibilities.

There are several specialised journals like *Buzz*, *Strait* and *New Christian Music* finding expanding sales and readership.

Perhaps even more meaningful has been the steady number of pop artists embracing the Christian faith and translating this into their overall concert work and record product.

Spreading the gospel

Ten years ago Music Week featured a gospel supplement suggesting the distinct possibility of the idiom making a breakthrough into the mainstream British music industry. TONY JASPER reports on the current boom in gospel's popularity.



PARADISE: Soul funksters

Among the bigger names are Joe English, Cliff Richard, The Techo Twins, Johnny Cash, Donna Summer, Nick Beggs and Stephen Neale of Kaja-googoo, U2, The Alarm, Paradise, Al Green, Maria Muldaur, After The Fire, David Grant, the Debarge group and Dana — to name just a few.

Traditional gospel acts have raised their standards, so that some can hold their head in any company. In the rock idiom this is certainly true of the Malcolm Williamson Band from Chicago. Some gospel groups like the Jessy Dixon Singers or Mighty

Clouds Of Joy can hold off any opposition without difficulty.

DJM has presently combined with a major religious US company Word to push the career of talented Sheila Walsh, who charted briefly last year with *Dreaming* and was unlucky not to have found the Top 20. Walsh is the presenter of The Rock Gospel Show where, apart from displaying her natural exuberance, she should find

aware of the growth of gospel, signing The Inspirational Choir Of The Pentecostal First Born Church Of The Living God. The choir had appeared on Channel Four's *Black On Black* and were subsequently invited by Stiff group *Madness* to sing on the *Wings Of A Dove* track.

Another signing is the London Community Gospel Choir, whose single *Pick Me Up* on Island hovered for some weeks in the lower regions of the chart. All 110 members found themselves with promotional engagements that included high-rating *Songs Of Praise* on BBC 1 (an entire programme was devoted to gospel) and Capital Radio, London, for the *Best Disco In Town*.

Their church mentor the Reverend Basil Meade, Minister of the Latter Reign Outpouring Pentecostal Church, busied himself touring the discotheques as perhaps the music industry's most unexpected music pluggers.

These choirs represent a major musical burgeoning of black gospel, with Clarity and

singers." The Reverend Meade sees beyond providing musical entertainment: "We can use the same platform as any secular band to sing about Christ. People are inquisitive; kids want to know how it is possible, when they're freaking out, to know real peace and joy. They can look at young people who are committed Christians and who enjoy serving God."

Certainly the success of these choirs has let loose a great demand for such recordings by young black people. This demand has not necessarily found support in the more traditional quarters of the many black churches, where God and mammon do not meet. Such opposition, however, is unlikely to stop gospel music spilling out from the churches into the overall scene.

On May 4 there was an enthusiastic audience for the Angelical Voice Gospel Choir at Camden Town Hall, with Clarity as special guests. On June 9 at the 3,000-seat Westminster Central Hall there is an evening of what promises to be the largest array of gospel talent ever assembled in one place.

All Together Now is an Afro-Caribbean Pentecostal Youth Celebration, and is being sponsored by the Shiloh United Church of Christ Apostolic Worldwide. Coming soon to the UK is huge gospel seller (in the US) James Cleveland, a gentleman who has refused chat shows and appearing as a guest on US entertainment programmes — unlike Andrea Crouch.

Crouch has had his records released by WEA as well as Word. An extremely talented artist, he has recorded with Stevie Wonder and has been in the forefront of album and singles sales in *Billboard's* regular religious chart listings for sometime. He has been very much the "star" of contemporary gospel for young people.

All these factors, together with the growing realisation that many famous black artists like Aretha Franklin, Gladys Knight, Al Green, Billy Preston, Lionel Richie, Solomon Burke, the Staple Singers, Martha Reeves, Michael Jackson, Diana Ross and the late Marvin Gaye have had church and gospel associations of considerable significance, have contributed to the present major impact of gospel.

The trend has been detected strongly by those in the market. Word managing director Ian Hamilton says his sales are up

TO PAGE 28



GARY BYRD — Radio One gospel series

room to promote her new high standard album *Triumph In The Air*.

Word UK has distribution through Spartan, and have mainly been concerned with servicing religious shop retail outlets where the market is progressively becoming more buoyant. This is not the first time a religious company has linked with a major, but certainly the Word-Sheila Walsh-DJM link could well produce greater interest by majors in the religious field.

Priority Records is another company well aware of the potential since their present very successful soul funksters Paradise were once with Marshalls. Stiff is another company

Trumpets Of Zion being two specially talented acts.

Gospel promoter Juliet Fletcher says: "Over the past 10 years churches have thrown up hundreds of very, very gifted

