

SINGLES CHART 13 · ALBUM CHART 24

# MUSIC WEEK

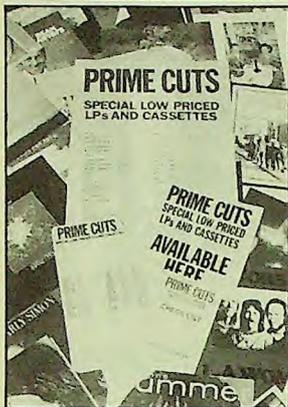
25 YEARS ESTABLISHED 1959 · £1.25



EVERTON FC took time off from training for this Saturday's Cup Final against Watford to make a single, *The Boys In Blue*, produced by Geoff Morrow for PRT at Manchester's Strawberry Studios. The team are pictured with (seated) their midfield star Andy Gray.

## THIS WEEK

- Studioscene examines digital recording . . . p25
- Classic cassettes — a special pull-out feature on this fast-expanding sector of the classical market, centre pages.
- Disco chart . . . p8
- Indies chart . . . p33



WEA IS mounting a new marketing push for its mid-price albums and cassettes under the slogan *Prime Cuts*, designed to renew the public awareness of the company's back catalogue mid-price range. Point-of-sale material includes posters, browser cards, stickers, leaflets and sleeve stickers, and the campaign is backed by music and national press advertising. "We are dusting down and freshening up the mid-price catalogue," says WEA's marketing director Paul Conroy.

## Video ads aimed at record shops

A NEW campaign aimed at renewing record dealer interest in the video film rental market has been launched by video film leasing company Entertainment Production Services.

TV commercials targeted specifically at record retailers began last week on LWT and nationally on Channel Four and the 80 10-second spots will continue into the first week of June.

The £120,000 campaign advertises a starter package, costing £4 a day, giving 50 films, point-of-sale material, display stand and detailed instructions for running a video club.

EPS claims that net profits for record shops running a successful small video club with just 100 films can average £4,000 annually, "and far greater returns are possible for larger clubs, multiples or high traffic

locations". Managing director David Cavalier hopes to attract shops which may have had their fingers burnt by jumping into video at the beginning of the boom, or which have previously shied away from the market.

"Rentals through record and music stores represent one of the largest potential shares of this market," he says. "Through our scheme they can put their toe in the water and have trial periods of two months up to 12 months to see if a club suits their business. We are the only company offering this sort of trial period which enables a dealer to get into video without tying up capital."

EPS is one of the UK's largest video leasing companies, with 1,600 retailers, including some record shops, and around 60,000 films on lease, and is based at PO Box 88, Upper Street, London N1.

## IBA gets green light on a national network

THE IBA is to be given the go-ahead to begin work on constructing new transmitters in anticipation of a national commercial radio network coming into service in 1990.

This follows the announcement a year ago that the IBA was to be allowed a new VHF network for a national service in competition to the BBC. At the same time the BBC is to be given a further VHF network so that all of its four services can go out on VHF.

Home Secretary Leon Brittan told the Commons last week that decisions on the precise arrangements for the service and its regulation are "a matter for the future", and further legislation will be needed to establish the terms on which the contract for Independent National Radio (IRN) will be based.

- The Franchise to operate an ILR station in the Londonderry area which was offered to Northside Sound, the sole applicant, has been withdrawn by the IBA because the company has been unable to meet the requirements to enable it to begin and sustain a self-financing broadcasting service.
- Radio Hallam is the sole applicant for the contract to operate the ILR service in the Doncaster area.
- The decision to grant Radio Luxembourg a London landline has upset the ILR stations — see p4.

## Amstrad defies BPI on twin tapes campaign

UK HI-FI company Amstrad will not be changing the advertisement for its twin-head tape-to-tape cassette machine, despite BPI complaints to the IBA and Advertising Standards Authority that they incite home-taping (M/W May 12).

"Our sales policy is geared to consumer demand and our continued sales and profit performance suggests that Amstrad, more than most in the field, gets it right," says the company's marketing director,

Malcolm Miller.

"Twin cassette decks are a popular product in the range and we will continue to sell them with the appropriate promotional support until the consumer tells us that he does not wish to buy them any more. We understand that the matter is under consideration by the IBA and we await with interest what they have to say. At present there is no reason or intention to alter our advertising plans."

## Chrome age classics at Pickwick

A POWERFUL bid to cash in on the fast-expanding market for budget classical cassettes is being made by Pickwick with its Contour Classics range, hard on the heels of DG's launch of its low-price Walkman Classics.

In a bold move announced by Pickwick MD Monty Lewis last week, Pickwick is making a complete commitment to chrome, in an aggressive new campaign to push Contour Classics cassettes to the top of their market.

Unveiling marketing plans, new packaging and new titles — Lewis declared that Pickwick's faith in the high-quality of BASF Chromdioxid tape was such that all use of ferric

tape will cease immediately. Production runs will now all be on chrome tape for new titles and most titles currently on ferric will switch to chrome. There will be some deletions, because some of the existing recordings are not good enough to benefit fully from duplication on chrome and a list of these will be available next week.

From June 1 Contour chrome cassettes will be available for £2.49 and the initial launch package includes 71 titles, with seven new releases including Highlights from the Messiah, and Tallis 40-part motet Spem in Alium (recognising the increasing popularity of early music).

The marketing campaign begins with the packaging — a blister card

pack on silver foil board featuring Pickwick's Sound of Quality theme and the Chrome for Quality logo, plus redesigned inlay cards punching home the chrome message and "Now on Chrome Tape" stickers.

Pickwick has gone for a small price increase on the cassettes — but at £1.44 dealer price is comfortably below DG's Walkman series and dealers can get a full 33.3 per cent on a retail price of £2.49. Records stay at £2.25 retail.

Consumer ads will be carried in the *Gramophone* and in each of the 59 concert programmes for the 1984 Proms. POS will include consumer leaflets listing the whole catalogue and there will be 500-plus in-store displays.

## Labour searches for a song with a message

THE LABOUR Party's A Better Song For Europe Contest, announced in the national press last week, is open to both amateur and professional song-writers.

The first prize is £2,500, with the runner-up taking £500. Entries — on cassette — should be sent to The Labour Party, 150 Walworth Road, London SE17. Envelopes should be marked *Song Contest*. Entries have to be in by June 14 — polling day for elections to the European Parliament.

Commenting on the competition, Labour Party chairman Eric Heffer said: "We are looking for a song which reflects the true aspirations, hopes and concerns of young people in Britain."



# PASSION P PUPPETS

New Single

## BEYOND THE PALE

7" Buy 203 12" S Buy 203

Order your copies from C.B.S. Tele Sales: 01-960 2155 or from your call via Stiff's Tele Sales.



On Tour with Psychedelic Furs

## NEWS

## Music video seminar

A ONE-DAY seminar on music videos is to be held in London next month covering the use of the promotional video, the home video market and the problems of copyright, residuals and exclusive record contracts.

The seminar, titled All About Musicvideo, will be chaired by The Music Channel chief executive Charles Levison. Speakers will include BBC TV executive producer Michael Hurl on the use of videos on Top Of The Pops, PolyGram Leisure's Michael Kuhn on basic agreements and markets and the role of PPL and VPL, and Bob Montgomery of MCPS on the music publishing aspect.

Polydor's legal and business affairs director Clive Fisher will discuss production company agreements and directors' rights in promo videos, while PolyGram Music Video's legal head John Benedict will examine the same issues in the home video market. Phonogram's film and video coordinator Nigel Dick will talk about agreements with the ACTT, and solicitor Antony Gostyn will discuss copyright of an idea and residuals on old videos.

The exclusivity of recording rights, re-recording restrictions, specific protection of video rights and exclusions will be examined by Clive Fisher.

The seminar is being organised by Longman Seminars (01-242 2548) and is scheduled for June 20 at the Cavendish Conference Centre, Duchess Mews, London W1. The fee is £160 plus VAT.

## Europe gets new CD facility

MUNICH: Europe is to get a new digital compact disc mastering facility at Sonopress, the manufacturing plant owned by Bertelsmann in Gutersloh, West Germany, in a joint venture with Sanyo.

Sonopress will take CD orders and prepare tapes for CD mastering, later handling the mastering itself. Manufacturing will be carried out by Sanyo in Japan, and the companies are projecting 1m discs in the next 12 months.

Ariola, which now orders CDs from Nippon/Columbia, Sanyo and JVC in Japan and PolyGram in Germany, will now deal exclusively through Sonopress, and other Sonopress customers, such as RCA, are expected to channel CDs through Gutersloh. Sanyo, now turning out about 5m CDs annually, already has 20 clients in Europe including WEA.



DR UWE SWIENTEK of Sonopress presents a special gold disc to Alan Cornish, vice president of RCA Records' European regional office, to commemorate the manufacturing by Sonopress of over 10m LPs and cassettes for RCA European companies and licensees. The RCA deal with Sonopress started in June last year.

## First all-digital control room

THE FIRST completely digital recording studio in the world is now being commissioned at CTS in Wembley.

After some delays, due to the complexity of the new technology being developed, the UK-designed and manufactured Neve DSP digital mixing console was delivered to

CTS last week.

The control room and the number one studio at CTS have been acoustically redesigned and refurbished in preparation for the opening of the all-digital facility. The first booking is by Mike Batt, who will be mixing tracks with Art Garfunkel.

• See page 25.

## Capital to spend £½ m on festival

STEVIE WONDER, Eric Clapton, Miles Davis, B B King, Roger Waters and The Style Council are among the headliners at this year's Capital Music Festival '84. The month-long event opens on June 21, with more than 70 concerts involving some 2,000 musicians.

Capital Radio is investing more than £500,000 in the festival. The opening show features Roger Waters performing The Pros and Cons of Hitch Hiking at Earls Court on June 21 and 22.

The concerts range from rock to jazz, with dashes of reggae, gospel and Indian music. Jazz will be highlighted in the week-long joint JVC/Capital Radio Jazz Parade at the Festival Hall, featuring international stars B B King, Miles Davis, Dave Brubeck and Lionel Hampton. A "Best of British" jazz programme will also be presented at Ronnie Scott's in Soho.

In a new venture, 18 young rock bands will be introduced by *The New Musical Express* at the Empire Rooms. And, for the first time, the festival has acquired a fringe which will feature music and theatre involving "thousands of professional musicians, actors, dancers, writers, composers and singers".

## HMV discounts cassettes

UNDER THE banner "HMV rewind the price of cassettes" the retail chain will be discounting a wide range of cassettes in a tape marketing campaign from May 16. Prices on some titles — the majority of which are pop but which include classical releases — are as low as £2.49. The campaign, backed by national and music press ads, will run until June 2.

## American Commentary



## PolyWarner battles on

From IRA MAYER

NEW YORK: The powers that be at Warner and PolyGram are hoping for a definitive answer to their caught-in-limbo plight before the end of the month, although that is probably optimistic. The Federal Trade Commission and PolyWarner briefs filed with the Court of Appeals in San Francisco contain the expected charges and counter-charges, all of which have been previously presented at various hearings.

The FTC complains that the district court which approved the merger used inappropriate data for reaching its decision, and that the court was mistaken in including the issue of home-taping as part of its reasoning and believing that the merger would not inhibit new companies from entering record distribution.

The merger would hardly be the major stumbling block on that count. The FTC maintains it would take \$125m (£90m) in annual sales for a new firm to break even on distribution. Whatever the figure is, it obviously applies to Warner and PolyGram as separate entities.

The deadline for the Warner and PolyGram responses to the FTC position was coming up at presstime, but there was no advance word from either company about the specifics of their arguments. Since they are interested in seeing the district court's findings upheld, no surprises were expected.

The next step is for oral arguments to be presented before the Appeals Court with a ruling — under the best of circumstances — some time in June. That ruling, alas, can be further challenged and brought before the Supreme Court. The High Court, once it accepts a case, typically spends a year on processing it.

Asked how things are going following a chance meeting on the street, a record division-related WCI executive replied: "We're just trying to keep the cash flow moving. It's been a hard two years, but I think we're coming out of it." Would the merger help? "It will help them (PolyGram) even more, at least over here."

CARLY SIMON'S *It Happens Every Day*, the first music clip expressly for theatrical distribution as a short, debuts at the seven-house Davis Theatres chain in Alabama.

The movie exhibitor will pay \$200 (£144) for one month's use of one print of the clip. The single copy will be moved from one theatre to the next. The music short was produced by Music Motions headed by Tom Hayes at a cost of \$50,000 (£36,000). Warner gets video rights once the theatrical run has ended. Hayes wants to offer a one-year window for theatres prior to other use, although that seems unlikely given the importance of co-ordinating clip and record.

IN TYPICALLY terse press release parlance, CBS has announced that Neil Diamond "has withdrawn his recently filed lawsuit against the record company concerning his new album. The album, with changes as mutually agreed to by Mr Diamond and CBS, is now scheduled for release in June."

SHORTS: THE next Frank Sinatra LP pairs the singer with producer Quincy Jones, but there's no word yet about a possible duet with Michael Jackson... Speaking of duets, CBS is losing sales on the new Julio Iglesias LP because it isn't in the stores yet, despite the success of Iglesias's hit single with Willie Nelson... As predicted here previously, it looks highly doubtful that there will be Congressional action on the repeal of the first sale doctrine this year, so expect no blank tape or cassette hardware tax in the US in the foreseeable future.

## DANSAN RECORDS

(The finest in the World)

DANCE MUSIC  
— EASY LISTENING

TOP BANDS — M.O.R.

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

## Stop.

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

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

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

ROYALTY ACCOUNTS ARE NEVER LATE WITH

MUSICALC<sup>®</sup>  
MICRO COMPUTING SYSTEM

ROYALTY/GENERAL ACCOUNTS PACKAGE



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

LOW COST! CAN YOU AFFORD  
TO BE WITHOUT IT?

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

ISSN 0265-1548

A Morgan-Grampian plc publication

## MUSIC WEEK

Incorporating Record & Tape Retailer and Record Business.

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

SUBSCRIPTION RATES  
UK £37, Eire £18.45, Europe \$108, Middle  
East, North Africa \$143, US, S. America,  
Canada, India, Pakistan \$168, Australia, Far  
East, Japan \$190.

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

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

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

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

TALENT EDITOR: Chris White  
SUB EDITOR: Moea Armstrong  
RESEARCH MANAGER:

Tony Adler

ASSISTANT RESEARCH

MANAGER: Lynn Facey

RESEARCH ASSISTANT:

Janet Yeo

CONTRIBUTORS: Jerry Smith,

Nicolas Soames, Alan Jones,

Barry Lazell

US CORRESPONDENT: Ira

Mayer, c/o Presentation

Consultants Inc, 2 West 45th St,

Suite 1703, New York City,

NY 10036. (Tel: 212 719 4822)

AD MANAGER: Andrew Brain

ASSISTANT AD

MANAGER: Kathy Leppard

AD EXECUTIVES: Phil Graham,

Tony Evans

CLASSIFIED AD MANAGER:

Mike Turner

ASSISTANT: Jane Norford

AD PRODUCTION MANAGER:

Jonathan Best

PRODUCTION ASSISTANT:

Karen Denham

PROMOTIONS: Angela

Fieldhouse

MANAGING DIRECTOR:

Jack Hutton

PUBLISHING DIRECTOR:

Peter Wilkinson

## NEWS

# £1.5m judgment against Spillane family pirates

THE MAJOR record companies have been given judgment for £1.5m damages in the High Court against four members of an East London family involved in a large-scale pirate audio tape operation, but counsel for EMI Records and other members of the BPI said they had agreed to accept a lesser sum in satisfaction of the judgment.

The family's pirate racket came to light as a result of a police raid on a factory in Stratford, East London, last September. The police were investigating a perfume making operation but in the course of the raid they found Maurice Spillane, his brother Thomas and his son Michael in a room with shelves stacked with tapes and nine recording machines in operation.

Last December, Maurice Spillane and Thomas Spillane

were fined £25,000 for contempt of court for breaking undertakings, given a month after the raid, not to infringe copyright. Maurice's elder son, Terence, was fined £500.

On that occasion, Mr Justice Whitford said that Maurice and Terence had denied making illicit tapes, but their evidence was "wholly unreliable". The younger son, Michael, had also originally denied being involved, but there was no doubt that he had been working with his uncle, Thomas, making counterfeits "on a very large scale for a considerable time".

At the High Court hearing before Mr Justice Harman, the four Spillanes consented to judgment and gave permanent undertakings not to infringe BPI members' copyright in sound recordings or the artwork for audio cassettes.

## London picks up US indie label Slash

US INDIE label Slash has been picked up by London Records for the UK, Europe and Japan. The first release will be a new album by The Violent Femmes, Hallowed Ground, distributed by both London and Rough Trade.

Slash came to prominence in 1979 when Robert Biggs, ex-designer of the punk fanzine *Slash* recorded some of the new US "garage" bands, including Los Lobos, Rank & File, The Blasters, Green On Red and Del Fuegos. Until now the Slash catalogue was available only on import or through Rough Trade on Certain Records.