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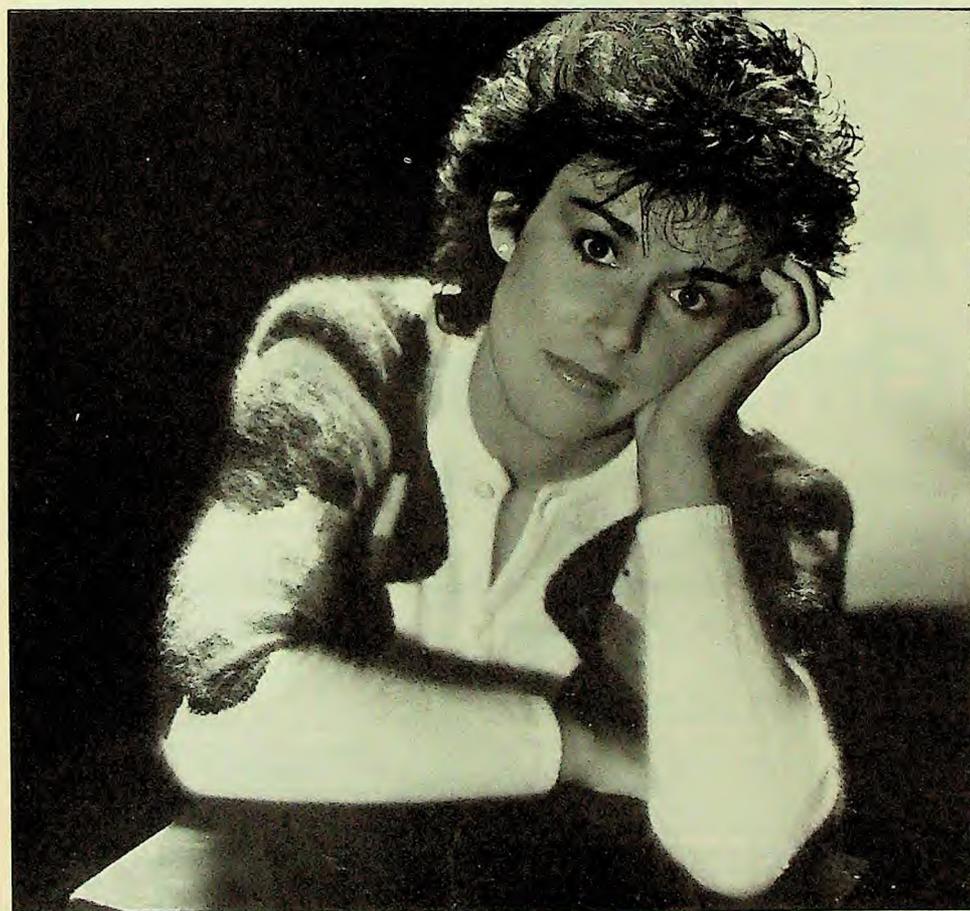
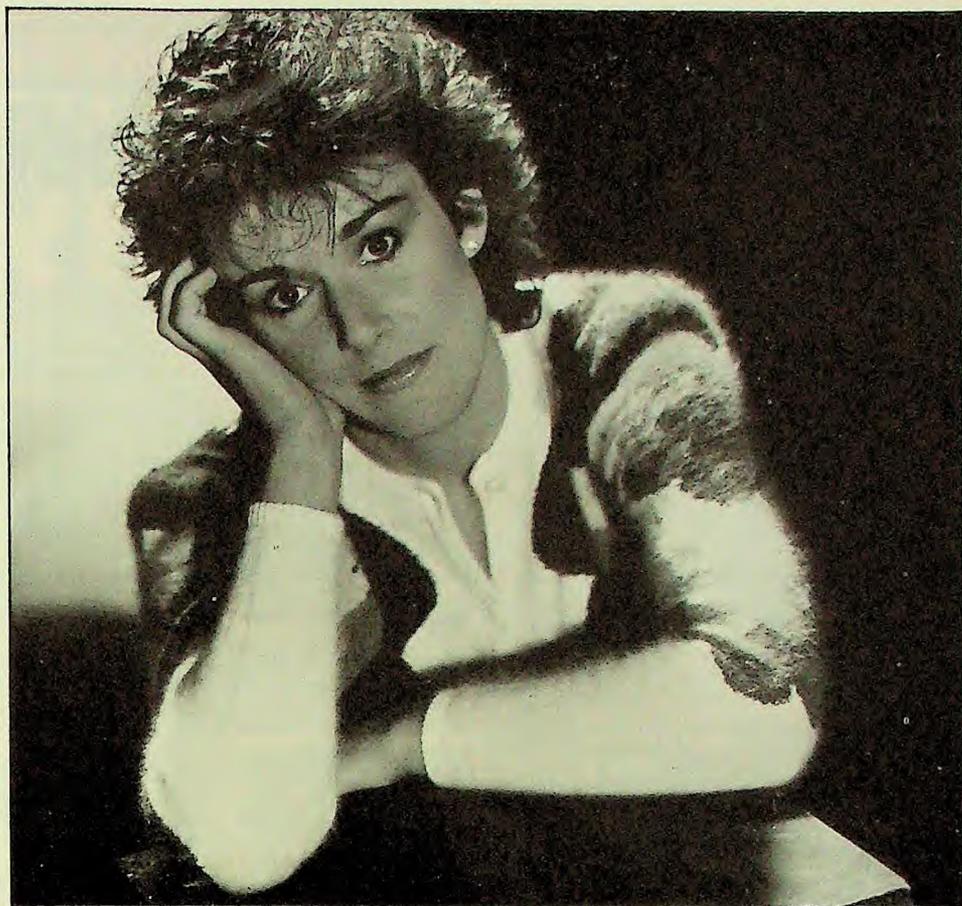
*On the one hand
she's gospel...*



*Sheila's beautiful new album and cassette,
'Triumph In The Air' featuring *Cliff Richard
on backing vocals is out now on Sparrow Records†*

Album DJF 20584.

*Cliff Richard appears courtesy of EMI Records.



*...on the other
she's pop.*



Sheila's brand new single, 'Growing Up To Be A Child' is out now on DJM Records - the follow-up to 'Drifting', the haunting single from last year's album of the same name. Single DJS 10.

*Sheila's also on TV in a brand new series - 'Rock Gospel'. 5.15pm every Sunday on BBC1 right through to the end of June.
Both the album 'Triumph In The Air' DJF 20584 and the single 'Growing Up To Be A Child' DJS 10
are available from DJM and should be ordered from CBS Distribution, Barlby Road, London W10. 01-960 2155.*

† Available
through
Word UK
WORD

Sheila Walsh - success is in the air.



Bill Cosn change Et Chicago re O' Jays

SPECIAL REPORT

Spreading the gospel

FROM PAGE 28

already this year by 30 per cent, while since 1981 Word UK has seen a rise of over 40 per cent. Word has a mail-out of over 12,000. Hamilton attributes the rise in sales to ever-increasing musical standards, a greater interest in Christian affairs, and the knock-on effect from youth in black churches making their own music and wanting it also on record and cassette.

Major events like Greenbelt and The Banquet (in 1982 and 1983 the event drew over 8,000 on each of two days at Wembley's Arena) have been marvellous showcases.

Word's sales have come through the mail order business and from the small record outlets in the chain of religious bookshops. Hamilton says: "We've had no real impact on the secular retail outlets but we've had recent discussions with Spartan and we have every confidence their sales acumen can change the situation."

Hamilton feels independent record shops are missing out on a growing market. He aims to supply them with special packs containing major Word catalogue sellers. He was disappointed that trade did not pick up on the Maria Muldaur album, especially since she has a large following in the quality musical

circles.

He feels the present gospel explosion should see a further rapid growth of Word sales. He is aiming for album sales of up to 150,000 by the end of this year.