## Music videos

KACE INTERNATIONAL is to release U2's *Under A Blood Red Sky* video worldwide on June 6. Kace has also recently completed a sales, marketing and distribution deal with Jettisoundz.

The first three titles to be affected by this new arrangement are GBH — *Charged*, *The Meteors* — *Live At The Hellfire Club* and *The UK Subs* — *Live At The Retford Porterhouse*.

New from Palace Video this month is *Modern Romance* — *Tokyo Live*, and from Mountain there is *Riding That Train* — *West Coast Bands That Changed The Face Of Music* which features such bands as Jefferson Airplane, Grateful Dead, Santana, Beach Boys and Boz Scaggs.



SLADE ARE pictured receiving platinum discs from Polydor executives in celebration of sales of their perennial Christmas hit, *Merry Christmas Everybody*, which has charted every year since 1973. The song is included on a greatest hits LP, *Slade Greats*, released next week.

## Dankworths' appeal helps music charity

RESPONSE TO the appeal by John Dankworth and Cleo Laine to save the Wavendon Allmusic Plan from financial crisis has been "incredible", the couple said last week, and they now see an "optimistic future" for the charity.

Earlier this year the Dankworths revealed that £35,000 had to be raised if the WAP, started in 1969 as a musical charity to nurture talent and present concerts at The Stables Theatre, was to continue beyond the end of April. Since then around £21,000 has been raised by donations and Dankworth said: "Cleo and I have been overwhelmed by the response from our members, fellow artists, private industry and public bodies."

A fund-raising summer season at The Stables will feature appearances by James Galway, Kenny Ball, Marian Montgomery, Richard Rodney Bennett, Chris Barber, George Chisholm, John D Loudermilk and Ronnie Scott, as well as Dankworth and Laine.

## YTS students seek deal for first single

AN ENTERPRISING recording project has been put together by Youth Training Scheme students at the West Lothian College of Further Education, who are now looking for a licensing deal for their first single.

The students in the business studies department went through all the A&R and production processes of finding and recording two local artists. The result is a double A single with Lindy Bergman performing her own song, *Locked Inside Your Prison*, and the band *Goodbye Mr McKenzie* singing their own song, *Death Of A Salesman*.

Edinburgh songwriter Bob Heatlie produced the Bergman track at his own studio, and Japanese Boy producer Neil Ross produced the *Goodbye Mr McKenzie* track at his studio. The students financed their "label" — called *Scruples Enterprises* — by selling shares and sponsorship, and conducted market research into the popularity of types of music before embarking on their project.

## Sinatra re-issues

CAPITOL RECORDS is adding four more Frank Sinatra titles to its Sinatra digital LP re-issues. The new titles are *Swing Easy*, *Songs For Young Lovers*, *Come Dance With Me* and *Come Fly With Me*. A major promotion will tie in with his London concerts in September.

## INSIDE →

Europarade/Music on video chart/Publishing 6 • Disco chart 8 • Airplay 10 • New releases/US charts 14, 23 • Singles/Retailing 16 • Talent/performance 20 • Disco news/LP reviews 21 • Studio extra 25 • Indie news, chart 32.

Pete Pickles  
coming  
& Wooden  
... The Big is

"W7447"

DISTRIBUTED BY PINNACLE



NEW L.P.  
tales  
from the  
lush attic

MAJ 1001 Major Records

AVAILABLE NOW

THE NORTHERN SOUL 45 EVERYBODY WANTS

# J.J. BARNES

## Competition Ain't Nothing

BURN 7



# PETER SARSTEDT

# Update

THE VERY BEST OF  
PETER SARSTEDT  
includes  
Where Do You Go To  
Frozen Orange Juice  
Take Off Your Clothes

stainer

LP 02

NEW ROCKHOUSE RELEASES

## 45 rpm JOHNNY SEATON

UPTOWN/DON'T PLAY WITH ME SP 8209

BOBBY FULLER  
MEMORIES OF BUDDY HOLLY  
LP 8407

JOHNNY SEATON  
UPTOWN LP 8403

JUMP BABY JUMP  
20 ORIGINAL ROCKABILLY TRAX  
LP 8402

EDDIE BOND  
THE ROCKING DADDY FROM MEMPHIS TENNESSE VOL 2

ROCKHOUSE

7" SV 003

12" SV I2003

THE BRIDGE



Industrial Love Dance (Love Mix)

SE/COND VISION

DISTRIBUTED BY PINNACLE

# NEWS

News in brief...

## Dutch give OK to Music Box

THE DUTCH Government has given permission for the Music Channel's Music Box service to be transmitted into Holland via satellite. Music Channel chief executive Charles Levison said the decision was "great news", as a million youngsters in Europe were already watching Music Box, and there was now a great opportunity to increase viewers as 2½m households in Holland are already cabled.

## Snowy competition

SLEEVES FOR the first 10,000 copies of Snowy White's new Towerbell single will carry an embossed enamel Gibson guitar badge and an entry form for a competition in which first prize will be a £1,000 Gibson Gold Les Paul guitar and accessories. The single, Peace On Earth, is released May 18 in both seven-inch and 12-inch, with the competition only applying to the seven-inch.

## Gold ads to CDs

WHOLESALE S Gold & Sons has added PolyGram product to its compact disc catalogue, and says it is now able to offer dealers the complete range of available CDs, including classical titles. "Obviously PolyGram was the big one we needed to complete our CD service," said a spokesman. The company is now compiling a weekly CD top 20 from its own sales data.

## Cricket memories

CRICKET COMMENTATORS Brian Johnson, Trevor Bailey, Fred Trueman and Christopher Martin-Jenkins have made a record of test match reminiscences for a charity album in aid of the Lord's Taverners work for handicapped children. The LP was put together by Haven Records, a premium record company, with sponsorship by builders Kilby and Gayford. Distribution is still being negotiated.

## CBS gets Edisons

AMSTERDAM: CBS picked up four of the top Dutch Edison awards. Among the international winners were Manhattan Transfer, Bob James, Paul Young, Winton Marsalis, Waylon Jennings, and the Flashdance soundtrack.

## MCPS ban

THE MCPS has imposed an import ban on the album Break Machine by Brake Machine (US WEA Sire 022 0189) at the request of Shack Music/Jess Music.

## Video disc jukebox

A VIDEO jukebox using video discs was launched in London this week by The Video Gallery. Called the VJ, the machine represents the latest advance in the video jukebox field using the laser etched discs instead of video cassette tape machines that other systems operate.



# ILR stations object to new Lux landline

*Get (US?) invited or get copy.*

THE GRANTING of a landline to Radio Luxembourg has provoked displeasure among the ILR radio stations which seem to regard the concession as giving RL an unfair edge in competition.

The details were revealed in a written Parliamentary answer to a question raised by Southend Conservative MP Teddy Taylor. The question was prompted by Eddie Blackwell, chief executive of Essex Radio — located in Taylor's constituency — who contacted his MP following the receipt of what he terms "a round robin" from other concerned ILR stations.

The ILR objection to Luxembourg's landline is that it gives a foreign-based station additional scope and facilities without the obligation imposed upon the ILR stations of paying rentals to the Independent Broadcasting Authority, observing needtime restrictions and other statutory requirements. It also enables Luxembourg to accept and broadcast "instant" commercials.

RL news editor Rodney Collins said that the landline facility would be used to improve the station's news quality rather than increase it. It would also permit interviews with stars without the 24-hour delay at present unavoidable in sending the tape to the Grand Duchy for broadcasting. "All we're getting is what ILR already has," he said. "We've no intention to do all our programmes from London. On the rental question, we've never paid it in our 50 years of existence, so what's different?"

Blackwell regards the landline concession as the latest example of a muddying of the waters regarding independent broadcasting as a whole, with another instance being the lack of action against pirate operations inside the UK and offshore and a seeming impotence on the part of the IBA. "We don't want to be protected or mollycoddled," he said, "but we wonder why we are paying large rentals to an authority with apparently no control over matters."

## Stiff goes all out for last Madness 45

A DEALER competition with first prizes of special Keeping Moving gym kits will be part of the promotion for the next Madness single, One Better Day, their last official release on Stiff Records.

The band's five-year contract with the label — after 18 consecutive hit singles — is not being renewed, but Stiff is going all out to promote their last single.

It will be available in seven and 12-inch (the latter featuring two previously unreleased tracks) and in a limited-edition seven-inch picture disc. The competition will involve the best in-store displays, and winning dealers will receive gym kits promoting the band's chart album, Keep Moving.

## Brian Adams to leave Rock City

*Kris' studio.*

ROCK CITY Sound Studios' managing director Brian Adams has sold his interests in the group and will be resigning his position in two months. Adams says he will be leaving after handing over the affairs of the company to the other shareholders, Gary Numan and Tony Webb, who are expected to announce a replacement director.

Adams was a co-founder of the venture which started as a rehearsal room which blossomed into two 24-track studios, two record labels and a publishing catalogue. He says the split is "entirely amicable" and he will continue as a consultant to the company, "along with whatever I get involved with in the future".

## Latest IFPI copyright move

THE LATEST move in the record industry's bid to achieve a royalty to compensate for home-taping losses is a 25-page submission to the European Community Commission compiled by the IFPI on behalf of the recording industries in the EEC.

The submission details the case for legislation to secure a royalty on audio and video hardware and blank tape in respect of private copying of sound and audio-visual recordings. Copies have been sent to Gaston Thorn, president of the commission, and to Karl-Heinz Narjes, commissioner responsible for the internal market and industrial affairs.

Letters of support for the IFPI have also been submitted by the organisations representing authors, composers, performers, producers and publishers. It is hoped that the commission's forthcoming Green Paper on harmonisation of copyright legislation within the EEC will recommend a hardware and blank tape royalty.

## Bachelors in court split

THE BACHELORS' 22-year singing partnership ended last week in the High Court. The action arose from the decision of Dec and Con Clusky to replace John Stokes. It was alleged that Stokes' voice sounded like a "drowning rat".

A compromise was reached before Mr Justice Harman that the name The Bachelors will not be used in any new line-up on either side. Claims and counter-claims over the split were dropped to avoid the costs of a 10-day court hearing.

## Musical Chairs Haywood change

FORMER DIRECTOR of A&R and marketing at PRT Records, Matt Haywood, is setting up a new label, Sierra Records, concentrating on repertoire licensed from the US and operating from offices at Shepperton Studios (09328 62688) ... Arnold Leader has been appointed national accounts manager for Palace, Virgin Gold (Distribution), moving from Atlantis ... Andrew Billings, previously with Mike Mansfield Productions, has joined Towerbell Records as assistant to the financial controller ... Lawyer Martin Stanway-Mayers has joined DP Management Services as contracts executive.

# DOOLEY

MARKET RESEARCH into the attitudes of the British public and record industry to country music, carried out by MORI for the Country Music Association, has apparently thrown up some startling statistics which will be revealed at a CMA presentation to music industry executives next Monday (21) at Maxim's de Paris ... At Pickwick's Contour Classics on chrome launch, consultant John Boyden declared: "It's our intention to take over the budget classical market. We have the magic ingredient — we are not run by a major, and budget is done best by an independent"; stressing the quality of chrome tape, Boyden hailed BASF UK marketing chief Bob Hine as "the man who has changed the face of cassette reproduction in this country" ... Euro MP Richard Balfe, who first conceived the idea of 1985 being designated by the European Parliament as European Music Year, has tabled a resolution calling on the Commission and the Council of Ministers to ensure that adequate funding is made available for the year's events ... Publicity for the new Frankie Goes To Hollywood single Two Tribes describes it as "a glamorous anti-war anthem for the lost people of today — the first genuine protest song of the last eight years" ... EMI using the occasion of the 40th anniversary of the D-Day June 6 landings to TV-promote a Vera Lynn compilation album and single, The White Cliffs Of Dover c/w A Nightingale Sang In Berkeley Square ... MSD's Ian Miles thanks well-wishers for flowers and messages during his recent hospitalisation for major cancer surgery.

WHILE COURT hearings to decide the fate of the proposed PolyWarner merger continue in the US, there is new speculation in London that Thorn EMI is open to bids to relieve it of its entertainment divisions ... Pandering to Al Stewart's authoritative interest in viniculture, RCA hosted a reception for him in the Café Royal's wine cellars ... The combined might of Stiff and Island proved too much for the Spotlight Publications Allstar Cricket XI last week, the latter being trounced by eight wickets, and despite their defeat, Spotlight welcomes more fixtures (contact Jim Evans on 01-836 1522) ... Gregory Isaacs given permission to fly in for UK concerts while technically under house arrest in Jamaica for firearms possession ... Alvin Stardust has written a book of horsey stories, Tales From The Saddle, with foreword by Princess Anne, and proceeds go to Save The Children Fund ... Flying to Wisconsin to see The Thompson Twins on their triumphant US tour, Ariola/Arista promotion man Winston Lee and the BBC's Janice Long and Phil Wardhouse thought their time had come when their plane tangled with a hurricane ... New ventures for Starblend Records — a rock singles label, Venom, and a new series of compilation albums featuring solo artists, called Masterpieces ... Chris Poole has quite PR firm PSA to become head of press at Phonogram.

### MUSIC ON VIDEO

ISSUE DATE: June 9th

COPY DATE: May 24th

Music Week's regular monthly feature focusing on the hottest growth area for 5,101 record retail outlets in the UK.

ADVERTISING — CONTACT KATHY LEPPARD  
EDITORIAL — CONTACT JIM EVANS

### 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  
EDITORIAL — CONTACT TERRI ANDERSON

### SHOPFITTING AND ACCESSORIES SUPPLEMENT

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.

ADVERTISING — CONTACT MIKE TURNER  
EDITORIAL — CONTACT TERRI ANDERSON



# Kajagoogoo



▲ THEIR BRAND NEW  
ALBUM AND CASSETTE



## Islands

FEATURING TURN YOUR BACK ON ME  
BIG APPLE AND THE LIONS MOUTH

● MAJOR MARKETING CAMPAIGN  
FULL INSTORE AND 3D WINDOW DISPLAY  
FLYPOSTING IN ALL MAJOR TOWNS  
WHOLE PAGE ADVERTISEMENTS IN NATIONAL  
AND MUSIC PRESS  
PLUS TV ADVERTISING ON CHANNEL FOUR

■ KAJAGOOGOO  
ON TOUR

JUNE  
TUESDAY 19 NEWCASTLE CITY HALL  
WEDNESDAY 20 MANCHESTER APOLLO  
THURSDAY 21 LEEDS TOWN HALL  
SATURDAY 23 LIVERPOOL ROYAL COURT THEATRE  
SUNDAY 24 DERBY ASSEMBLY ROOMS  
MONDAY 25 BIRMINGHAM ODEON  
TUESDAY 26 CARDIFF ST DAVIDS HALL  
THURSDAY 28 BRIGHTON DOME  
FRIDAY 29 IPSWICH GAUMONT  
JULY  
SUNDAY 1 OXFORD APOLLO  
MONDAY 2 POOLE ARTS CENTRE  
TUESDAY 3 HAMMERSMITH ODEON



TC/KAJA 1

TC/EMC 24 01164 EMC 24 01161

ORDER NOW FROM EMI TELEPHONE SALES  
Area A: 01-561 4646 Scotland, Northern England, North Wales, Isle of Man Area B: 01-848 9811 Midlands and the North  
Area C: 01-573 3891 South Midlands, South Wales Area D: 01-561 2888 London, East Anglia, Kent Area E: 01-561 4422 South London, Southern and South West England, Channel Islands

# EUROPARADE

This Week  
Last Week  
Wks on Chart

				Countries
1	2	8	HELLO, Lionel Richie	GB/NL/D/B/CH/IRE
2	1	11	SOMEBODY'S WATCHING ME, Rockwell	F/D/ES/DK/CH/A
3	5	4	AGAINST ALL ODDS (Take A Look At Me Now), Phil Collins	GB/NL/B/IRE
4	8	7	BIG IN JAPAN, Alphaville	NL/D/I/CH/A
5	9	5	PEOPLE ARE PEOPLE, Depeche Mode	NL/D/B/DK/CH/A
6	7	9	JUMP, Van Halen	F/D/I/CH/A
7	6	14	RADIO GA GA, Queen	F/ES/I/DK/A
8	4	15	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper	D/DK/CH/A
9	10	3	I WANT TO BREAK FREE, Queen	GB/NL/B/IRE
10	3	16	RELAX, Frankie Goes To Hollywood	F/ES/DK/CH
11	15	4	DANCE HALL DAYS, Wang Chung	B/D/I
12	11	7	DON'T ANSWER ME, The Alan Parsons Project	F/D/ES/CH
13	16	2	THE REFLEX, Duran Duran	GB/IRE
14	13	5	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson	NL/B
15	17	3	WOULDN'T IT BE GOOD, Nik Kershaw	D/CH
16	21	3	STREET DANCE, Break Machine	ES/I/DK/D
17	30	5	IK VOEL ME ZO VERDOMD, Danny De Munk Alleen	NL/B
18	12	7	ZU NAH AM FEUER, Stephen Waggershansen and Alice Catch Me, Marsha Raven	CH/A
19	NEW		CATCH ME, Marsha Raven	NL/B
20	14	3	NELSON MANDELA, The Special AKA	NL/B/IRE
21	18	2	LOCOMOTION, OMD	GB/IRE
22	NEW		WHEN YOU'RE YOUNG AND IN LOVE, The Flying Pickets	GB/IRE
23	25	2	(FEELS LIKE) HEAVEN, Fiction Factory	D/CH
24	24	6	HAPPY CHILDREN, P. Lion	F/ES/CH
25	27	24	LOVE OF THE COMMON PEOPLE, Paul Young	I
26	28	7	BUSTER, Nanna	DK
27	NEW		ON VA S'AIMER, Gilbert Montagne	F
28	19	9	BREAK MY STRIDE, Matthew Wilder	DK/A
29	23	19	THRILLER, Michael Jackson	ES
30	NEW		THE LEBANON, Human League	GB/IRE
31	NEW		DON'T TELL ME, Blancmange	GB/IRE
32	NEW		CARGO, Axel Bauer	F
33	NEW		DET' LIGE DET, Kirsten & Soren	DK
34	36	4	GUARDIAN ANGEL, Masquerade	DK
35	NEW		LOVE OVER GOLD, Dire Straits	F
36	NEW		JUST FOR TONIGHT, Gilbert Montagne	I
37	35	5	QUE ME PASA...?, Vicio Latino	ES
38	29	5	MON P'TIT LOUP, Johnny Hallyday	F
39	20	12	LOVE IS A BATTLEFIELD, Pat Benatar	B/IRE
40	32	12	99 RED BALLOONS, Nena	F/ES

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

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

# PUBLISHING

Edited by  
NIGEL HUNTER

Music Week takes a random sample of publishers' views on the Eurovision Song Contest

## Herrey's today gone tomorrow?

ANOTHER EUROVISION Song Contest has been and gone — and hands up those who hadn't noticed. This annual event, while pulling a TV audience estimated at about 500m, none the less seems to generate either a blaze of apathy or scorn in the UK music business.