Hamilton does not believe sales here can approach those of the US where gospel is ingrained in general culture. But when he sees someone like Amy Grant regularly selling 500,000 units for Word US he is positive something more can be achieved here.

That more should be happening on the retail side is also the view of Bill Latham, Cliff Richard and Sheila Walsh's religious manager. Latham feels Cliff's contribution toward the present gospel explosion should not be underestimated, since his continuing popularity and now almost 20-year espousal of his religious faith has influenced most Christian artists.

Latham says there must still be considerable potential in the record market for gospel and Jesus music. "It has also become a whole sub-culture of its own. Commercially I feel people have not been given the facts and now that you get the Radio One series, and especially The Rock Gospel Show, there's bound to be greater awareness and eventual demand."

Latham sees artists like Walsh counteracting some of the poor name gospel and Jesus music has had in this country. "There has been this ignorance, real prejudice if you like — some of it admittedly coming from poor standards — but that's all past now. The music is fast gaining credibility. Let's hope we have a breakthrough."

At least one retailer is aware of the market's growth. Ken Johnson's Miracle Music in Brixton stocks over a 1,000 titles which vary from black gospel to US Southern country rock. Over 150 artists contribute toward the stock, with a mail order of some 1,200.

Johnson promotes gospel concerts both locally and nationwide, has a coffee bar and lounge associated with the shop, and stocks books and magazines. He notes a definite upsurge in business, with special enthusiasm from the black community. (Johnson is a member of the Seventh Day Adventist Church and so the shop is closed on Saturdays.)

Johnson's shop points the way to record retailers in an ever-expanding market. It would be a strange affair if there was a nationwide "turn on" to gospel but the shops were found wanting of product. . .

A new crusade for Christian music

By PAUL DAVIS

CHRISTIAN MUSIC in the UK (and England in particular) is poised for its greatest exposure ever during the summer of this year. Millions of pounds will be expended in the promotion enterprise that will have a direct impact on the Christian music industry.

A couple of decades of steady, continuing growth in media exposure has resulted in increased Christian music popularity expressed in deep penetration and scope.

Christian music embraces every style of music conceivable — classical, pop, soul, folk, country, choral, jazz, etc. By definition it is not a *style* of music. Rather it relates to Christian lyrics which can be expressed in almost any style.

Commencing in mid-May and lasting for three months, globe trotting evangelist Dr Billy Graham will be holding major crusade meetings in half-a-dozen areas of high-density population (Bristol, Manchester, Liverpool, Ipswich, Sunderland, etc.). A major part of these events will be devoted entirely to Christian music featuring well-known artists flying in from all areas of the globe, including George Hamilton IV, Johnny Cash, and Cliff Richard. Most (if not all) artists will have current Christian music product currently available.

Football stadiums have been booked that will

resound to almost every style of Christian music as well as the resident 1,000-2,000 plus choirs featuring the deep-throated George Beverly Shea, a long-time associate of Dr Graham.

Predictably record companies have rush-released product. RCA has put out *George Beverly Shea Sings Billy Graham's Favourites* while (not to be out done) the enterprising leader in Christian music, *Word Records* has minted three souvenir albums, namely *My Favourite Songs* by George Beverly Shea and *Billy Graham Crusade Memories Volume 1* and *Volume 2*.

While thousands will experience the Graham events in person, even more will see specially commissioned video showings.

All the above activity will be excluded from the Greater London area. The capital will be hosting its own major Christian event that will rival the Graham meetings for attendances. A fast-aspiring protégé of Graham, Argentinian Luis Palau, will be holding meetings of six-days-a-week in June (with an option on July) in the *Queens Park Rangers* football stadium in West London. He will be supported by Cliff Richard, Sheila Walsh, London Community Gospel Choir, Bryn Haworth and many other Christian music personalities.

Supporting of local churches of almost every denominational persuasion . . . it promises to be a long *hot-gospel* Summer!

PAUL DAVIS is the founding editor of *New Christian Music Magazine*, Europe's foremost journal on Christian music. He has considerable experience in Christian music radio programmes on BBC, Radio Thameside, and Europe's second largest Radio Station, *Trans World Radio*.

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YOU LIFT UP MY HEART EEC 019 (cassette only)
A collection of joyful and inspirational songs with a contemporary sound from HABITATION.

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Other products includes recordings from the BOY'S BRIGADE and WANDSWORTH SCHOOL CHOIR - the choir featured in the film 'Chariots of Fire'.

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GEORGE HAMILTON IV



One Day At A Time
WST 9618 (R) WC 9618 (C)

JOHNNY CASH



A Diamond In The Rough
WST 9629 (R) WC 9629 (C)

PAUL FIELD



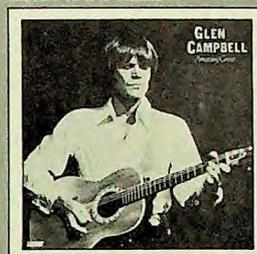
Restless Heart
MYR 1117 (R) MC 1117 (C)

MIGHTY CLOUDS OF JOY



Sing & Shout
MYR 1156 (R) MC 1156 (C)

GLEN CAMPBELL



Amazing Grace
WST 9625 (R) WC 9625 (C)

DANA



Let There Be Love
WST 9635 (R) WC 9635 (C)

RANDY STONEHILL



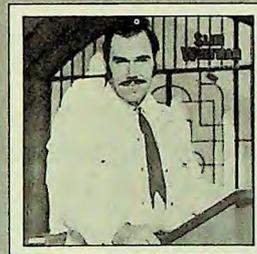
Equator
MYR 1132 (R) MC 1132 (C)

AL GREEN



The Lord Will Make Away
MYR 1109 (R) MC 1109 (C)

SLIM WHITMAN



Sweet Mystery Of Life
WST 9626 (R) WC 9626 (C)

SALVATION ARMY UPPER
NORWOOD BAND & CHORUS



Peace In Our Time
WST 9638 (R) WC 9638 (C)

AMY GRANT



Age To Age
MYR 1124 (R) MC 1124 (C)

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WORD

**THE ROCK
GOSPEL SHOW**
SUNDAYS 5.15 BBC1
Many of the artists
featured here will be
appearing on this series.

DISCO

Edited by
BARRY LAZELL

LOOSE ENDS register a sensational jump this week on the disco/dance top 50, moving from 21 to tuck in closely behind Jocelyn Brown at number two with their Emergency (Dial 999).

The 12-inch remix with its new instrumental dub mix flip has done wonders for the track, with album owners shelling out for it again — although the 7-inch single is different, being a straight-forward edit of the LP track.

The album, A Little Spice, maintains its position atop the album chart, holding off the challenge from the UK-released Bobby Womack set The Poet II. With Loose Ends having all but achieved a rare double their manager Tony Hall is over the moon.

Not being a man to rest on his laurels, he promises equally hot summer action for a new song about to be recorded by his other act, Chris Amoo with Real

Loose Ends tied up

Thing. A label deal for this is in the offing — as is a major label US deal for the Loose Ends material, resulting from its instant UK success.

The other big story on this week's singles chart is Terri Wells' smash entry at five with the revival of the Spinners' I'll Be Around. It has had one of the hottest shop counter and club floor buzzes in the country over the last two or three weeks, helped by a well-coordinated promo release of the 12-inch — another feather in the ever-more successful cap of London Records.

The label's decision to go with Philly World, which had a fair but by no means 100 per cent track record here through PRT, is immediately justified. The other new release from this source, Harold Melvin's Don't Give Me Up, also takes a mighty jump upwards from 38 to 8, giving London/Philly World two new top tenners — almost like the heyday of the original London-American label.

More of a surprise entry comes from Deniece Williams, fresh at number 20 with Let's Hear It For The Boy on CBS. Her strongest for some time, this is a song from the movie Footloose. As such, its sales have done one of those rare crossovers-in-reverse, since radio picked up on it immediately, and because of the film interest. This is probably compounded by the fact that nobody gets to hear CBS black/dance records now until they become hits (your correspondent included), since the company has closed down its promotional mailing lists.

An interesting new appearance at 47, giving the Jive Afrika label its first chart success, is Don't Go Lose It Baby from Hugh Masekela. A veteran jazz/funk trumpeter from South Africa (friend to

African vocalist Miriam Makeba), he was based in the US during the late Sixties and turned out some of the hippest dancefloor instrumentals of the day, including Son Of Ice Bag and Grazin' In The Grass — the latter being a US chart-topper featuring a million-selling cow bell (you have it, MCA, if you're interested).

By comparison with his oldies, the

trumpeter seems to take something of a back seat on Don't Go Lose It Baby, but the record is a strong, driving track which looks set to become much bigger.

Worth noting is the entry at 28 of the strong 4-track 12-inch EP Come Be With Me, by Capitol's Ronnie McNeir Experience. This was released in the US as a mini-album, and, as an import here, had a run of several weeks on the disco/dance album chart. This column commented at the time on the possibility that it would switch charts if EMI decided to market it (as it has) as a single. Well, appear in both charts it now has, creating another bit of history for chart statisticians.

RADIO London

JOCELYN BROWN:

Somebody Else's Guy
Fourth & Broadway

DETROIT SPINNERS: Right
Or Wrong Atlantic

LOOSE ENDS: Emergency
(Dial 999) Virgin

HAROLD MELVIN & THE
BLUE NOTES: Don't Give Me
Up Philly World/London

THE O'JAYS: Extraordinary
Girl Philadelphia International

POINTER SISTERS:
Automatic Planet

TERRI WELLS: I'll Be Around
Philly World/London

WOMACK & WOMACK:
Love Wars Elektra

YARBROUGH & PEOPLES:
Don't Waste Your Time Total

Experience/RCA

DENICE WILLIAMS:
Let's Hear It For The Boy CBS

CLIMBERS

AMERICAN GYPSY:
The Champ
(Dutch Import-Break)

EXECUTIVE: Celebrate Your
Love (Personal)

FATBACK: Call Out My Name
(US Import Cotillion)

FRESH BAND: Come Back
Lover (US Import-Are'n Be)

YVONNE GAGE: Do In' It In A
Haunted House (US Import-
Chicago International)

EDDY GRANT: Romancing
The Stone (Ice)

LATOYA JACKSON: Heart
Don't Lie (Epic)

EVAN ROGERS: Stay Here
With Me (US Import-RCA Victor)

SMOKEY ROBINSON:
And I Don't Love Ya
(US Import-Tamla)

ON HI-NRG STREET, the latest sales chart looks like this: 1 (1) HIGH ENERGY Evelyn Thomas (Record Shack); 2 (2) WHERE IS MY MAN (HOT TRACKS MEGAMIX) Eartha Kitt (Record Shack); 3 (7) EMERGENCY Laura Pallas (Record Shack); 4 (5) DESIRE Paul Parker (Technique); 5 (4) THE MAN'S SO REAL (TOTALLY INTENSIFIED REMIX) Mimi (Challenge); 6 (8) ROCKET TO YOUR HEART (HOT TRACKS REMIX) Lisa (BMC import); 7 (-) COLOUR MY LOVE Fun Fun (Dutch import); 8 (-) ALIVE WITH LOVE Tina Fabrique (Electricity); 9 (-) SOMEBODY TO LOVE Cafe Society (Passion); 10 (-) TIE ME DOWN Romance (Passion).