The winning entry was Diggi Loo/Diggi Ley sung by Herrey's, a Swedish group domiciled in the USA. Ten years ago, Sweden also won the contest with a song called Waterloo sung by a group called Abba, but one doubts whether the same fame will grace the gold-booted Herrey's.

This year Britain finished seventh, evoking actual boos from some of the Luxembourg audience.

Stuart Slater of Chrysalis Music has the UK and Eire publishing rights to Diggi Loo/Diggi Ley, but is not enthralled by Eurovision as it now is.

"If we're going to take it seriously as a flagship for British songwriting, then we need better artists to perform and A&R men to do the judging. This country is doing very well internationally with its music, but the A&R men involved in producing that music are not involved in the Eurovision judging to decide the UK entry.

"The visual aspect plays a large part in the final, and really the whole thing is outmoded in a sense, with no visible link with the world we work in for the other 364 days."

Terry Oates of Eaton Music would like to see a return to the old Eurovision formula where a well-known artist is selected to represent the UK and top songwriters are invited to write suitable material.

"We should also get people on the judging panels who are involved with making hit records," he added.

EMI Music Publishing MD Ron White also favours the internationally known artist idea and a choice of song from material submitted by the top half-dozen UK songwriters.

"Any exposure of British songs internationally is a good idea," he declared, "but for the last few years we've been singularly unlucky in the final, and the boozing this year made me wonder about it all."

John Spalding of Bocu Music has an obvious affection for the institution, seeing it as Abba's original breakthrough with a lot of publishing mileage on their material ever since.

"But I think Abba would have come through anyway on the strength of their talent and material. The fact they sang in English 10 years ago must have helped, and I believe all Eurovision entrants should have the chance to perform in English. However can Turkey or Norway, for instance, hope to win singing in their own languages?"

Theo Chalmers of Cherry Red Music completely dismissed the event: "It's not a good thing. It's a load of rubbish. The worst song will always win because of the way the various national juries vote. There's a lot of politics involved. But if Cherry Red Music had a suitably bland and unoriginal song, we'd enter it."

MPA secretary Peter Dadsell is both diplomatic and thoughtful on the subject. "I think our own system here of finding an entry is fair, and I thought the general standard in this year's final was much better. But we've been playing a video of the contest and we'll be thinking deeply about the whole issue in conjunction with the BBC as we do every year. The pop publishers committee of the MPA will be discussing the matter at their next meeting."

# MUSIC VIDEO

1	1	MICHAEL JACKSON: Making Of Thriller	Vestron
2	2	CULTURE CLUB: Kiss Across The Ocean	Virgin
3	4	EURYTHMICS: Sweet Dreams	RCA/Columbia
4	3	DIRE STRAITS: Alchemy Live	PolyGram
5	5	DAVID BOWIE: Love You Till Tuesday	PolyGram
6	6	NOW, That's What I Call Music Video II	Virgin/PMI
7	7	HALL/OATES: Rock 'n' Soul Live	RCA/Columbia
8	8	PAT BENATAR: Benatar	RCA/Columbia
9	9	JUDAS PRIEST: Live	CBS/Fox
10	12	DURAN DURAN	PMI
11	10	MARVIN GAYE: Greatest Hits	Videoform
12	13	DONNA SUMMER: A Hot Summer Night	P'Gram
13	11	SHAKIN' STEVENS: Video Show	CBS/Fox
14	14	MARILLION: Video EP	PMI
15	16	WHITESNAKE: Live	PMI
16	23	UB40: Live	Virgin
17	15	FLASHDANCE...What A Feeling	CIC
18	26	THE JACKSON 5: In Concert	VCL
19	17	MEAT LOAF: Live	Videoform
20	20	QUEEN: Greatest Fix	PMI
21	19	DAVID BOWIE: Ziggy Stardust...	Thorn EMI
22	NEW	LOU REED: A Night With Lou Reed	RCA/Columbia
23	25	THE COMPLEAT BEATLES	MGM/UA
24	18	TOYAH! TOYAH! TOYAH!	K-tel
25	-	JOY DIVISION: Here Are The Young Men	Ikon
26	30	MADNESS: Complete Madness	Stiff
27	29	PHIL COLLINS: Live	PMI
28	27	NOW, That's What I Call Music Video	Virgin/PMI
29	-	BAUHAUS: Shadow Of Light	Kace International
30	28	CLIFF RICHARD: The Video Connection	PMI

Compiled By Music Week Research ©1984

"Too wonderful for words. I would kill for it." JULIE BURCHILL. NME 12 MAY 1984

# FEEL A BEELIA REACH OUT

IN THE SHOPS NOW.  
12" FOR PRICE OF 7".  
ON TOUR COAST TO COAST  
WITH THE LOTUS EATERS  
MAY 10 / JUNE 1984.

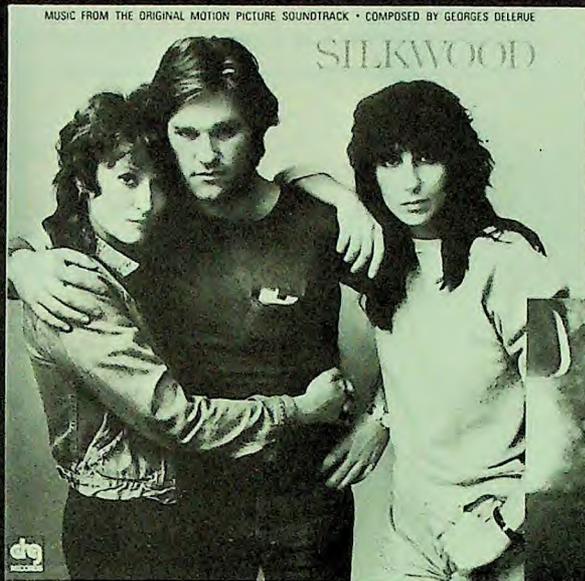



IN 10 12 IN 10

TWO GREAT SOUNDTRACK ALBUMS TAKEN FROM TWO GREAT MOTION PICTURES

# SILKWOOD

Starring **MERYL STREEP**  
**KURT RUSSELL**  
& **CHER**



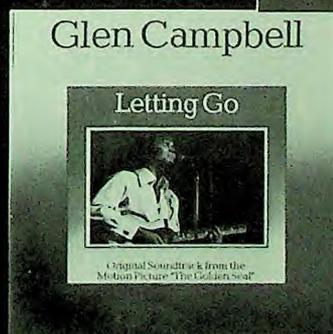
Music by  
**GEORGE DELERUE**  
ALBUM CAT. No. NFP 5501  
CASSETTE No. ZCNFP 5501

ALSO AVAILABLE: SINGLE  
TAKEN FROM ALBUM  
'AMAZING GRACE'  
7P 309  
VOCAL BY  
**MERYL STREEP**

# THE GOLDEN SEAL

Music by  
**JOHN BARRY &  
DANA KAPROFF**  
ALBUM CAT. No. CLTLP 351  
CASSETTE No. ZCCLT 351

ALSO AVAILABLE: SINGLE  
TAKEN FROM ALBUM  
'LETTING GO'  
CLT 3  
SUNG BY  
**GLEN CAMPBELL**



RECORDS MARKETING & DISTRIBUTED BY PRECISION RECORDS & TAPES LTD.

ORDERS TO PRECISION RECORDS & TAPES LIMITED 105 BOND ROAD, MITCHAM, SURREY CR4 3UT. TELEPHONE: 01-640 3344



# Billy Ocean

New  
Single

EUROPEAN  
QUEEN

(No More Love On The Run)

Produced by Keith Diamond  
Recorded at Battery Studios



Order from CBS Tele-Sales  
01-960 2155

7" JIVE 55 12" JIVE T55



# DISCO

and dance



19 May 1984

## TOP · SINGLES

## TOP · ALBUMS

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	3	5	<b>AUTOMATIC</b> Pointer Sisters Planet RPS(1) 105 (R)
2	1	6	<b>SOMEBODY ELSE'S GUY</b> Jocelyn Brown Fourth & Broadway/Island (12) BRW 5 (E)
3	2	3	<b>EMERGENCY (DIAL 999)</b> Loose Ends Virgin VS 677 (12) (E)
4	5	2	<b>I'LL BE AROUND</b> Térri Wells Philly World/London LON(X)48 (F)
5	20	2	<b>LET'S HEAR IT FOR THE BOY</b> Deniece Williams CBS (T)A4319 (C)
6	8	3	<b>DON'T GIVE ME UP</b> Harold Melvin & The Blue Notes Philly World/London LON(X)47 (F)
7	4	20	<b>AIN'T NOBODY</b> Rufus and Chaka Khan Warner Brothers RCK 1 (T) (W)
8	10	4	<b>ONE LOVE/PEOPLE GET READY</b> Bob Marley & The Wailers Island (12)IS 169 (E)
9	7	10	<b>HELLO</b> Lionel Richie Motown TMG (T) 1330 (R)
10	12	3	<b>DON'T WASTE YOUR TIME</b> Yarborough & Peoples Total Experience/RCA XE(T) 501 (R)
11	6	8	<b>JUST BE GOOD TO ME</b> The S.O.S. Band Tabu/Epic (T)A3626 (C)
12	33	3	<b>UPROCK</b> Rock Steady Crew Charisma/Virgin RSC 2(12) (E)
13	9	6	<b>LOVE ME LIKE THIS</b> Real To Real Arista ARIST(12) 565 (F)
14	11	6	<b>HI, HOW YA DOIN'?</b> Kenny G Arista ARIST(12) 561 (F)
15	13	8	<b>SHE'S STRANGE</b> Cameo Club/Phonogram JAB(X) 2 (F)
16	24	4	<b>I WANTED YOUR LOVE</b> Luther Vandross Epic (T)A4279 (C)
17	15	5	<b>(WHEN YOU ... ) IN THE HEART</b> Kool & The Gang De-Lite/Phonogram DE(X) 17 (F)
18	19	4	<b>LOVE WARS</b> Womack & Womack Elektra E9799(T) (W)
19	14	8	<b>YOU'RE THE ONE FOR ME - DAYBREAK - A.M.</b> Paul Hardcastle Total Control TOCO 1 (T) (IDS)
20	27	2	<b>NO TURNING BACK</b> Intrigue Music Power MPR(T)1 (IDS)
21	17	7	<b>SOMEDAY</b> Gap Band Total Experience/Phonogram TE(X) 5 (F)
22	16	6	<b>STAY WITH ME TONIGHT</b> Jeffrey Osborne A&M AM(X) 188 (C)
23	28	2	<b>COME BE WITH ME</b> Ronnie McNeir Capitol - (12CL) 329 (E)
24	18	6	<b>GIVE ME TONIGHT</b> Shannon Club/Phonogram JAB(X) 1 (F)
25	22	10	<b>WHAT DO I DO?</b> Phil Fearon & Galaxy Ensign/Island (12) ENY 510 (E)

26	40	25	<b>WHITE LINES (DON'T DON'T DO IT)</b> Grandmaster & Melle Mel Sugar Hill SH(L) 130 (A)
27	49	2	<b>IT'S ALL YOURS</b> Starpoint Elektra E 6964(T) (W)
28	21	5	<b>LOVEQUAKE</b> Bobby King Motown TMG(T) 1335 (R)
29	NEW		<b>RIGHT OR WRONG/I'LL BE AROUND</b> The Detroit Spinners Atlantic A9666(T) (W)
30	23	8	<b>DON'T LOOK ANY FURTHER</b> Dennis Edwards with Sledah Garrett Gordy TMG(T) 1334 (R)
31	44	2	<b>JUST A TOUCH OF LOVE</b> Slave Cotillion/Atlantic B 6955(T) (W)
32	29	7	<b>NO SELL OUT</b> Malcolm X; music by Keith LeBlanc Tommy Boy/Island (12)IS 165 (E)
33	31	5	<b>JESSE</b> Grandmaster & Melle Mel Sugar Hill SH(L) 133 (A)
34	NEW		<b>BREAK DANCE PARTY</b> Break Machine Record Shack SOHO(T) 20 (IDS)
35	NEW		<b>HAPPY BIRTHDAY BABY</b> Elbow Bones & The Racketeers EMI America (12)EA 168 (E)
36	35	5	<b>HIGH ENERGY</b> Evelyn Thomas Record Shack SOHO(T) 18 (IDS)
37	25	4	<b>THIS TIME</b> Funk DeLuxe Rams Horn RHR 3321 (Import)
38	30	4	<b>JAM ON IT</b> Newcleus Sunnysview SUNY(L) 103 (A)
39	34	9	<b>LUCKY STAR</b> Madonna Sire W9522(T) (W)
40	45	8	<b>THE SOUND OF MUSIC</b> Dayton Capitol (12)CL 318 (Remix - 12CLX 318) (E)
41	NEW		<b>MEGA-MIX</b> Herbie Hancock Columbia 44-04960 (Import-GY)
42	32	6	<b>GET IN TOUCH WITH ME</b> One Blood Ensign/Island (12)ENY 513 (E)
43	36	6	<b>MEGA STREET/NIGHT LADIES</b> Crusaders MCA MCA(T) 853 (C)
44	41	7	<b>P.Y.T. (PRETTY YOUNG THING)</b> Michael Jackson Epic (T)A4136 (C)
45	37	15	<b>YAH MO B THERE</b> James Ingram (with Michael McDonald) Qwest W9394 (T) (W)
46	46	16	<b>STREET DANCE</b> Break Machine Record Shack SOHO(T) 13 (IDS)
47	NEW		<b>LOVE HAS A MIND OF ITS OWN</b> Donna Summer with Matthew Ward Mercury DONNA 4(12) (F)
48	38	5	<b>I'VE GOT TO FIND A WAY</b> Zena DeJoney Calibre CAB(L) 121 (A)
49	26	4	<b>COME BACK LOVER</b> Fresh Band Are 'N Be RB 003 (Import)
50	48	2	<b>DON'T GO LOSE IT BABY</b> Hugh Masekela Jive Afrika JIVE(T) 64 (C)

1	2	8	<b>THE POET II</b> Bobby Womack Motown ZK 72205 (R)
2	1	5	<b>A LITTLE SPICE</b> Loose Ends Virgin V 2301 (E)
3	NEW		<b>BREAK OUT</b> Pointer Sisters Planet FL 84705 (R)
4	5	27	<b>CAN'T SLOW DOWN</b> Lionel Richie Motown STMA 8041 (R)
5	8	17	<b>LOVE WARS</b> Womack & Womack Elektra 960293-1 (W)
6	6	6	<b>CROSS FIRE</b> The Detroit Spinners Atlantic 780150-1 (W)
7	9	15	<b>G FORCE</b> Kenny G Arista 206 168 (F)
8	13	53	<b>THRILLER</b> Michael Jackson Epic EPC 85930 (C)
9	3	5	<b>CHANGE OF HEART</b> Change WEA WX5 (W)
10	7	4	<b>STEEPIN' OUT</b> George Howard TBA Records TB 201-N (Import)
11	4	4	<b>KEEP IT COMIN'</b> Jones Girls Philadelphia International FZ 38555 (C)
12	12	18	<b>GREATEST HITS</b> Marvin Gaye Telstar STAR 2234 (R)
13	11	4	<b>NIGHT STALKERS</b> Ingram Other End OELP 1 (A)
14	15	12	<b>DON'T LOOK ANY FURTHER</b> Dennis Edwards Gordy ZL 72148 (R)
15	17	12	<b>IT'S YOUR NIGHT</b> James Ingram Qwest 923970-1 (W)
16	24	2	<b>STAY WITH ME</b> Jeffrey Osborne A&M AMLX 64940 (C)
17	22	2	<b>PATTI AUSTIN</b> Patti Austin Qwest 923974-1 (W)
18	10	7	<b>INTIMATE CONNECTION</b> Kloee Atlantic 780145-1 (W)
19	20	6	<b>STREET SOUNDS ELECTRO 3</b> Various Street Sounds ELCST 3 (A)
20	16	6	<b>GHETTO BLASTER</b> Crusaders MCA MCF 3176 (C)
21	18	6	<b>SLAVE - THE BEST OF ...</b> Slave Atlantic/Cotillion 790157-1 (W)
22	21	13	<b>STOMPIN' AT THE SAVOY</b> Rufus & Chaka Khan Live Warner Brothers 923679-1 (W)
23	RE		<b>ON THE RISE</b> The S.O.S. Band Tabu TBU 25476 (C)
24	23	13	<b>LET THE MUSIC PLAY</b> Shannon Club/Phonogram JABL 1 (F)
25	NEW		<b>DYNAMITE</b> Jermaine Jackson Arista 206 317 (F)



**THE SYSTEM**

**I WANNA MAKE YOU FEEL GOOD**

**EXTRA TRACK ON 12"**

**GET JUMPIN'**

**PROMISES CAN BREAK**

**AVAILABLE ON 7" POSP 685 AND 12" POSPX 685**

Order from PolyGram Record Operations Ltd. Telephone 01-690 6044

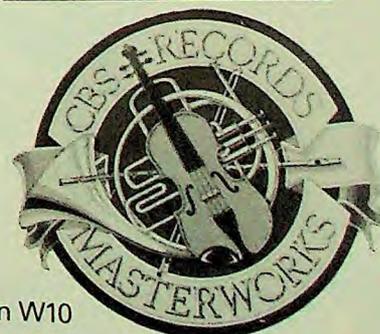
# JOHN WILLIAMS



## RODRIGO CONCIERTO DE ARANJUEZ

DIGITALLY RECORDED

ON ALBUM IM 37848  
CASSETTE IMT 37848



Order from CBS Order Desk. Tel: 01-960 2155. CBS Distribution Centre, Barlby Road, London W10

# AIRPLAY

## BUBBLING

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

- 10 LINDA MARTIN—Terminal 3—CBS A4456 (C) A 2CR, Metro, Manx, Tay, BBC Ulster, Downtown B Radio 210, Victory, Chiltern, Red Rose.
- 10 GEORGE McCRAE—Listen To Your Heart—President PT 528 (PR) A Manx, BBC Scotland, Tay B Victory, Wiltshire, Aire, Piccadilly \* Signal—Hitpick, Red Rose—Hitpick, CBC—Hitpick.
- 8 DWIGHT TWILLEY—Girls—EMI America EA 172 (E) A Aire B Wiltshire, Orwell, BRMB, Pennine, Piccadilly, Red Rose, NorthSound.
- 6 THE COMSAT ANGELS—You Move Me—Jive JIVE 65 (C) A Hallam B Essex, Chiltern, Tees, NorthSound \* Trent—Hitpick.
- 6 JOAN JETT—I Need Someone—Epic A4391 (C) A BBC Scotland, Tay B Victory, Chiltern, Pennine, Manx.
- 6 KING—Love And Pride—CBS A4274 (C) A Aire, Forth B Radio 210, Mercia, Trent, Pennine.
- 6 TINA MATANIA—Love Me Just Little Bit More—WSME WSMF 1 (P) A 2CR B Radio 210, Pennine, Tay, West Sound, BBC Ulster.

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

- 8 THE QUICK—Missing You Now (Epic)
- 7 MURRAY HEAD—When You're In Love (Virgin)
- 7 EDWIN STARR—Marvin (Streetwave)
- 6 TONY CAREY—A Fine Fine Day (MCA)
- 6 DION—The Way You Do The Things You Do (Aura)
- 6 KING KURT—Mack The Knife (Stiff)

Also playlisted are releases from: The Bank Robbers/Glen Campbell/Hearst To Heart/H2O/INXS/Jimmy James/Roland Rat (Superstar)/Bruce Springsteen/Sister Sledge.

## RADIO 2

Based on plays Friday-Thursday (5.30am to 8.00pm) in the week preceding publication. Excludes Bank Holiday May 7.

- 7 (8) BELLE AND THE DEVOTIONS: Love Games
- 7 (—) MODERN ROMANCE: Just My Imagination
- 6 (7) THE FLYING PICKETS: When You're Young And In Love
- 6 (8) BILLY JOEL: The Longest Time
- 6 (11) ALVIN STARDUST: I Feel Like Buddy Holly
- 5 (5) GLEN CAMPBELL: Letting Go
- 5 (New) MAC DAVIS: Caroline Is Still In Georgia (Casablanca)
- 5 (New) FERN KINNEY featuring G.C. CAMERON: All (Malaco)
- 5 (5) DENIECE WILLIAMS: Let's Hear It For The Boy

**OTHER FEATURED RECORDS**  
 PHIL COLLINS: Against All Odds (Take A Look At Me Now)  
 DION: The Way You Do The Things You Do  
 HEART TO HEART: Three Chord Trick (Medley)  
 THE MANHATTAN TRANSFER: This Independence  
 GORDON NEVILLE & CATHERINE RABETT: Real Life  
 CLIFF RICHARD: Ocean Deep

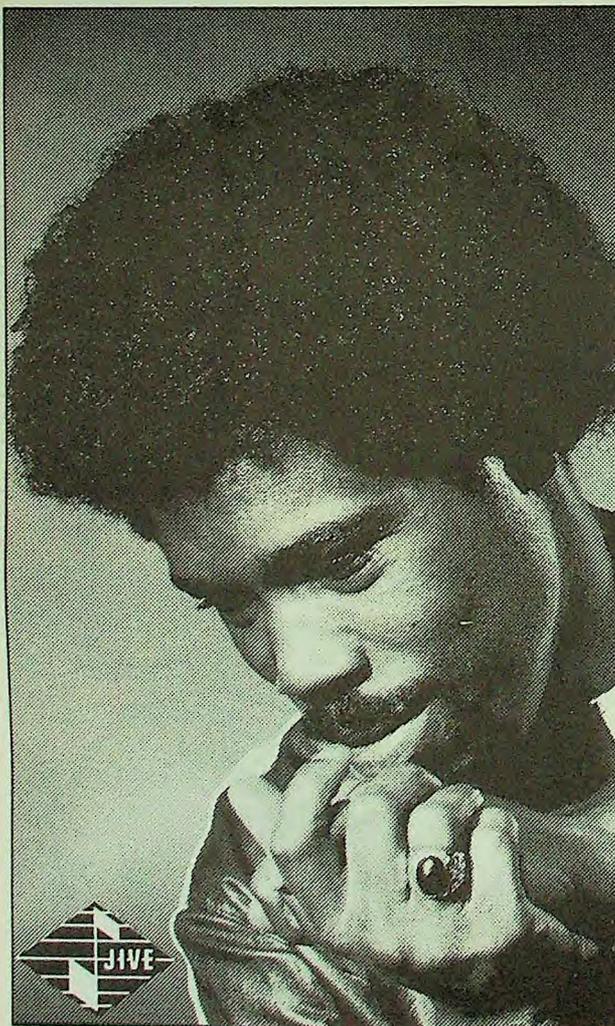
Also being played are latest releases from: J.J. Barrie/Barbara Dickson/Everything But The Girl/Nik Kershaw/Kool & The Gang/Stephanie Lawrence/Mezzoforte/The Quick/Peter Schilling/Henry Turtle/Don Williams/Mari Wilson.

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

## RADIO 1

Figures denote actual logged plays in the Monday-Sunday period preceding publication. (6am-midnight weekdays, 6am-midnight Saturday 6am-11pm Sunday) Excludes Bank Holiday May 7.

- |  |   |
|--|---|
| 18 (9) DENIECE WILLIAMS: Let's Hear It For The Boy                                     | 6 (7) THE CHANT OF BARRY FLYNN: The Smile And The Kiss                  |
| 16 (19) DURAN DURAN: The Reflex  | 6 (7) HELEN TERRY: Love Lies Lost                                       |
| 16 (New) WHAM!: Wake Me Up Before You Go Go, Epic A4440 (C)                            | 6 (10) THE IMPOSTER: Peace In Our Time                                  |
| 14 (8) BREAK MACHINE: Break Dance Party  | 6 (10) JEFFREY OSBORNE: Stay With Me Tonight                            |
| 14 (14) KENNY LOGGINS: Footloose   | 6 (6) KING KURT: Mack The Knife   |
| 14 (8) WOMACK & WOMACK: Wars   | 6 (New) LATOYA JACKSON: Heart Don't Lie, Epic A4369 (C)                 |
| 12 (23) HUMAN LEAGUE: The Lebanon  | 6 (New) MARILLION: Assassins, EMI MARI 2 (E)                            |
| 12 (14) POINTER SISTERS: Automatic   | 6 (8) MARILYN: You Don't Love Me  |
| 11 (10) OMD: Locomotion  | 6 (New) SWANS WAY: Illuminations, Balgier/Phonogram PH 5 (F)            |
| 11 (14) QUEEN: I Want To Break Free  | 6 (5) THE O'JAYS: Extraordinary Girl                                    |
| 10 (11) THE BLUEBELLS: I'm Falling   | 5 (8) ALVIN STARDUST: I Feel Like Buddy Holly                           |
| 10 (18) BOB MARLEY & THE WAILERS: One Love/People Get Ready                            | 5 (11) COCTEAU TWINS: Pearly-Dewdrops' Drops                            |
| 10 (New) BRUCE SPRINGSTEEN: Dancing In The Dark, CBS A4436 (C)                         | 5 (10) EDDY GRANT: Romancing The Stone                                  |
| 10 (9) JOCELYN BROWN: Somebody Else's Guy  | 5 (—) THE FLYING PICKETS: (When You're) Young And In Love * ENA 109 (A) |
| 10 (14) PHIL COLLINS: Against All Odds (Take A Look At Me Now)                         | 5 (New) HAZEL HALEN: Searchin', Proto                                   |
| 9 (14) BILLY JOEL: The Longest Time  | 5 (—) KAJAGOOGOO: Turn Your Back On Me, EMI 5465 (E)                    |
| 9 (5) CHRIS DE BURGH: High On Emotion  | 5 (6) LIONEL RICHIE: Hello  |
| 9 (16) KOOL & THE GANG: (When You Say You Love Somebody) In The Heart                  | 5 (10) MARI WILSON: Ain't That Peculiar                                 |
| 9 (16) NIK KERSHAW: Dancing Girls  | 5 (6) RUFUS & CHAKA KHAN: Ain't Nobody                                  |
| 8 (New) ULTRAVOX: Dancing With Tears In My Eyes, Chrysalis UV 1 (F)                    | 5 (New) VAN HALEN: Panama, Warner Brothers W 9273 (W)                   |
| 8 (6) EVERYTHING BUT THE GIRL: Each And Every One                                      | 5 (12) THOMPSON TWINS: You Take Me Up                                   |
| 7 (12) BLANGMANGE: Don't Tell Me   |   |
| 7 (New) ELTON JOHN: Sad Songs (Say So Much), Rocket/Phonogram PH 7 (F)                 |   |
| 7 (10) NICK LOWE: Half A Boy And Half A Man  |   |
| 7 (11) NEW ORDER: Thieves Like Us  |   |
| 7 (13) SANDIE SHAW: Hand In Glove  |   |
| 7 (New) THE STYLE COUNCIL: You're The Best Thing/The Big Boss Groove, Polydor TSC6 (F) |   |
| 7 (New) TERRI WELLS: I'll Be Around, Philly World/London LON 48 (F)                    |   |
| 6 (13) BELLE AND THE DEVOTIONS: Love Games   |   |
- OTHER FEATURED RECORDS**  
 THE ART COMPANY: Suzanna  
 IRENE CARA: Breakdance  
 BARBARA DICKSON: I Don't Believe In Miracles  
 LOOSE ENDS: Emergency (Dial 999)  
 MANFRED MANN'S EARTH BAND: Runner  
 MATT BIANCO: Sneaking Out/The Back Door  
 ORANGE JUICE: What Presence?  
 ROLAND RAT (SUPERSTAR): Love Me Tender  
 THE S.O.S. BAND: Just Be Good To Me  
 WHITESNAKE: Standing In The Shadow



# Billy Ocean

Billy's back with a New Single, New Label, New Producer, and thankfully still one of the finest Soul voices in the U.K.

## EUROPEAN QUEEN

(No More Love On The Run)

Produced by Keith Diamond  
 Recorded at Battery Studios

Order from CBS Tele-Sales 01-960 2155

7" JIVE 55 12" JIVE T55





# ROD STEWART

NEW SINGLE 'INFATUATION'

7" INFATUATION  
C/W THREE TIME LOSER  
W9256

12" FEATURES EXTRA TRACK  
TONIGHT'S THE NIGHT-LIVE  
W9256T

APPEARING ON THE MONTREUX  
GOLDEN ROSE POP FESTIVAL  
BBC1 6.45<sup>PM</sup>  
MONDAY 28<sup>TH</sup> MAY

ORDER NOW FROM THE WEA TELE-ORDER DESK 01-998 9929 OR FROM YOUR WEA SALESMAN.

DISTRIBUTED BY WEA RECORDS LTD. A WARNER COMMUNICATIONS CO.





# TOP 100 SINGLES

Rank	Artist	Title	Label
1*	HELLO, Lionel Richie		Motown
2*	LET'S HEAR IT... Deniece Williams		Columbia/CBS
3	AGAINST ALL ODDS... Phil Collins		Atlantic
4	HOLD ME NOW, Thompson Twins		Arista
5*	TO ALL THE GIRLS, Iglesias/Nelson		Columbia/CBS
6*	TIME AFTER TIME, Cyndi Lauper		Portrait
7	LOVE SOMEBODY, Rick Springfield		RCA
8*	OH, SHERRIE, Steve Perry		Columbia/CBS
9	YOU MIGHT THINK, The Cars		Elektra
10	FOOTLOOSE, Kenny Loggins		Columbia/CBS
11*	HEAD OVER HEELS, The Go Go's		I.R.S.
12*	THE REFLEX, Duran Duran		Capitol
13*	BREAKDANCE, Irene Cara		Geffen/Network
14	THE LONGEST TIME, Billy Joel		CBS/Columbia
15*	AUTHORITY SONG, John Cougar Mellencamp		Riva
16*	SISTER CHRISTIAN, Night Ranger		MCA
17	THEY DON'T KNOW, Tracey Ullman		MCA
18*	DANCING IN THE SHEETS, Shalamar		Columbia/CBS
19*	I'LL WAIT, Van Halen		Warner Bros
20	TONIGHT, Kool & The Gang		De-Lite
21*	THE HEART OF ROCK 'N' ROLL, Huey Lewis		Chrysalis
22*	BORDERLINE, Madonna		Sire
23	NO MORE WORDS, Berlin		Geffen
24*	SELF CONTROL, Laura Branigan		Atlantic
25	MISS ME BLIND, Culture Club		Virgin/Epic
26	WHITE HORSE, Laid Back		Sire
27*	ROCK YOU LIKE... Scorpions		Mercury
28*	JUMP (FOR MY LOVE), Pointer Sisters		Planet
29*	YOU CAN'T GET WHAT YOU WANT... Joe Jackson		A&M
30*	IT'S A MIRACLE, Culture Club		Virgin/Epic
31*	IT'S MY LIFE, Talk Talk		EMI-America
32*	RUN, RUNAWAY, Slade		CBS Associated
33	A FINE FINE DAY, Tony Carey		MCA
34*	MY EVER CHANGING MOODS, Style Council		Geffen
35*	STAY THE NIGHT, Chicago		Full Moon/Warner Brothers
36*	LOVE WILL SHOW... Christine McVie		Warner Bros
37*	MODERN DAY DELILAH, Van Stephenson		MCA
38*	WHO'S THAT GIRL, Eurythmics		RCA
39*	EYES WITHOUT A FACE, Billy Idol		Chrysalis
40*	ALMOST PARADISE... LOVE, Reno/Wilson		Col/CBS