ROCK POOL

- | | | |
|----|-------|---|
| 1 | (2) | PSYCHEDELIC FURS: Heartbeat/Heaven/The Ghost In You (Columbia) |
| 2 | (1) | DOMINATRIX: The Dominatrix Sleeps Tonight (Streetwise/Uproar) |
| 3 | (3) | LEDERNACKEN: Amok (Fourth & Broadway) |
| 4 | (5) | TALK TALK: It's My Life (EMI-America) |
| 5 | (16) | RUN-D.M.C.: Rock Box (Profile) |
| 6 | (7) | SHANNON: Give Me Tonight (Emergency/Mirage) |
| 7 | (9) | THE SMITHS: What Difference Does It Make/This Charming Man (Rough Trade/UK) |
| 8 | (21) | WANG CHUNG: Dance Hall Days (Geffen) |
| 9 | (11) | WORLD'S FAMOUS SUPREME TEAM: Hey D.J. (Island) |
| 10 | (6) | FAD GADGET: Collapsing New People (Mute/UK) |
| 11 | (New) | NEW ORDER: Thieves Like Us (Factory/UK) |
| 12 | (12) | BERLIN: No More Words (Geffen) |
| 13 | (4) | THOMPSON TWINS: Hold Me Now (Arista) |
| 14 | (New) | EARONS: Land Of Hunger (Island) |
| 15 | (8) | ROBERT GORL: Darling Don't Leave Me (Mute/UK) |
| 16 | (17) | APB: Danceability (Oily/Albion/UK) |
| 17 | (10) | YELLOWMAN: Strong Me Strong/Disco Reggae (Columbia) |
| 18 | (28) | MADONNA: Borderline (Sire) |
| 19 | (23) | DEPECHE MODE: People Are People (Mute/UK) |
| 20 | (14) | SIMPLE MINDS: Sparkle In The Rain (A&M) |
| 21 | (13) | CULTURE CLUB: Miss Me Blind (Epic) |
| 22 | (20) | ART OF NOISE: Beat Box Remix (ZTT/UK) |
| 23 | (22) | INXS: Original Sin (Atco) |
| 24 | (New) | WAY OF THE WEST: City For Lovers (MCA) |
| 25 | (New) | BLANCMANGE: Don't Tell Me (Island) |
| 26 | (30) | JOHN ROCCA: I Want It To Be Real (Streetwise) |
| 27 | (15) | CARS: You Might Think (Elektra) |
| 28 | (29) | KING CRIMSON: Sleepless (Warner Bros) |
| 29 | (New) | OMD: Locomotion (Virgin/UK) |
| 30 | (New) | SCRITTI POLITTI: Wood Beez (Virgin/UK) |

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DISCO

and dance



12th May 1984

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	5	SOMEBODY ELSE'S GUY	Jocelyn Brown	Fourth & Broadway/Island (12) BRW 5 (E)
2	21	2	EMERGENCY (DIAL 999)	Loose Ends	Virgin VS 677 (12) (E)
3	4	4	AUTOMATIC	Pointer Sisters	Planet RPST(1) 105 (R)
4	2	19	AIN'T NOBODY	Rufus and Chaka Khan	Warner Brothers RCK 1 (T) (W)
5	NEW		I'LL BE AROUND	Terri Wells	Philly World/London LON(X)48 (F)
6	6	5	JUST BE GOOD TO ME	The S.O.S. Band	Tabu/Epic (T)A3626 (C)
7	3	9	HELLO	Lionel Richie	Motown TMG (T) 1330 (R)
8	38	2	DON'T GIVE ME UP	Harold Melvin & The Blue Notes	Philly World/London LON(X)47 (F)
9	8	5	LOVE ME LIKE THIS	Real To Reel	Arista ARIST(12) 565 (F)
10	17	3	ONE LOVE/PEOPLE GET READY	Bob Marley & The Wailers	Island (12)IS 169 (E)
11	5	5	HI, HOW YA DOIN'?	Kenny G	Arista ARIST(12) 561 (F)
12	47	2	DON'T WASTE YOUR TIME	Yarborough & Peoples	Total Experience/RCA XEIT(1) 501 (R)
13	9	7	SHE'S STRANGE	Cameo	Club/Phonogram JAB(X) 2 (F)
14	7	7	YOU'RE THE ONE FOR ME - DAYBREAK - A.M.	Paul Hardcastle	Total Control TOCO 1 (T) (IDS)
15	13	4	(WHEN YOU . . .) IN THE HEART	Kool & The Gang	De-Lite/Phonogram DE(X) 17 (F)
16	11	5	STAY WITH ME TONIGHT	Jeffrey Osborne	A&M AM(X) 188 (C)
17	10	6	SOMEDAY	Gap Band	Total Experience/Phonogram TE(X) 5 (F)
18	14	5	GIVE ME TONIGHT	Shannon	Club/Phonogram JAB(X) 1 (F)
19	19	3	LOVE WARS	Womack & Womack	Elektra E9799(T) (W)
20	NEW		LET'S HEAR IT FOR THE BOY	Deniece Williams	CBS (T)A4319 (C)
21	15	4	LOVEQUAKE	Bobby King	Motown TMG(T) 1335 (R)
22	12	9	WHAT DO I DO?	Phil Fearon & Galaxy	Ensign/Island (12) ENY 510 (E)
23	16	7	DON'T LOOK ANY FURTHER	Dennis Edwards with Siedah Garrett	Gordy TMG(T) 1334 (R)
24	27	3	I WANTED YOUR LOVE	Luther Vandross	Epic (T)A4279 (C)
25	35	3	THIS TIME	Funk DeLuxe	Ram's Horn RHR 3321 (Import)
26	39	3	COME BACK LOVER	Fresh Band	Are 'N Be RB 003 (Import)
27	NEW		NO TURNING BACK	Intrigue	Music Power MPRT(1) (GY)
28	NEW		COME BE WITH ME	Ronnie McNeil	Capitol - (12)CL 329 (E)
29	24	6	NO SELL OUT	Malcolm X; music by Keith LeBlanc	Tommy Boy/Island (12)IS 165 (E)
30	28	3	JAM ON IT	Newcleus	Sunnyview SUNY(L) 103 (A)
31	18	4	JESSE	Grandmaster & Melle Mel	Sugar Hill SH(L) 133 (A)
32	31	5	GET IN TOUCH WITH ME	One Blood	Ensign/Island (12)ENY 513 (E)
33	48	2	UPROCK	Rock Steady Crew	Charisma/Virgin RSC 2(12) (E)
34	20	8	LUCKY STAR	Madonna	Sire W9522(T) (W)
35	30	4	HIGH ENERGY	Evelyn Thomas	Record Shack SOHO(T) 18 (IDS)
36	26	5	MEGA STREET/NIGHT LADIES	Crusaders	MCA MCA(T) 853 (C)
37	22	14	YAH MO B THERE*	James Ingram (with Michael McDonald)	Qwest W9394 (T) (W)
38	29	4	I'VE GOT TO FIND A WAY	Zena DeJonay	Calibre CAB(L) 121 (A)
39	33	7	BACK AT YA	Kerr	Greyhound GRP(T) 107 (I) (GY)
40	40	24	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Melle Mel	Sugar Hill SH(L) 130 (A)
41	23	6	P.Y.T. (PRETTY YOUNG THING)	Michael Jackson	Epic (T)A4136 (C)
42	25	5	DEJA VU	A.B.S.	Streetwave XKHAN 503 (A)
43	32	8	TAXI	J. Blackfoot	Allegiance/Sound Town ALES(12) 2 (A)
44	NEW		JUST A TOUCH OF LOVE	Slave	Cotillion/Atlantic B 6955(T) (W)
45	34	7	THE SOUND OF MUSIC	Dayton	Capitol (12)CL 318 (Remix - 12CLX 318) (E)
46	37	15	STREET DANCE	Break Machine	Record Shack SOHO(T) 13 (IDS)
47	NEW		DON'T GO LOSE IT BABY	Hugh Masekela	Jive Afrika JIVE(T) 84 (C)
48	45	3	DON'T KEEP ME WAITING	Tia Monae	Carrere CAR(T) 320 (SP)
49	NEW		IT'S ALL YOURS	Starpoint	Elektra E 6964(T) (W)
50	NEW		STAY HERE WITH ME	Evan Rogers	RCA Victor PW-13807 (Import)