# BULLETS 41-100

43*	WHISPER TO A SCREAM (BIRDS FLY), The Icicle Works	Arista
44*	MUSIC TIME, Styx	A&M
45*	DANCE HALL DAYS, Wang Chung	Geffen
46*	WHAT IS LOVE?, Howard Jones	Elektra
47*	I WANT TO BREAK FREE, Queen	Capitol
48*	WOULDN'T IT BE GOOD, Nik Kershaw	MCA
49*	BELIEVE IN ME, Dan Fogelberg	Full Moon/Epic
50*	I CAN DREAM ABOUT YOU, Dan Hartman	MCA
51*	NO WAY OUT, Jefferson Starship	Grunt
52*	DON'T WASTE YOUR TIME, Yarbrough & Peoples	Total Experience
53*	MAGIC, The Cars	Elektra
54*	ORIGINAL SIN, INXS	Atco
55*	(OBSCENE) PHONE CALLER, Rockwell	Motown
56*	KING OF SUEDE, Weir & Yankovic	Rock 'n' Roll
57*	N LEGS, ZZ Top	Warner Bros
58*	HEART DON'T LIE, LeToya Jackson	Private I
59*	IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson	Elektra
60*	LITTLE LADY, Duke Jupiter	Morocco
61*	THE GHOST IN YOU, Psychedelic Furs	Columbia/CBS
62*	PRIME TIME, Alan Parsons Project	Arista
63*	LITTLE BIT OF LOVE, Dwight Twilley	EMI-America
64*	I PRETEND, Kim Carnes	EMI-America
65*	LOVE OF THE COMMON PEOPLE, Paul Young	Columbia/CBS
66*	WHEN WE MAKE LOVE, Alabama	RCA
67*	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner	Capitol
68*	ROMANCING THE STONE, Eddy Grant	Portrait
69*	WHITER SHADE OF PALE, Hegar, Schon, Aaronson, Shrieve	Geffen
70*	ROBERT DE NIRO'S WAITING, Bananarama	London

New Singles on Prestel: Mercury File Number: 332103

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

ALABAMA FANTASY/Can't Forget About You RCA 421 Pic Bag (R)  
 ALMOND, Marc THE BOY WHO CAME BACK/Joey Demento Some Bizzare/Phonogram BZS 23,BZS 2312 12" (F)  
 APOCALYPSE PEOPLE/Gang Up In The World EMI APOC 1 Pic Bag/12POC 12" Pic Bag inc extra track Something Like That (E)  
 ASSOCIATES THOSE FIRST IMPRESSIONS/Thirteen Feelings WEA Y2B Pic Bag/Y2BT 12" Pic Bag inc extra track Stranger In Your Voice (W)  
 AUSTIN, David TURN TO GOLD/Inns Parlophone R 8068 Pic Bag/2R 8068 12" Pic Bag (E)  
 BABY HEAR/Don't Back Magnet BABY 11 Pic Bag/2BARB 11 12" Pic Bag (R)  
 BERLIN NO MORE WORDS/Rumour Of Love Mercury/Phonogram MER 150;MERX 160 12" inc extra track Sex 'Em A... (F)  
 BLACK LACE AGADOO/Fiddling With The Devil Sir George SGO 13 US/P  
 BLACK SLATE WISER THAN BEFORE/Dub Version Sir George SGO 13 US/P  
 BLUE RONDO MASKED MOODS/Samba No Pe Virgin VS 676 Pic Bag VS 676-12 12" Pic Bag inc extra tracks The Method/Heavens Revisited (E)  
 BOLAN, Marc & T.Rex 1 2 3 4/The Wizard Dakota HBU 89 (A)  
 BOYS FROM THE EAST/KEEP YOUR EYES/Mad M&M Enterprises WF 002 Pic Bag (R/Rhinal)  
 BRANIGAN, Laura SELF CONTROL/Silent Partners Atlantic A9676 (W)  
 BRATTER, Henri MADAME LEROY/Inns Red Bus RBUS 95 (A)  
 BRILLIANT CORNERS, THE THE BIG HIP/Tangled Up In Blue SZZO SZZ2 Pic Bag (R/Rev)  
 BRITISH OLYMPIC TEAM, The/Pang Bourn Digital Silver Band GO FOR GOLD/Marching For Gold Safari OLY 1 Pic Bag (SP)  
 BRONSKI BEAT SMALL TOWN BOY/Memories The Forbidden Fruit/London BITE 1 Pic Bag/BITE X 1 Pic Bag inc extra track Infatuation (F)  
 BROWN, Lewy TAXI/Back A Go Run Revue REV D 810 12" only US (S)  
 CAMEO HANG UP/DOWN/TWITAK/Out The Side Of Your Neck Club/Phonogram JAB 4;JABX 4 12" inc extra track You're A Winner (F)  
 CAMPBELL, Pete HELLO/Inns PC PC 1 12" only US (S)  
 CHAMPION DOUG VEITCH & THE IGIBRA NATION: NOT THE HEART/Guilt Edged Drum Rum 4 Pic Bag (R/Rev)  
 CHANGE CHANGE OF HEART/Searching WEA YZ7;YZT 12" inc extra track A Lover's Holiday (W)  
 CRUSH, Bobby LONELY BALLERINA/Slightly Lame President PT 527 (P)  
 DAISY CHAIN NO IT'S NOT STOP BELIEVING/From Version Zalkhala IS 168 Pic Bag/2IS 168 12" Pic Bag (E)  
 DALTRY, Roger PARTING WOULD BE PAINLESS/Is There Anybody Out There WEA International US541 Pic Bag/US541 12" Pic Bag inc extra track I Won't Be The One To Say Goodbye (W)  
 DANIELS, Roby SOMEONE I WANT/Mini CHEW 92 IS/OLSP  
 DAVIES, Cyril & His Rhythm & Blues Allstars COUNTRY LINE SPECIAL/Chicago Ceiling/Preaching The Blues/Sweet Mary PRT 7P 308;12P 308 12" (A)  
 DE SHANNON, Jackie WINGS OF VICTORY/Possible Dream Audiotrax ATX 1 Pic Bag (A)  
 DEFECTIVE TURTLES FANNING FIRES/Complications Barbel DF 1 Pic Bag (R/Rev)  
 \*\*DESDOUX, Lizzy Mercedes ZULU/ROCK Wakwaku Kwekwezu Rock/Sun's CBS TA4359 12" Pic Bag (C)  
 DIANNO HEART/US/ERIBA FM VF 1 (E)  
 DIFFORD & TILBROOK LOVES CRASHING WAVES/Within These Walls Without You A&M AM 193 Pic Bag, AMX 193 12" Pic Bag (C)  
 DOUGLAS, Keith SOMETHING IN MY EYES/Keep A Clean Heart London Gemi LG 005 12" only US (S)  
 EVERTON CUP SQUAD '84 THE BOYS IN BLUE/Inns PRT EFC 1 Pic Bag (A)  
 FAMILY LOVE ANNIVERSARY/Dub Fire House FH 004 12" only US (S)  
 FLOWN FACTORY ALL DAY/NOTHING/Inns/Inns CBS AA453 Pic Bag (C)  
 FITZROY, Michael SHE'S MY LADY/BOBBY BRIGGY/Reggae Fever The Foundation TF 016 12" only US (S)  
 \*\*FIVE STAR HIDE AND SEEK/It's Gonna Make This A Night You Will Never Forget/Reggae Fever/RCA 399 Pic Bag (R) (Correction To Previous Listing)  
 FLESH FOR LULU SUBTERRANEAN/Why Me? Polydor SFL 1 12" Pic Bag/SFLX 1 12" Pic Bag inc extra track Gurl At The Bar (F)  
 FOX THE FOX PRECIOUS LITTLE DIAMONDS/Man On The Run Epic A4441;TA4441 12" (C)  
 GABRIEL, Peter WALK THROUGH THE FIRE/The Race Chorus/Virgin VS 669 Pic Bag (E)  
 GENE LOVES JEZEBEL, SHAKE (WHOLE HEART) HOWL/Inns Things/Spice Simitas 2 SIT 35 Pic Bag/SIT 35T 12" Pic Bag (P)  
 GIRL TALK MARINE (G) GUY/Inns Vision VS 2 Pic Bag/VST 2 12" Pic Bag (E)  
 GLOVER, Roger THE MASK/You're So Remote Polydor POSP 676 Pic Bag (F)  
 GRIFFITH, Ron (THE BEST PART OF) BREAKIN' UP/Woodoo Man Making Waves SURF 101;SURF 101T 12" inc extra track Spys (MW)  
 GROOVE MASTERS, THE SUNSHINE ON A BLUE BLUE DAY/Long Version/Short Version Electricity Electro TRICIT 1001 12" only (A)  
 HERREY'S, THE THE DIGGI LOO DIGGI LEY/EVERY Song You Sing Fambler/MCA PANS 6 Pic Bag (C)  
 HEYWARD, Nick LOVE ALL DAY/Night Summer Stream Arista HEY 5 Pic Bag, HEY 125 12" Pic Bag inc extra track Love All Afternoon (F)  
 HOLT, John TRY & TURN/ROCK (G) GUY/Inns Vision VS 2 Pic Bag/VST 2 12" Pic Bag (E)  
 HUNTER, Ted VIRTUOUS WOMAN/Disco Mix Jay Dee JD 0013 12" only US (S)  
 ILLSLEY, John NEVER TOLD A SOUL/Hypnotised Vertigo/Phonogram PH 6PH 512 12" (F)  
 IMAGINATION THE STATE OF LOVE/Wrong In Love R&B RBS 218 Pic Bag/RBL 218 12" Pic Bag (A)  
 IN CROWD, THE SHOOT UP THE (Version) Revue REV 007 12" only US (S)  
 JACKSON, Michael FARWELL MY SUMMER LOVE/Call On Me Motown TMG 1342 Pic Bag, TMGT 1342 12" Pic Bag (R)  
 \*\*JOHN, Elton SAD SONGS IS/DUB/Inns Simple Man Rocker/Phonogram PH 7 Pic Bag, PH 712 12" Pic Bag (F) (Correction To Previous Listing)  
 JUNE BRIDES, THE TO SATURDAY/Inns The Pink Label PI 001 (WRT)  
 \*\*KALAGODOO TURN YOUR BACK ON ME (EXT DANCE MIX)/The Pump Rooms Of Bath EMI 12EMIP 5465 12" (Limited Edition Pic Disc) (E)  
 KASHIF BABY DON'T BREAK YOUR BABY'S HEART/Arista ARIST 568; ARIST 12568 12" (F)  
 KID MONTANA REVISITING YALTA/Arista Antler ANT 023 (WRT)  
 KNIGHT, Gary PRIVATE EYE/It's Got You The Works WK10 (A)  
 KRSTOVIC, NENAD'S GONNA GET THIS LOVIN' BUT YOU/Inns Epic A4405 (C)  
 LASH & CAN BE YOUR FRIEND/Hours Later Red Bull Records RBLSL 91 12" (A)  
 LAUPER, Cyndi MAKE IT A PARTY HEY JULES/HARLENE'S LOVE (Double A) Motown MOLT 1 US (S)  
 LE, Dee C. YIPPEE-YAY/Space And Time CBS AA377 Pic Bag, TA377 12" Pic Bag (E)  
 \*\*LEAR, Anne TAKE HIM BACK (TAXI)Part 2 Alliance ALES 412 12" (A)  
 LEVY, Barrington DON YOUR TOE/Girl I Love You Greenleaves GRED 145 12" only US (S)  
 LEWIS, Huey & The News HEART OF ROCK 'N' ROLL/Chrysalis CHS 2788; CHS 122798 12" (F)  
 LIMAH, TOO MUCH TROUBLE/You've Been Gone For A Little While EMI LML 2 Pic Bag, 12LML 2 12" Pic Bag inc extra track Too Much Trouble (Repress) (E)  
 LOG TO YOUR NO NOT THERE/Real Social SR 78 (WRT)  
 LOVE GARDEN GOING TO A PARTY HEY JULES/HARLENE'S LOVE (Double A) Motown MOLT 1 US (S)  
 LYNN, Vera THE WHITE CLIFFS OF DOVER/A Nightingale Sings In Berkeley Square EMI 5476 12" Pic Bag (E)  
 MADNESS ONE BETTER DAY/Guns Off BUY 201 (Poster Bag)/BUYIT 201 12" Pic Bag inc extra tracks Victoria Garden/Sarah (C)  
 MADONNA BORDERLINE/Physical Attraction Size WS260 Pic Bag, WS260T 12" Pic Bag inc extra track Borderline (Dub Version) (W)  
 MARTIN, Linda TERMINAL 3/Feels Like Walking In My Sleep CBS A 4566 Pic Bag (C)  
 MAYTALS, The 5-4-3-2-1 MY NUMBER/THE ETHIOPIANS: Train To Skaville Trojan TR0 9076;TROT 9076 12" inc extra track Funky Kingston (A)  
 McARTNEY, Paul TAKE IT AWAY/EMI (Germany) IC K0522 84850 12" (C)  
 McCRAE, George LISTEN TO YOUR HEART/Now That I Have You President PT 528 Pic Bag (P)  
 MICRODISNEY DOLLY/This Liberal Love Rough Trade RT 135;RTT 135 12" inc extra tracks Everybody's Dead/Gear Rosemary (WRT)  
 MIDNIGHT CHOR WIZARD/Inns Golden Dawn GD 1202 12" Pic Bag (R/Rhinal)  
 MILLER, Chester SATURDAY EVENING/STAMA RANKS: Another One Micron MICCAN 0054 12" only US (S)  
 NELSON, Willie ALWAYS ON MY MIND/Autumn Leaves CBS A4455 (C)  
 \*\*NEW ORDER MURDER/Heaven Like Us (Inns) Factory Benelux FBN 22 12" (WRT)  
 NYAM NYAM LOVE/Inns Factory Benelux FBN 22 12" only US (S)  
 OSSOURNE, Johnny WATER MORE THAN FLOUR/WINDUP HAVE: Flood Victim Studio One PSOL 0012 12" only US (Import)  
 OSSOURNE, Ozzy SO TRED/Back At The Moon (Level in double pack with WAITING FOR DARKNESS/Parade) RCA D44452 Pic Bag, TA4452 12" inc extra track Suicide Solution (C)  
 O'WILLIAMS, Wendy IT'S MY LIFE/Phonogram Music For Nations KUT 111 (P)  
 PALMA, Tressie & Earl Cunningham GET READY YOU ARE THE BEST/Lash Screw In Dub Time TR 002 12" only US (S)  
 PEAK BAND, THE WISER THE PEOPLE/WAG (Germany) IC K0522 84850 12" (C)  
 PET HATE ROLL AWAY THE STONE/Inns Heavy Metal 12HM 22 12" (E)  
 PLATINUM BLONDE DOESN'T REALLY MATTER/All Fall Down Epic A4454 Pic Bag (C)  
 PRAXIS PRAXIS IS (track EP) Carrera/Cello/CDI CART 33 12" (SP)  
 PRETENDERS THIN LINE BETWEEN LOVE AND HATE/Time The Avenger (Level) REAL ARE 22 Pic Bag, ARE 22T 12" Pic Bag inc extra track Bad Boys Get Spanked (W) (W)  
 PSYCHEDELIC FURS, THE GHOST IN YOU/Calgary Dub CBS A4470 Pic Bag (C)  
 RAINY DAY I'LL KEEP IT WITH ME/Inns/Holocaust: Rough Trade RT 140 (WRT)  
 \*\*REAL LIFE CATCH ME Y'M FALLING/Exploding Bullets Curbs/MCA 885 Pic Bag, MCAT 885 Pic Bag (C) (Correction To Previous Listing)  
 REED, Lou I LOVE YOU SUZANNE/Vicious RCA 417;RCACT 417 12" Pic Bag inc extra track Walk On The Wild Side (P)  
 RITCHIE BE YOUR OWN WOMAN/TV Max Eino TAL 9 Pic Bag (A)  
 ROGERS, Evan STAY HERE WITH ME/Inns Rock Victor 416 (R)  
 RUBBER RODEE THE HARDEST THING/Waka! After Midnight: EMI/Phonogram CHOMP 1 (F)  
 RUSH THE BODY ELECTRIC/The Analog Kid Vertigo/Phonogram RUSH 11 Pic Bag (E)  
 RUSHEN, Patricia FEELS SO REAL/Feels So Real (Inns) Elektra ES742;ES742T 12" inc extra track (Dub) (W)  
 SHINE, Brendan NOW I'M EASY/ICOCKY FARMER/Murphy's Widow Play PLAY 152 (SP)  
 SILENT RUNNING EMOTIONAL WARFARE/Speed Of Life Parlophone R 6066 Pic Bag, 12R 6066 12" Pic Bag (E)  
 SIOUXSIE & THE BANISHEES DAZZLE/ Promise Wonderland/Polydor SHE 7 Pic Bag, SHEX 7 12" Pic Bag inc extra track Throw Them To The Lions (F)  
 STU DOUGLAS QUINCY EVERY BREATH YOU TAKE (SUMMER)Everybody Gets Lonely Sometimes Sonnet SON 2266 (A)  
 SMITHS, THE HEARER'S KNOW/Inns Celler Linda Children Rough Trade RT 156 Pic Bag, RTT 156 12" Pic Bag inc extra track Girl Afraid (WRT)  
 SPENCER, Johnny & The Remnants Of The Once-Proud Pastafrol Bred Barry Ensemble ONE STRIKE AT A TIME/The Hanging Of The Monkey Pastafrol PF 3010 (P)  
 STEELE, Jo Ann LOVE ON BORROWED TIME/Children Of My Mind Bulldog BD 12 (P)  
 STEINMAN'S FIRE INC., Jim TONIGHT IS WHAT IT MEANS TO BE YOUNG/RAY CODDER: Hold That Snake MCA 889 Pic Bag, MCAT 889 12" Pic Bag (C)  
 STRANGLERS, THE GOLDEN BROWN/EMI (Germany) IC K0522 82355 12" (C)  
 STUTZ BEARCATS 2/Inns/Sonnet PRT 7P 311 (A)  
 SWEET DISTORTION STEPPING IT LIGHT/IVidvud To Bratton Version Steppers ST 001 12" only US (S)  
 SYLVIAN, David RED GUITAR/Forbidden Colours Virgin VS 633 Pic Bag, VS 633-12 12" Pic Bag (E)  
 \*\*TERRY, Helen LOVE LIES LOST/Laughter On My Mind (Inns) Version/Lies Lost Virgin VS 678-12 12" Pic Bag (E)  
 TODD, Judy OVER AND OVER/TRADITIONAL ROOTS: (Version) Mellow Roots MRUV 18 12" only US (S)  
 TURTLE HEAVY \*\*89.8\*\*/Inns Children Riviera SEA 1 (P)  
 TWISTED SISTER WERE NOT GONNA TAKE IT/The Kids Are Back In Love Atlantic A9657 Pic Bag, A9657T 12" inc extra tracks You Can't Stop Rock 'n' Roll (Inns)We're Gonna Make It Live (W)  
 UNIVERSE EVERY SINGLE NIGHT/Every Single Night MBT MBT 1 (P)  
 VIDEO PEOPLE ON OUR OWN/Party Fool Round RR ONE (A)  
 VOICE, Steve BACK ON MY FEEL/Nobody Wins Again Red Bus RBUS 93 (A)  
 WILLIAMS, Janet KEEP IT COMING (FUNK MIX)/Reggae Mix Justice JUS 001 12" (P)

\*\* Previously listed in alternative format

Mon 21-Fri 25 May, 1984  
 Single Releases: 122

Year To Date: (21 weeks to 25 May, 1984)  
 Single Releases: 1,890

\* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.  
 Chart Courtesy Billboard for w/e May 19, 1984

ADVERTISEMENT



RED

New Single  
 "DANCING"  
 out on  
 RGM Records  
 Distribution:  
 PINNACLE

- Agadoo . . . . . B
- All Or Nothing . . . . . F
- Always On My Mind . . . . . N
- Anniversary . . . . . F
- Baby Don't Break Your Baby's Heart . . . . . V
- Back On My Feet . . . . . K
- Be Your Own Woman . . . . . R
- Big Hip . . . . . B
- Borderline . . . . . M
- Boy Who Came Back, The . . . . . A
- Boys In Blue, The . . . . . E
- Change Of Heart . . . . . J
- Country Line Special . . . . . D
- Dancing . . . . . D
- Digg Loo Digg Loo . . . . . S
- Doesn't Really Matter . . . . . H
- Doh! . . . . . M
- Eastern Eyes . . . . . B
- Emotional Warfare . . . . . S
- Every Breath You Take (Sumner) . . . . . S
- Every Single Night . . . . . U
- Fanning Fires . . . . . D
- Fantasy . . . . . J
- Farewell My Summer Love . . . . . A
- Feels So Real . . . . . J
- 54-45 Was My Number . . . . . M
- Get Ready You Are The Best . . . . . P
- Ghost In You . . . . . B
- Go For Gold . . . . . P
- Go To A Party . . . . . C
- Golden Brown . . . . . S
- Hanging Downtown . . . . . C
- Hardest Thing, The . . . . . R
- Hearst . . . . . D
- Heart Of Rock 'n' Roll . . . . . L
- Heaven Knows I'm Miserable Now . . . . . C
- Hello . . . . . S
- I Can Be Your Friend . . . . . L
- I Love You Suzanna . . . . . R
- I'll Keep It With Me . . . . . R
- It's My Life . . . . . W
- Keep It Coming . . . . . O
- Listen To Your Heart . . . . . M
- Lonely Ballena . . . . . C
- Love . . . . . N
- Love All Day . . . . . H
- Love Crashing Waves . . . . . D
- Love On Borrowed Time . . . . . S
- Madame Leray . . . . . B
- Masked Moods . . . . . B
- Mus, The . . . . . G
- Marvellous Guy . . . . . G
- Money Changes Everything . . . . . I
- Never Told A Soul . . . . . L
- \*\*89.8\*\* . . . . . T
- No More Words . . . . . B
- No Time To Stop Believing . . . . . D
- Nobody's Gonna Get This Lovin' . . . . . K
- But You . . . . . K
- Not The Heart . . . . . V
- Now I'm Easy (Cocker Farmer) . . . . . S
- On Our Own . . . . . V
- One Better Day . . . . . M
- One Strike At A Time . . . . . S
- 1 2 3 4 . . . . . T
- Over And Over . . . . . B
- Parting Would Be Painless . . . . . D
- People . . . . . A
- Pan Yur Tee . . . . . P
- Peace . . . . . L
- Precious Little Diamonds . . . . . F
- Private Eye . . . . . X
- Red Guitar . . . . . K
- Revolving Yalta . . . . . P
- Roll Away The Stone . . . . . K
- Saturday Evening . . . . . M
- Self Control . . . . . B
- Shame . . . . . G
- She's My Lady . . . . . F
- Shout Up The Town . . . . . I
- Small Town Boy . . . . . B
- So Fired . . . . . O
- Someone I Am't . . . . . D
- Something In My Eyes . . . . . D
- State Of Love, The . . . . . I
- Stay Here With Me . . . . . S
- Stepping It Lightly . . . . . R
- Subterranean . . . . . J
- Sunday To Saturday . . . . . F
- Sunshine On A Blue Blue . . . . . G
- Day . . . . . M
- Take It Away . . . . . M
- Taxi . . . . . B
- Thin Line Between Love And Hate . . . . . P
- Those First Impressions . . . . . A
- Tough Is What It Means . . . . . S
- To Be Young . . . . . S
- Too Much Trouble . . . . . H
- Try A Thing . . . . . A
- Turn To Gold . . . . . S
- 2458 99 . . . . . H
- Virtuous Woman . . . . . S
- Walk Through The Fire . . . . . O
- Water More Than Flour . . . . . D
- We're Not Gonna Take It . . . . . L
- White Cliffs Of Dover, The . . . . . D
- Wings Of Victory . . . . . D
- Wiser Than Before . . . . . B
- Wishes . . . . . P
- Wizard . . . . . M
- Yeah . . . . . B
- Yippeee Y Yay . . . . . L
- You're Not There . . . . . L

Nik Kershaw  
 MCA/MCF 3197  
 Van Halen  
 Warner Brothers 923985-1  
 Spandau Ballet  
 Reformation/Chrysalis COL 1403



# SINGLES

**THE CULT: Spiritwalker** (Situation 2 SIT 33(T), Cartel/Pinnacle). A great, rousing number from the band formerly known as Death Cult. Bright, sparkling guitar is coupled with a pounding rhythm section and a raw emotional vocal. For too long this band has been ignored and this well-constructed song could see them break out of their indie following.

**LLOYD COLE AND THE COMMOTIONS: Perfect Skin** (Polydor COLE(X) 1, PolyGram). This is a young Scottish band with the same pop spirit that produced Aztec Camera and Orange Juice. Their sound is based on acoustic guitars, with some echoing lead guitar and a soulful vocal that's reminiscent of Paul Haig or Edwin Collins. Definitely chart potential in the future, if not with this their debut.

**THE SOUND: Counting The Days** (Statik TAK 16, EMI). A strong melodic song with a vibrant guitar sound, from their mini LP Shock Of Daylight. It appeals more on every play and with radio exposure it could help establish this cult band.

**AND ALSO THE TREES: The Secret Sea** (Reflex RE 3, Cartel/Rough Trade). A wonderful and atmospheric song with rhythmic guitar and pumping bass behind some quirky keyboards and a distinctly odd vocal. It's produced by Lol Tolhurst, which could account for the heavy Cure influence.

**ETERNAL TRIANGLE: Only In The Night** (Situation 2 SIT 30 (T), Cartel/Pinnacle). A modern pop ballad with rolling bass and swirling synths that combines with a melodic guitar line to produce a catchy chorus. It's certainly accessible enough to crossover to the main charts if it can get the radio play.

**BILLY BREMNER: When Love Goes To Sleep** (Arista ARIST (12) 566, PolyGram). The ex-guitarist



*Pil's John Lydon: lying down easily in the charts.*

from Rockpile has come up with a pleasant ballad written by Chris Difford and Glen Tilbrook featuring all their old trade marks from Squeeze. Taken from his new LP Bash.

**DWIGHT TWILLEY: Girls** (EMI America EA 172, EMI). A powerful pop single from this US singer/songwriter, it features Tom Petty on vocals and is taken from his forthcoming album Jungle. Although a minor hit in the US I can't see it doing that well over here.

**THE LUCY SHOW: Electric Dreams** (A&M BANK 999, CBS). An interesting atmospheric song based around a repetitive guitar riff and a rather manic-sounding singer. Picking up on the interest created by their first single Leonardo Da Vinci, this should sell to the indie market.

**CAROL KENYON: Dance With Me** (A&M AM (X) 189, CBS). A passable song with great vocals by

## Chart certs

**BANANARAMA: Rough Justice** (London NANA (12" - NANX) 7, PolyGram).

**PUBLIC IMAGE LIMITED: Bad Life** (Virgin VS 675 (12), EMI).

**STATUS QUO: Going Downtown Tonight** (Vertigo/Phonogram QUO 15, PolyGram).



*CHRIS REA: An interesting and compelling melody*

Reviewed by **JERRY SMITH**

the woman who first came to light on Heaven 17's Temptation. Her voice deserves a lot better material than this weak ballad, although all round this effort is pleasant enough.

**JAKI GRAHAM: What's The Name Of Your Game** (EMI (12)EMI JAKI 1 EMI). An extremely commercial dance track

catchy pop song with a straight disco beat over a guitar-orientated backing coupled to a rather feeble vocal. It will probably receive lots of airplay and do infuriatingly well.

**CHRIS REA: Bombellini** (Magnet MAG(T) 259, RCA). A strikingly different single from this established singer/songwriter. There is a slightly ethnic feel to the intro before launching into an interesting and compelling melody for a song that should bring him success in the singles market.

**BILLY PRESTON: And Dance** (ERC ERC (L) 116, PRT). High energy dance number with fast-moving bass and a deep rhyming vocal, all accompanied by various whistles and percussion. Sure to be a dancefloor favourite.

**JIMMIE GRAY: The Cool People** (JKO 12 JKO 107, Pinnacle). A mid-tempo funky number that was originally released a few years ago and has now been re-recorded with a better, more soulful vocal and remixed in the US.

**THE SOUL KINGS: Soul Medley** (Red Rooster HEN 4T, Pinnacle). This is a rather weak medley of James Brown's great dancefloor hits such as Sex Machine, Get Up Offa That Thing and Papa's Got A Brand New Bag. Stick to the unbeatable originals.

**MURRAY HEAD: When You're In Love** (Virgin VS 667, EMI). A pleasant ballad that features a definite African influence. It is well produced by Steve Nye of Japan and this competent pop song could do surprisingly well. It is taken from his new LP Restless.

**THE LURKERS: Let's Dance Now** (No Time To Be Strangers), Clay Clay 32, Pinnacle). There is a straight forward rock song trying to get out from under a heavy, labouring disco beat and corny vocoder-treated vocals. Rather an incompatible mixture and an odd direction for this band.

**J J BARNES: Competition Ain't Nothing** (Inferno Soul Club BURN 7, Cartel/Inferno). This Northern soul legend from Detroit has made many well-known classic singles such as Sweet Sherry and this single is no exception. It features a vocal full of soul and is sure to fill any dancefloor.

**THE SUSPICIONS: Our Love (Is In The Pocket)** (Inferno Soul Club BURN 8, Cartel/Inferno). Wonderful warm sax for this great Northern soul instrumental that really swings. It is backed with the classic oldie of Johnny Bragg's They're Talking About Me.

**PRAXIS: 1984** (Carrere/Celluloid CART 33, Spartan). Bill Laswell, the founder member and bassist with Material gets experimental with a DMX programmable drum machine, some records and a shortwave radio to produce an alternative style dance record. Creates an interesting beat but not much else.

**SHADOW TALK: People Watching People** (Magnet MAG(T) 257, RCA). A weak but

*THE CULT: Raw vocals from the multi-titled group*



# RETAILING

Edited by **TERRI ANDERSON**

## Coding — Smiths spreads the word

THE PUSH for bar-coding on records, cassettes and videos continues to have the weight of all the big retailers behind it — but eight months after the publication of the BPI's guidelines on the subject, there is little noticeable progress on the manufacturing side of the UK music industry.

The retailers who are most interested in seeing music and video product bar-coded are inevitably the multiples and larger chains, who can afford — and would greatly benefit from — the retail electronics which use bar-coding for tills and for stock control.

The feelings at that end of the trade were firmly underlined recently when Melville Johnston, retail managing director of W H Smith, spoke at a conference of the Article Numbering Association, the trade body responsible for the date bar codes on supermarket products.

W H Smith has 350 high street stores of the kind which carry music and video product (plus bookstalls, DIY shops, specialised bookshops etc). The chain's largest branches carry 60,000 products and most have a low average unit price. They have a fast cash and wrap operation, and, at peak trading times, a big Smith's branch can deal with a customer every 18 seconds — with the average number of tills per store being eight but some having as many as 30.

### Best system

Only about half W H Smith's merchandise is delivered through its own warehouse, the rest — including music product — coming directly from suppliers.

Johnston explained: "It was obvious very early on in our thinking about POS that we had to choose a product marking system which was as cheap as possible for both us and our suppliers. The cheapest and best system within the overall supply chain was for the supplier to mark the product with an internationally-recognised symbol.

"In our opinion the only system we say that fulfilled all the objectives is European Article Numbering (EAN) in bar-code format."

EAN is used widely in thousands of products in Europe and Japan and in the US the system used is the Universal Product Code (UPC) which is fully compatible with EAN. Having decided on the system it believed was best, WH Smith

looked at reading equipment. Wanting "inexpensive, fast, accurate and robust readers", the company decided on light pens.

As a very big multiple which has deliberately taken the lead in preparing for bar-coding, WH Smith has also been ahead of everyone else in encountering the problems. However, as Johnston stressed, although there were problems, "no one problem presented us with insuperable difficulties".

When Smiths started its bar coding experiment in its Portsmouth branch in 1981, only 70 of the 600,000 lines carried were bar-coded by manufacturers — which meant that initially almost every item had to be coded by the store itself.

Four years later, however, 30 per cent of product in Smiths is now coded at source — records cassettes and videos notably excluded.

This didn't happen by accident, Johnston said. "We have mounted a programme aimed at achieving satisfactory level of coding by the end of 1984." And Smiths will certainly ensure that all its own brand product is EAN-coded by the end of the year.

It was soon realised, when Smiths began its coding programme, that records — like books and magazines — would need special bar-codes, because there were so many product lines. Working parties were formed to allow retailer and manufacturer to discuss the matter — and in the case of records this was carried out under the auspices of the BPI.

The latter has fulfilled one of its main tasks, that of producing the technical manual which sets out how best its own industry can start to use bar-codes. The situation now seems to be that the UK manufacturers are now ready to start bar-coding, but that the preparations have yet to result in large-scale use of coding on finished sleeves.