1	1	4	A LITTLE SPICE	Loose Ends	Virgin V 2301 (E)
2	7	7	THE POET II	Bobby Womack	Motown ZK 72205 (R)
3	4	4	CHANGE OF HEART	Change	WEA WX5 (W)
4	3	3	KEEP IT COMIN'	Jones Girls	Philadelphia International FZ 38555 (C)
5	2	26	CAN'T SLOW DOWN	Lionel Richie	Motown STMA 8041 (R)
6	10	5	CROSS FIRE	The Detroit Spinners	Atlantic 780150-1 (W)
7	16	3	STEPPIN' OUT	George Howard	TBA Records TB 201-N (Import)
8	19	16	LOVE WARS	Womack & Womack	Elektra 960293-1 (W)
9	12	14	G FORCE	Kenny G	Arista 206 168 (F)
10	6	6	INTIMATE CONNECTION	Kleer	Atlantic 780145-1 (W)
11	13	3	NIGHT STALKERS	Ingram	Other End OELP 1 (A)
12	5	17	GREATEST HITS	Marvin Gaye	Telstar STAR 2234 (R)
13	8	52	THRILLER	Michael Jackson	Epic EPC 85930 (C)
14	17	3	SINCERELY	The Emotions	Red Label RLLP-001-1 (Import)
15	9	11	DON'T LOOK ANY FURTHER	Dennis Edwards	Gordy ZL 72148 (R)
16	15	5	GHETTO BLASTER	Crusaders	MCA MCF 3176 (C)
17	20	11	IT'S YOUR NIGHT	James Ingram	Qwest 923970-1 (W)
18	11	5	SLAVE - THE BEST OF . . .	Slave	Atlantic/Cotillion 790157-1 (W)
19	NEW		MUSIC MAGIC	Rose Royce	Montage MA 110 (Import)
20	14	5	STREET SOUNDS ELECTRO 3	Various	Street Sounds ELCST 3 (A)
21	18	12	STOMPIN' AT THE SAVOY	Rufus & Chaka Khan Live	Warner Brothers 923679-1 (W)
22	RE		PATTI AUSTIN	Patti Austin	Qwest 923974-1 (W)
23	22	12	LET THE MUSIC PLAY	Shannon	Club/Phonogram JABL 1 (F)
24	RE		STAY WITH ME	Jeffrey Osborne	A&M AMLX 64940 (C)
25	23	9	STREET SOUNDS EDITION 8	Various	Street Sounds STSND 008 (A)

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Cherry Red samples foreign fortunes on East West label

CHERRY RED Records has launched a new label, East West Records, specifically for non-UK product and the first release is an introductory sampler compilation album via Pinnacle.

Auftakt features tracks by several German bands including Die Zwei, Alvi & The Alviettes, Die Zimmermañner, Ha't Vo'1 and Camp Sophisto.

East West is the brainchild of Suzanne Smetana and John Hollingsworth (former Cherry Red A&R head who has now moved to WEA) who together compiled the LP. Smetana, who has previously worked for a major record distribution company in West Germany,

says: "The label will be a showcase for bands outside the UK and, although the initial releases feature several

German acts, other nationalities will be featured too." Future releases include an

accapella rap single, Grapsch; by Berlin band Die Zwei, followed by an LP, USA-USA. There will also be a 12-inch, as yet untitled, single from Yugoslavian band, Laibach.

"The Auftakt compilation is a cross-section of all the different styles of music that have been created around the world during the last 18 months. We are hoping that many of the bands we will be releasing product will also be coming over to the UK for live dates," says Smetana.

● Contact East West at Cherry Red Records, 53 Kensington Gardens Square, London W2 4BA.



DIS ZWEI: German act featuring on Cherry Red's sampler

Rah messages

THE RAH BAND have a special-priced 7-track album featuring their TMT and KR recordings released on S.O.U.N.D. Recordings, distributed by Pinnacle. The LP features 45 minutes of music and includes Messages From The Stars, Perfumed Garden, Sam The Samba Man and Tears & Rain. Dealer price is £2.10 with a suggested retail price of under £3.50.

DAVE BROOK, the only original remaining member of Hawkwind, had his first solo LP, *Earthed To The Ground*, released by Flickknife Records last week (27). Brock wrote all the songs and plays all the instruments himself. Promotion includes music press advertising and displays, and there are several live gigs to co-incide; distribution through Pinnacle. Flickknife boss Frenchy Gloder says: "We feel that this is the best record we have released since we started back in 1979".

ABSTRACT RECORDS has licensed the Blue Aeroplanes debut album *Bop Art*, which has been picking up good reviews in the music press. Distribution through the Cartel and Pinnacle.

ROUGH TRADE has released the self-titled album by The Golden Palominos, licensed from OAO Records in New York.

NON RELEASES an album, *Physical Evidence*, on Mute featuring 12 tracks recorded live between 1977 and 1982 at various locations including Los Angeles, London, Paris, Berlin and Düsseldorf. Non is the pseudonym of Californian Boyd Rice who uses a cassette recorder with pre-recorded tracks of noise on each channel, which he switches between to create a rhythmic sound. He has previously released two singles and an album on Mute Records.