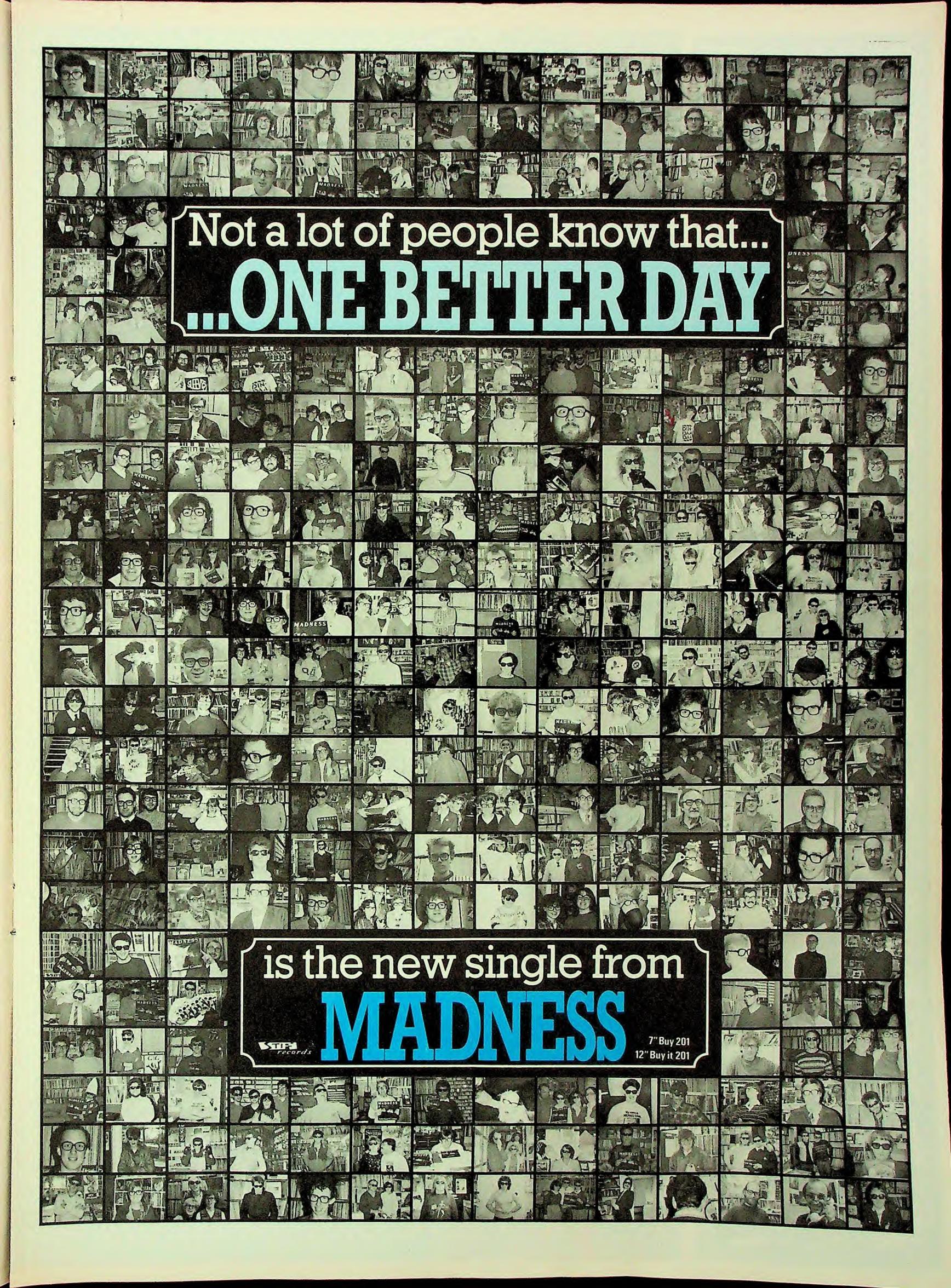
As an example, Johnston pointed out that 40 per cent of paperbacks are now coded. After much experiment and investigation WH Smith has ascertained that of all the items sold in its test store, only 300 out of 30,000 cannot be bar-coded.

Johnston stated clearly: "Our strategy for the future is that we shall be aiming for 100 per cent coding of our products... At the same time we shall be continuing to encourage our suppliers to bar-code all the merchandise they supply to us."



TO MARK the retirement of two of Wynd-Up's longest serving members of the sales force was a presentation to both at a special farewell lunch in Manchester. Both Jack North and Arthur Hannington who were with Decca before joining Wynd-Up) were presented with crystal decanters as a token of their company's appreciation.

Pictured at the presentation are Arthur and Mrs Hannington and Jack and Mrs North with (left to right) Alasdair Ogilvie, MD Philip White, company founder Colin Reilly and national sales manager Bob Lewis of Wynd-Up.



Not a lot of people know that...  
**...ONE BETTER DAY**

is the new single from

**MADNESS**

 records

7" Buy 201  
12" Buy it 201

# BRUCE SPRINGSTEEN

*Broad new single (A436) featuring 'Pink Cadillac' (Unavailable elsewhere)*

# DANCING IN THE DARK



7 & 12 INCH

## TOP 75 TOP 75 TOP 75 TOP 75

*Singles*

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

Rank	Artist	Label	Chart	Weeks	Peak	Notes
1	THE REFLEXO Duran Duran	EMI (12)DURAN 2	1	19	1	
2	AUTOMATIC Pointer Sisters	Planet RPS(T) 105	2	25	2	
3	AGAINST ALL ODDS (Take A Look At Me Now) Phil Collins	Virgin VS 674	8	40	13	
4	I WANT TO BREAK FREE Queen	EMI (12)QUEEN 2	5	40	10	
5	ONE LOVE/PEOPLE GET READY Bob Marley & The Wailers	Island (12)IS 169	6	40	23	
6	FOOTLOOSE Kenny Loggins	CBS (T)A4101	7	42	17	
7	LOCOMOTION OMD	Virgin VS 660(12)	12	38	36	
8	LET'S HEAR IT FOR THE BOY (from 'FOOTLOOSE') Deniece Williams	CBS (T)A4319	3	49	28	
9	DON'T TELL ME Blancmange	London BLANC 7 (12" - BLANX 7)	15	21	55	
10	(When You're) YOUNG AND IN LOVE The Flying Pickets	10 Records TEN 20(12)	16	30	69	
11	LOVE GAMES Belle and The Devotions	CBS (T)A4332	24	51	26	
12	THE LEBANON Human League	Virgin VS 672(12)	22	29	68	
13	SOMEBODY ELSE'S GUY Jocelyn Brown	Fourth & Broadway/Island (12)BRW 5	20	22	59	
14	DANCING GIRLS Nik Kershaw	MCA NIK(T) 3	27	27	57	
15	HELLO Lionel Richie	Motown TMG(T) 1330	29	44	48	
16	BREAK DANCE PARTY Break Machine	Record Shack SOHO(T) 20	9	50	48	
17	I'LL BE AROUND Tina Turner	18 Philly World/London LON(X) 48	18	43	53	
18	STAY WITH ME TONIGHT Tina Turner	19 Club/Phonogram JAB(X) 2	19	43	53	
19	AIN'T NOBODY Rufus and Chaka Khan	Warner Brothers RCK (1T)	38	19	38	
20	THE LONGEST TIME Billy Joel	CBS (T)A4280	35	25	35	
21	SEARCHIN' Hazzell Dean	Proto ENA(T) 109	13	40	13	
22	DANCING WITH TEARS IN MY EYES Ultravox	Chrysalis UV(X) 1	10	40	10	
23	GOING DOWN TOWN TONIGHT Status Quo	Vertigo/Phonogram QUO 15	23	42	23	
24	I FEEL LIKE BUDDY HOLLY Alvin Stardust	Chrysalis CHS(12) 2784	17	42	17	
25	LOVE ME TENDER Roland Rat (Superstar)	Rodent/Magnet (12)RAT 2	36	38	36	
26	EACH AND EVERY ONE Everything But The Girl	blanco y negro NEG (1T)	28	49	28	
27	YOU TAKE ME UP Thompson Twins	Arista TWINS (12/4)	55	21	55	
28	PEARLY - DEWDROPS' DROPS Cocteau Twins	4AD (B)AD 405	69	30	69	
29	HIGH ENERGY Evelyn Thomas	Record Shack SOHO(T) 18	26	51	26	
30	GLAD IT'S ALL OVER/DAMNED ON Captain Sensible	45 68 A&M CAP(X) 6	45	29	68	
31	THIEVES LIKE US New Order	Factory -(FAC 103)	59	22	59	
32	A LOVE WORTH WAITING FOR Shakin' Stevens	Epic (T)A4291	57	27	57	
33	YOU DON'T LOVE ME Marilyn	Love/Phonogram MAZ 3(12)	40	44	40	
34	EMERGENCY (DIAL 999) Loose Ends	Virgin VS 677(12)	48	50	48	
35	MAJOR TOM (COMING HOME) Pater Schilling	PSP/WEA X 9439(T)	53	43	53	
36	AIN'T NOBODY Rufus and Chaka Khan	Warner Brothers RCK (1T)	38	19	38	
37	THE LONGEST TIME Billy Joel	CBS (T)A4280	35	25	35	
38	SEARCHIN' Hazzell Dean	Proto ENA(T) 109	13	40	13	
39	DANCING WITH TEARS IN MY EYES Ultravox	Chrysalis UV(X) 1	10	40	10	
40	GOING DOWN TOWN TONIGHT Status Quo	Vertigo/Phonogram QUO 15	23	42	23	
41	I FEEL LIKE BUDDY HOLLY Alvin Stardust	Chrysalis CHS(12) 2784	17	42	17	
42	LOVE ME TENDER Roland Rat (Superstar)	Rodent/Magnet (12)RAT 2	36	38	36	
43	EACH AND EVERY ONE Everything But The Girl	blanco y negro NEG (1T)	28	49	28	
44	YOU TAKE ME UP Thompson Twins	Arista TWINS (12/4)	55	21	55	
45	PEARLY - DEWDROPS' DROPS Cocteau Twins	4AD (B)AD 405	69	30	69	
46	HIGH ENERGY Evelyn Thomas	Record Shack SOHO(T) 18	26	51	26	
47	GLAD IT'S ALL OVER/DAMNED ON Captain Sensible	45 68 A&M CAP(X) 6	45	29	68	
48	THIEVES LIKE US New Order	Factory -(FAC 103)	59	22	59	
49	A LOVE WORTH WAITING FOR Shakin' Stevens	Epic (T)A4291	57	27	57	
50	YOU DON'T LOVE ME Marilyn	Love/Phonogram MAZ 3(12)	40	44	40	
51	EMERGENCY (DIAL 999) Loose Ends	Virgin VS 677(12)	48	50	48	
52	MAJOR TOM (COMING HOME) Pater Schilling	PSP/WEA X 9439(T)	53	43	53	
53	AIN'T NOBODY Rufus and Chaka Khan	Warner Brothers RCK (1T)	38	19	38	
54	THE LONGEST TIME Billy Joel	CBS (T)A4280	35	25	35	
55	SEARCHIN' Hazzell Dean	Proto ENA(T) 109	13	40	13	
56	DANCING WITH TEARS IN MY EYES Ultravox	Chrysalis UV(X) 1	10	40	10	
57	GOING DOWN TOWN TONIGHT Status Quo	Vertigo/Phonogram QUO 15	23	42	23	
58	I FEEL LIKE BUDDY HOLLY Alvin Stardust	Chrysalis CHS(12) 2784	17	42	17	
59	LOVE ME TENDER Roland Rat (Superstar)	Rodent/Magnet (12)RAT 2	36	38	36	
60	EACH AND EVERY ONE Everything But The Girl	blanco y negro NEG (1T)	28	49	28	
61	YOU TAKE ME UP Thompson Twins	Arista TWINS (12/4)	55	21	55	
62	PEARLY - DEWDROPS' DROPS Cocteau Twins	4AD (B)AD 405	69	30	69	
63	HIGH ENERGY Evelyn Thomas	Record Shack SOHO(T) 18	26	51	26	
64	GLAD IT'S ALL OVER/DAMNED ON Captain Sensible	45 68 A&M CAP(X) 6	45	29	68	
65	THIEVES LIKE US New Order	Factory -(FAC 103)	59	22	59	
66	A LOVE WORTH WAITING FOR Shakin' Stevens	Epic (T)A4291	57	27	57	
67	YOU DON'T LOVE ME Marilyn	Love/Phonogram MAZ 3(12)	40	44	40	
68	EMERGENCY (DIAL 999) Loose Ends	Virgin VS 677(12)	48	50	48	
69	MAJOR TOM (COMING HOME) Pater Schilling	PSP/WEA X 9439(T)	53	43	53	
70	AIN'T NOBODY Rufus and Chaka Khan	Warner Brothers RCK (1T)	38	19	38	
71	THE LONGEST TIME Billy Joel	CBS (T)A4280	35	25	35	
72	SEARCHIN' Hazzell Dean	Proto ENA(T) 109	13	40	13	
73	DANCING WITH TEARS IN MY EYES Ultravox	Chrysalis UV(X) 1	10	40	10	
74	GOING DOWN TOWN TONIGHT Status Quo	Vertigo/Phonogram QUO 15	23	42	23	
75	I FEEL LIKE BUDDY HOLLY Alvin Stardust	Chrysalis CHS(12) 2784	17	42	17	
76	LOVE ME TENDER Roland Rat (Superstar)	Rodent/Magnet (12)RAT 2	36	38	36	
77	EACH AND EVERY ONE Everything But The Girl	blanco y negro NEG (1T)	28	49	28	
78	YOU TAKE ME UP Thompson Twins	Arista TWINS (12/4)	55	21	55	
79	PEARLY - DEWDROPS' DROPS Cocteau Twins	4AD (B)AD 405	69	30	69	
80	HIGH ENERGY Evelyn Thomas	Record Shack SOHO(T) 18	26	51	26	
81	GLAD IT'S ALL OVER/DAMNED ON Captain Sensible	45 68 A&M CAP(X) 6	45	29	68	
82	THIEVES LIKE US New Order	Factory -(FAC 103)	59	22	59	
83	A LOVE WORTH WAITING FOR Shakin' Stevens	Epic (T)A4291	57	27	57	
84	YOU DON'T LOVE ME Marilyn	Love/Phonogram MAZ 3(12)	40	44	40	
85	EMERGENCY (DIAL 999) Loose Ends	Virgin VS 677(12)	48	50	48	
86	MAJOR TOM (COMING HOME) Pater Schilling	PSP/WEA X 9439(T)	53	43	53	
87	AIN'T NOBODY Rufus and Chaka Khan	Warner Brothers RCK (1T)	38	19	38	
88	THE LONGEST TIME Billy Joel	CBS (T)A4280	35	25	35	
89	SEARCHIN' Hazzell Dean	Proto ENA(T) 109	13	40	13	
90	DANCING WITH TEARS IN MY EYES Ultravox	Chrysalis UV(X) 1	10	40	10	
91	GOING DOWN TOWN TONIGHT Status Quo	Vertigo/Phonogram QUO 15	23	42	23	
92	I FEEL LIKE BUDDY HOLLY Alvin Stardust	Chrysalis CHS(12) 2784	17	42	17	
93	LOVE ME TENDER Roland Rat (Superstar)	Rodent/Magnet (12)RAT 2	36	38	36	
94	EACH AND EVERY ONE Everything But The Girl	blanco y negro NEG (1T)	28	49	28	
95	YOU TAKE ME UP Thompson Twins	Arista TWINS (12/4)	55	21	55	
96	PEARLY - DEWDROPS' DROPS Cocteau Twins	4AD (B)AD 405	69	30	69	
97	HIGH ENERGY Evelyn Thomas	Record Shack SOHO(T) 18	26	51	26	
98	GLAD IT'S ALL OVER/DAMNED ON Captain Sensible	45 68 A&M CAP(X) 6	45	29	68	
99	THIEVES LIKE US New Order	Factory -(FAC 103)	59	22	59	
100	A LOVE WORTH WAITING FOR Shakin' Stevens	Epic (T)A4291	57	27	57	
101	YOU DON'T LOVE ME Marilyn	Love/Phonogram MAZ 3(12)	40	44	40	
102	EMERGENCY (DIAL 999) Loose Ends	Virgin VS 677(12)	48	50	48	
103	MAJOR TOM (COMING HOME) Pater Schilling	PSP/WEA X 9439(T)	53	43	53	
104	AIN'T NOBODY Rufus and Chaka Khan	Warner Brothers RCK (1T)	38	19	38	
105	THE LONGEST TIME Billy Joel	CBS (T)A4280	35	25	35	
106	SEARCHIN' Hazzell Dean	Proto ENA(T) 109	13	40	13	
107	DANCING WITH TEARS IN MY EYES Ultravox	Chrysalis UV(X) 1	10	40	10	
108	GOING DOWN TOWN TONIGHT Status Quo	Vertigo/Phonogram QUO 15	23	42	23	
109	I FEEL LIKE BUDDY HOLLY Alvin Stardust	Chrysalis CHS(12) 2784	17	42	17	
110	LOVE ME TENDER Roland Rat (Superstar)	Rodent/Magnet (12)RAT 2	36	38	36	
111	EACH AND EVERY ONE Everything But The Girl	blanco y negro NEG (1T)	28	49	28	
112	YOU TAKE ME UP Thompson Twins	Arista TWINS (12/4)	55	21	55	
113	PEARLY - DEWDROPS' DROPS Cocteau Twins	4AD (B)AD 405	69	30	69	
114	HIGH ENERGY Evelyn Thomas	Record Shack SOHO(T) 18	26	51	26	
115	GLAD IT'S ALL OVER/DAMNED ON Captain Sensible	45 68 A&M CAP(X) 6	45	29	68	
116	THIEVES LIKE US New Order	Factory -(FAC 103)	59	22	59	
117	A LOVE WORTH WAITING FOR Shakin' Stevens	Epic (T)A4291	57	27	57	
118	YOU DON'T LOVE ME Marilyn	Love/Phonogram MAZ 3(12)	40	44	40	
119	EMERGENCY (DIAL 999) Loose Ends	Virgin VS 677(12)	48	50	48	
120	MAJOR TOM (COMING HOME) Pater Schilling	PSP/WEA X 9439(T)	53	43	53	
121	AIN'T NOBODY Rufus and Chaka Khan	Warner Brothers RCK (1T)	38	19	38	
122	THE LONGEST TIME Billy Joel	CBS (T)A4280	35	25	35	
123	SEARCHIN' Hazzell Dean	Proto ENA(T) 109	13	40	13	
124	DANCING WITH TEARS IN MY EYES Ultravox	Chrysalis UV(X) 1	10	40	10	
125	GOING DOWN TOWN TONIGHT Status Quo	Vertigo/Phonogram QUO 15	23	42	23	
126	I FEEL LIKE BUDDY HOLLY Alvin Stardust	Chrysalis CHS(12) 2784	17	42	17	
127	LOVE ME TENDER Roland Rat (Superstar)	Rodent/Magnet (12)RAT 2	36	38	36	
128	EACH AND EVERY ONE Everything But The Girl	blanco y negro NEG (1T)	28	49	28	
129	YOU TAKE ME UP Thompson Twins	Arista TWINS (12/4)	55	21	55	
130	PEARLY - DEWDROPS' DROPS Cocteau Twins	4AD (B)AD 405	69	30	69	
131	HIGH ENERGY Evelyn Thomas	Record Shack SOHO(T) 18	26	51	26	
132	GLAD IT'S ALL OVER/DAMNED ON Captain Sensible	45 68 A&M CAP(X) 6	45	29	68	
133	THIEVES LIKE US New Order	Factory -(FAC 103)	59	22	59	
134	A LOVE WORTH WAITING FOR Shakin' Stevens	Epic (T)A4291	57	27	57	
135	YOU DON'T LOVE ME Marilyn	Love/Phonogram MAZ 3(12)	40	44	40	
136	EMERGENCY (DIAL 999) Loose Ends	Virgin VS 677(12)	48	50	48	
137	MAJOR TOM (COMING HOME) Pater Schilling	PSP/WEA X 9439(T)	53	43	53	
138	AIN'T NOBODY Rufus and Chaka Khan	Warner Brothers RCK (1T)	38	19	38	
139	THE LONGEST TIME Billy Joel	CBS (T)A4280	35	25	35	
140	SEARCHIN' Hazzell Dean	Proto ENA(T) 109	13	40	13	
141	DANCING WITH TEARS IN MY EYES Ultravox	Chrysalis UV(X) 1	10	40	10	
142	GOING DOWN TOWN TONIGHT Status Quo	Vertigo/Phonogram QUO 15	23	42	23	
143	I FEEL LIKE BUDDY HOLLY Alvin Stardust	Chrysalis CHS(12) 2784	17	42	17	
144	LOVE ME TENDER Roland Rat (Superstar)	Rodent/Magnet (12)RAT 2	36	38	36	
145	EACH AND EVERY ONE Everything But The Girl	blanco y negro NEG (1T)	28	49	28	
146	YOU TAKE ME UP Thompson Twins	Arista TWINS (12/4)	55	21	55	
147	PEARLY - DEWDROPS' DROPS Cocteau Twins	4AD (B)AD 405	69	30	69	
148	HIGH ENERGY Evelyn Thomas	Record Shack SOHO(T) 18	26	51	26	
149	GLAD IT'S ALL OVER/DAMNED ON Captain Sensible	45 68 A&M CAP(X) 6	45	29	68	
150	THIEVES LIKE US New Order	Factory -(FAC 103)	59	22	59	
151	A LOVE WORTH WAITING FOR Shakin' Stevens	Epic (T)A4291	57	27	57	
152	YOU DON'T LOVE ME Marilyn	Love/Phonogram MAZ 3(12				