FORMER AIRBRIDGE members Sean Godfrey and Steve Bennett have formed a new progressive band, *The Host* and release a four-track cassette-only EP, entitled *The EP on the ORB label*, available direct from 24 Breckland Road, New Costessey, Norwich, Norfolk NR5 0RW. The band have several London and provincial club dates lined up.

VERY MOUTH Records expands its catalogue with a new 45-minute cassette album, *Stitched-Back Boot Airman Present The Kidney-Shaped Retention Seal*, distributed by Rough Trade and the Cartel. The tape comes complete with a 16-page instruction booklet. Another cassette album, *Expression Of Faith by Live Sex*, and an album (still untitled) by The Megastars follow in mid-May.

● Contact Very Mouth Records at 84 Maydew House, Abbeyfield Road, Bermondsey, London, SE16 101 232 2491.

FURYO HAVE RELEASED their debut mini-album on Furyo Records through Anagram. The LP consists of five songs "capturing the drama of a film soundtrack in a song".

GLEN CAMPBELL has a new single released on the Compleat label distributed by PRT. Letting Go/Face To Face are both featured in the new film, *The Golden Seal*, and are also on the original soundtrack LP released by Compleat.

FOLLOWING THE release last month of the soundtrack album from the award-winning Thames TV production of *The Wind In The Willows*, Red Bus Records releases a double A-sided single featuring both the main theme and *On The Open Road* next week (4). Distribution: PRT.



ICELANDIC BAND Mezzoforte (pictured) have a new single out this month, *Spring Fever*, a re-mixed and partly re-recorded version of the track on their recent *Observations* album on Steinar. The single, which also features another favourite from their live act, *Summer Dream*, is available in 7 and 12-inch formats and is distributed by Pinnacle. It is also the first to feature new band member, Dutch percussionist Jeroen De Rijk.

Tracking...



JEREMY'S SECRET - Colin Lloyd Tucker and Simon-Fisher Turner - release their debut LP, *The Snowball Effect*, on the Deep Six label distributed by the Cartel.

The 14-track LP is the first major release from the duo although they have previously released a four-track 12-inch single for Rouge Records - which had the distinction of being banned from many record stores because of its nude cover

Blade runners

TOKYO BLADE, whose Powerstation Records single *Midnight Rendezvous* reached the HM Top 10 charts, have found themselves in demand in Europe.

The debut LP *Tokyo Blade* has appeared in several charts throughout Europe, and following their recent appearances at the Aardshok and Earthquake festivals, the band have now been invited to be special guests on the forthcoming French tour with Mamas Boys.

□ □ □

IN TAPE has released a compilation album featuring Marc Riley's past single

News in brief...

releases. *Cull* (The Singles 83-84) features six tracks including *Cure By Choice* and *Favourite Sister*, and *Location Bangladesh*, the latter of which featured on a John Peel session. Distribution: Red Rhino and the Cartel. (In Tape, Unit 3, 104 Northenden Road, Sale, Cheshire).

□ □ □

ABSTRACT HAS released the debut mini-album, *Vengeance*, by New Model Army, produced by Mond Cowie with the Angelic Upstarts. The release co-incides with a 30-date headlining tour, and Abstract is putting a major advertising campaign around the LP.

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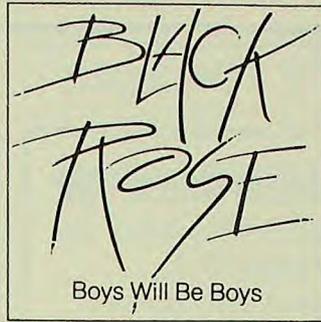


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Distribution by Pinnacle



BULP 3 (L.P. 10 TRACKS)



BULP 2 (MINI L.P. 5 TR)

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TOP · SINGLES

INDIE

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	3	THIEVES LIKE US New Order Factory FAC 103 (12" only) (I/P)
2	3	3	PEARLY-DEWDROPS' DROPS Cocteau Twins 4AD AD 405 (I/P)
3	2	4	HAND IN GLOVE Sandie Shaw Rough Trade RT 130 (I/RT)
4	11	3	GOOD TECHNOLOGY Red Guitars Self Drive SD 008 (I)
5	6	33	SONG TO THE SIREN This Mortal Coil 4AD AD 310 (I/P)
6	4	6	GOREHOUND The Cramps New Rose NEW 33 (I)
7	8	3	DO THE SQUARE The Three Johns Abstract ABS 023 (P)
8	5	7	PEOPLE ARE PEOPLE Depeche Mode Mute 7BONGS (I/SP)
9	9	7	HANK TURNS BLUE The Folk Devils Ganges 84 RAY 1 (I)
10	13	4	42% Rubella Ballet Jungle JUNG 12 (I/J)
11	10	16	WHAT DIFFERENCE DOES IT MAKE? The Smiths Rough Trade RT 146 (I/RT)
12	12	27	THIS CHARMING MAN The Smiths Rough Trade RT 136 (I/RT)
13	17	4	GREY Lack Of Knowledge Crass CRASS 121984/6 (I)
14	15	3	NO ONE WAITS FOREVER Orson Family New Rose NEW 30 (12" only) (I/RT)
15	7	11	YOU'RE ALREADY DEAD Crass Crass 1984 (I)
16	30	3	BREAK Play Dead Clay CLAY 31 (P)
17	26	3	INFLUENZA (RELAPSE) Gene Loves Jezabel Situation 2 SIT 31 (I/P)
18	25	23	SUNBURST & SNOWBLIND Cocteau Twins 4AD BAD 314 (I/P)
19	18	9	FUJIYAMA MAMA Frank Chickens Kaz KAZ 10 (IDS)
20	21	48	HAND IN GLOVE The Smiths Rough Trade RT 131 (RT/I)
21	19	5	I HAD TOO MUCH TO DREAM (LAST NIGHT) Naz Nomad & The Nightmares Big Beat NS 93 (P)
22	14	6	TALK ABOUT THE PAST The Wake Factory FAC 88 (P/I)
23	16	9	FASTER PUSSYCATS The Cramps New Rose NEW 28P (Pic Disc) (I/RT)
24	24	7	BELA LUGOSI IS DEAD Bauhaus Small Wonder TEENY 2 (I)
25	28	2	ONE MAN'S MEAT Fad Gadget Mute MUTE 033 (SP/I)

26	31	60	BLUE MONDAY New Order Factory FAC 73 (I/P)
27	29	13	SNAKEDANCE March Violets Rebirth RB 21 (I)
28	20	6	SAY YOU Colour Box 4AD AD 403 (I/P)
29	22	10	CREEPING AT MAIDA VALE Marc Riley Intape IT 004 (I/Red Rhino)
30	27	4	I WISH I HAD Indians In Moscow Kennick Music 1003 (IDS)
31	NEW		COUNTRY GIRL BECAME... Serious Drinking Upright UP 8 (I/RT)
32	34	2	HIGH ENERGY Evelyn Thomas Record Shack SOHO 18 (IDS)
33	23	4	YOU'RE THE ONE FOR ME - DAYBREAK - A.M. Paul Hardcastle Total Control TOCO 1 (IDS)
34	37	2	ESCALATOR The Sting-Rays Big Beat NS 95 (P)
35	33	9	R.I.P./NEW CHRISTIAN MUSIC Allen Sex Fiend Anagram ANA 18 (I/P)
36	36	11	GRUNT CADILLAC HOTEL Inca Babies Black Lagoon INC 002 (I/Red Rhino)
37	46	8	LOVE WILL TEAR US APART Joy Division Factory FAC 23 (I/P)
38	32	24	FACTS Red Guitars Self Drive SD 007 (I)
39	35	30	TEMPLE OF LOVE Sisters Of Mercy Merciful Release MR 27 (I)
40	45	2	BLOWN OUT AGAIN Peter and The Test Tube Babies Trapper EARFITS 1 (P)
41	NEW		THE CAVE The Guana Batz Big Beat NS 96 (P)
42	NEW		MASKS Under Two Flags Situation 2 SIT 32 (I/P)
43	41	17	THE WORD OF THE WOMB (EP) Hagar The Womb Mortarhate MORT 28 (I)
44	38	9	MY MOTHER THE WAR 10,000 Maniacs Reflex 12RE 1 (12" only) (I/RT)
45	40	8	STREET DANCE Break Machine Record Shack SOHO 13 (IDS)
46	NEW		PRESSURE 400 Blows Illuminated ILL 3412 (I/J)
47	50	2	ALL PASSION SPENT Carcrash International Crammed Discs CRAM 031 (P)
48	39	11	A MAN'S DUTY... A WOMAN'S PLACE Lost Cherees Mortarhate MORT 3 (IDS)
49	42	11	ALONE SHE CRIES Skeletal Family Red Rhino RED 41 (I)
50	NEW		THE BLOOD IS ON YOUR HANDS (EP) The Instigators Blurg FISH 6 (I/RT)

5	3	7	THE F... A Flux Of Pink Indians Spiderleg SDLP 13 (I/RT)
6	6	12	GARLANDS Cocteau Twins 4AD CAD 211 (I/RT)
7	10	8	WHO? WHAT? WHY? WHERE? WHEN? Various Mortarhate MORT 4 (IDS)
8	12	2	L.A.M.F. REVISITED Johnny Thunders & The Heartbreakers Jungle FREUD 4 (I/J)
9	NEW		FROM THE CRADLE Subhumans Blurg FISH 8 (I/RT)
10	19	2	HOGGIN' THE STAGE The Groundhogs Psycho PSYCHO 24 (I/RT)
11	9	3	BURIAL Death In June Syndicate UBADVC 4 (I)
12	4	8	GIVE DADDY THE KNIFE CINDY Naz Nomad & The Nightmares Big Beat/Chiswick WIK 21 (P)
13	8	8	ONWARD CHRISTIAN SOLDIERS Icons Of Filth Mortarhate MORT 5 (IDS)
14	14	7	BLACK LEATHER GIRL Abrasive Wheels Clay CLAYLP 9 (P)
15	11	9	DEAD CAN DANCE Dead Can Dance 4AD CAD 404 (I/P)
16	21	3	THE PAINTED WORD Television Personalities Illuminated JAMS 37 (I/J)
17	23	52	POWER CORRUPTION & LIES New Order Factory FAC 75 (P/I)
18	13	24	SMELL OF FEMALE Cramps Big Beat NED 6 (P)
19	20	8	SONGS OF LOVE AND LUST Chris & Cosey Rough Trade ROUGH 64 (I/RT)
20	24	2	ECSTASY & VENDETTA Sex Gang Children Reach Out International A127 (cassette only) (I/RT)
21	16	7	MY WAR Black Flag SS7 SST 023 (P)
22	NEW		GULL Marc Riley Intape IT 005 (I/Red Rhino)
23	17	52	SOUL POSSESSION Annie Anxiety Corpus Christi CHRIST IT'S 10 (I)
24	NEW		FURYO Furyo Anagram M GRAM 12 (P)
25	18	2	SEANCE The Church Carrere CAL 201 (SP)

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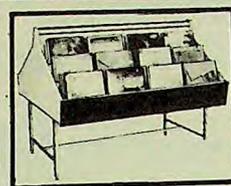
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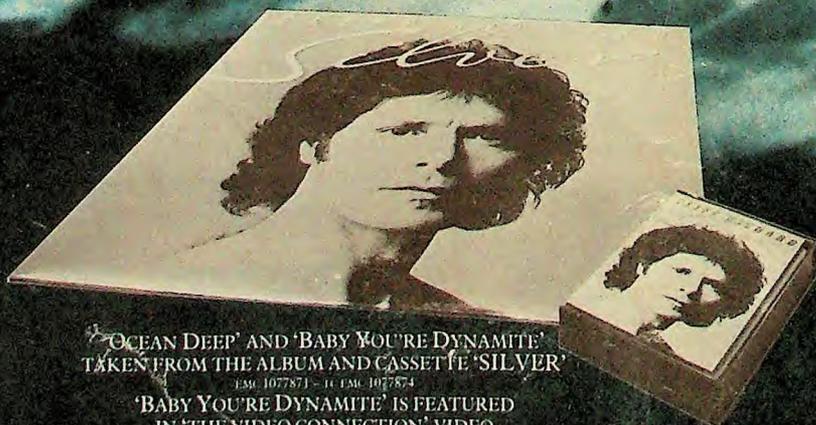
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