61	56	Club/Phonogram JAB(X) 2	—
68	67	DON'T GIVE ME UP Harold Melvin & The Blue Notes	— Philly World/London LON(X) 47
69	55	MACK THE KNIFE King Kurt	—
70	37	THE CATERPILLAR The Cure	— Fiction/Polydor FICS(X) 20
71	NEW	BAD LIFE PIL	73 Virgin VS 675(12)
72	RE	OCEAN DEEP/BABY YOU'RE DYNAMITE Cliff Richard	76 EMI (12)EMI 5457
73	NEW	THE WIND BENEATH MY WINGS Lee Greenwood	56 MCA 877
74	53	THAT'S THE WAY (I LIKE IT) Dead Or Alive	— Epic (T)A4271
75	RE	YOUR LOVE IS KING Sade	85 Epic (T)A 4137

42	43	PSP/WEA X 9438(T)	—
43	31	HAND IN GLOVE Sandie Shaw	— Rough Trade RT(T) 130
44	46	MATT'S MOOD/SNEAKING OUT THE BACK DOOR Matt Bianco	54 WEA VZ3(T)
45	71	LOVE LIES LOST Helen Terry	39 Virgin VS 678(12)
46	57	ROBIN (THE HOODED MAN) Clamnd	42 RCA HOOD 1
47	54	TURN YOUR BACK ON ME Kajagoogoo	64 EMI (12)EMI 5465
48	52	WHITE LINES (DON'T DON'T DO IT) Grandmaster & Melle Mel	51 Sugar Hill SH(L) 130
49	33	WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN) Scritti Politti	72 Virgin VS 667(12)
50	36	PEOPLE ARE PEOPLE Depeche Mode	74 Mute 780NG5 (12" - 12BONG 5)

18	24	STAY WITH ME TONIGHT Jeffrey Osborne	19 A&M AM(X) 188
19	14	I'M FALLING The Bluebells	33 London LON(X) 45
20	20	JUST BE GOOD TO ME S.O.S. Band	30 Tabul/Epic (T)A3626
21	17	TO ALL THE GIRLS I'VE LOVED BEFORE Julio Iglesias & Willie Nelson	31 CBS A4252
22	23	ASSASSING Marillion	32 EMI(12) MARIL 2
23	15	(WHEN YOU SAY YOU LOVE SOMEBODY) IN THE HEART Kool & The Gang	37 De-Lite/Phonogram DEX) 17
24	26	RELAX Frankie Goes To Hollywood	21 ZTT/Island (12)ZTAS 1
25	35	LOVE WARS Womack & Womack	14 Elektra E9799(T)

94	(97)	DON'T LET GO, Wang Chung	—	Geffen (T)A4272
95	(—)	LOVE SOMEBODY, Rick Springfield	—	RCA RICK(T)3
96	(—)	CARELESS, Bourgie Bourgie	97	MCA BOUT) 2
97	(—)	TO BE OR NOT TO BE (THE HITLER RAP), Mel Brooks	—	Island (12)IS 158
98	(98)	BLUE MONDAY, New Order	—	Factory —(FAC 73)
99	(78)	TORVILL & DEAN (EP/Boleto/Barnum), Richard Hartley/Michael Reed Orchestra	—	Safari SKATER) 1
100	(90)	TELL ME I'M WRONG, Mike Read	—	MCA MCA(T) 884

85	(—)	SPIRITWALKER, The Cult	—	Situation Two SIT 33(T)
86	(—)	DIGGI LOO — DIGGLE LEE, The Herrey's	77	MCA/Panther PAN 5
87	(96)	SHE'S TROUBLE (Special New Mix), Musical Youth	94	MCA YOU(T) 8
88	(73)	"SONS AND DAUGHTERS" THEME, Kerri and Mick	—	A. I. A. 1 286
89	(—)	MARVIN, Edwin Starr	—	Streetsweat (MI)KHAM 12
90	(—)	BBC SNOOKER THEMES (EP), Various	90	BBC RESL 144
91	(84)	RIGHT OR WRONG/I'LL BE AROUND, The Detroit Spinners	—	Atlantic A9666(T)
92	(89)	IT'S ALL YOURS, Starpoint	—	Elektra E9964(T)
93	(85)	LIVING ON VIDEO, Trans-X	96	Polydor POSPI(X) 650

76	(86)	GREEN GRASS OF HOME, Elvis Presley	89	RCA 405
77	(—)	HALF A BOY AND HALF A MAN, Nick Lowe	58	F.Beat XX 34(T)
78	(92)	AIN'T THAT PECULIAR, Mari Wilson	83	The Compact Organisation PINK(X) 8
79	(70)	JUST A DREAM, Nena	—	Epic (T)A3249
80	(62)	HAPPY ENDING, Joe Jackson	—	A&M AM(X) 786
81	(—)	THINKING OF YOU, Sister Sledge	—	Cotillion/Atlantic B9744(T)
82	(95)	SO MANY MEN, SO LITTLE TIME, Miguel Brown	76	Record Shack SOHOT(T) 17
83	(77)	SPACE ODDDITY — MAJOR TOM (COMING HOME), Jonathan King	71	Epic (T)A4335
84	(—)	STATE OF LOVE, Imagination	67	RB/Red Bus RBS 218 (12" - RBL 218)

# LLOYD COLE AND THE COMMOTIONS

# DEEP

# 7" (COLE) & 12" (COLEX) 1

# OUT NOW

Order from PolyGram Records Operations Ltd.  
Telephone: 01-590 6044



... is coming

## SINGLES *twelve inch* SINGLES

1	(2)	AUTOMATIC, Pointer Sisters	21	SEARCHIN', Hazell Dean
2	(1)	THE REFLEX, Duran Duran	22	EMERGENCY (DIAL 999), Loose Ends
3	(4)	ONE LOVE/PEOPLE GET READY, Bob Marley & The Wailers	23	HIGH ENERGY, Evelyn Thomas
4	(6)	SOMEBODY ELSE'S GUY, Jocelyn Brown	24	DANCING GIRLS, Nik Kershaw
5	(16)	LET'S HEAR IT FOR THE BOY, Deniece Williams	25	EACH AND EVERY ONE, Everything But The Girl
6	(11)	I'LL BE AROUND, Terri Wells	26	WHITE LINES (DON'T DO IT), Grand Master & Melle Mel
7	(5)	ASSASSING, Marillion	27	PEARLY — DEWDROPS, Cocteau Twins
8	(8)	I WANT TO BREAK FREE, Queen	28	(WHEN YOU SAY YOU LOVE SOMEBODY) IN THE HEART, Kool & The Gang
9	(15)	BREAK DANCE PARTY, Break Machine	29	I'M FALLING, The Bluebells
10	(7)	DON'T TELL ME, Blancmange	30	DON'T GIVE ME UP, Harold Melvin & The Blue Notes
11	(14)	LOCOMOTION, OMD	31	SHE'S STRANGE, Cameo
12	(3)	THIEVES LIKE US, New Order	32	GIVE ME TONIGHT, Shannon
13	(12)	STAY WITH ME TONIGHT, Jeffrey Osborne	33	UPROCK, Rock Steady Crew
14	(9)	THE LEBANON, Human League	34	THINKING OF YOU, Sister Sledge
15	(21)	LOVE WARS, Womack & Womack	35	DON'T WASTE YOUR TIME, Yarbrough & Peoples
16	(17)	RELAX, Frankie Goes To Hollywood	36	MAJOR TOM (COMING HOME), Peter Schilling
17	(13)	JUST BE GOOD TO ME, S.O.S. Band	37	MATT'S MOOD/SNEAKING OUT THE BACK DOOR, Matt Bianco
18	(NEW)	DANCING WITH TEARS IN MY EYES, Ultravox	38	YOU TAKE ME UP, Thompson Twins
19	(18)	FOOTLOOSE, Kenny Loggins	39	HELLO, Lionel Richie
20	(10)	AIN'T NOBODY, Rufus and Chaka Chan	40	WOOD BEEZ, Scritti Politti

Week ending 19 May, 1984

# THE COMSAT ANGELS

## NEW SINGLE

### YOU MOVE ME (ONE GOOD REASON)

PRODUCED BY MIKE HOWLETT

7" — JIVE 65 12" (WITH EXTRA TRACK) — JIVE T65

ORDER FROM CBS TELE — SALES 01-960 2155

# NEW SINGLE FROM

# TWOOR

## LET THE BLOOD RUN RED

OUT NOW ON ULTRA NOISE RECORDS • LIMITED EDITION PIC  
DISC SAME PRICE AS NORMAL SINGLE (PION 165) • SEVEN INCH RED VINYL (JON 165) • DIST VIA PINNACLE  
EXTENDED VERSION ON TWELVE INCH RED VINYL (12 JON 165) • DIST VIA PINNACLE

# PERFORMANCE

## Dead Or Alive

PETE BURNS has come a long way since starting out with Nightmares In Wax. His macabre clothes have given way to a more revealing white top and jock strap that shows plenty of quivering flesh and the band have lost the conventional drummer for a bongo playing machine and a mainly taped backing that only leaves the others to fill in on top.

Their recent Dominion set to promote their album, *Sophisticated Boom Boom* left you thinking you might have been better off in a club listening to their records. After cruising through their previous single *What I Want* and *Misty Circles* the very short set only lived up towards the end with *Do It Do It* and the only good number all night, the hit single, *That's The Way I Like It*.

Their reception was not particularly rapturous as most people seemed to have come only to gawk at the spectacle that is Pete Burns. He obliged by strutting about, throwing the odd pose and lying on his back with his legs in the air. At one point he got really daring and shoved the mike down his jock strap. Most of the time he just looked ill-at-ease.

On this showing they are going to have to come up with much better material and, all round, sharpen up their stage act, especially if they want to build on the one hit they have already had.

JERRY SMITH



ZOOT ALORS: Original enough to carve themselves a career

REM play melodic and well-constructed songs with a healthy venom that on this showing should see them achieving the chart success that has so far eluded them and surely they won't be playing small venues like this for much longer.

JERRY SMITH

## Swans way

IS THERE life after *Soul Train*? On the evidence of Swans way's recent Astoria performance there certainly is.

After a brief hiatus following what is likely to be regarded as one of the singles of '84, the band are back — and even though there doesn't seem to be a great deal of new material in store, Swans way have tightened up their set from an overlong sprawl to a stylish sortie into swing. At the Astoria show, which was videoed, the elegant trio seemed to derive genuine pleasure (and a little surprise) from the audience's enjoyment of the set.

Backed as usual, with strings and brass, the best numbers were, nevertheless, the simplest — those made up of a bassline, percussion and one or two stark lines whispered over and over again. And in fact that's where Swans way's peculiar brand of originality lies — in their ability to make the simple impressive and fashion more than a flash in the pan.

Coming back for several encores, the band repeated earlier versions of *Soul Train* and their forthcoming single. It was a pity there wasn't more material, but Swans way have at least proved that, while they've already come a long way, there's a lot more mileage in their career yet and this could be the age of the *Soul Train*.

DANNY VAN EMDEN

## Chase The Fade

SOME BANDS sound so "right" that it's difficult to imagine you haven't always known their music.

Chase The Fade are a bit like that. Although all four band members are experienced musicians, the name is new to most people, but at their Rock Garden gig, they played with the assurance of men who know that a deal has got to be in the offing.

Their confidence isn't misplaced either. Although they borrow a lot of late Seventies sounds, the overall effect is anything but dated, and frontman Bill Bains' soulful, Springsteen-esque vocals are pure nectar.

It's easy-to-listen to music without being bland or banal. Out of their Rock Garden set it would be easy to pick out half a dozen songs which, with the right exposure, could be strong sellers on both sides of the Atlantic. They're still unsigned, but it looks as though things will — or certainly should — happen fast for Chase The Fade.

DANNY VAN EMDEN

## Zoot Alors

ZOOT ALORS have been together for less than a year, but judging by their first single and recent debut gig at the Stag Theatre in their hometown of Sevenoaks they could have a big future.

The eight-piece band have been picking up a lot of regional airplay for *That Feeling/Do You Wanna Dance* on their own Zoot Alors label through Creole Records (playlisted on five stations and played on another nine).

Their live show reveals a lot of confidence and musical ability, with Noel Durdant-Hollamby supplying some strong vocals and the rest of the band providing strong back-up. There was a strong Human League influence but the group still has enough individuality and talent to carve their own distinctive career.

An LP later this year should be real evidence of Zoot Alors' talents.

CHRIS WHITE

## Orange Juice

HAVING SEEN Orange Juice last year the vast improvement in their performance was immediately obvious when they played London's Lyceum recently. If not the most charismatic of live entertainers, their friendly manner on stage is very appealing.

Orange Juice's music ranges from fast dance numbers to slower more melodic songs which suit the clear almost haunting vocals of front man Edwyn Collins. They have a very good guitar sound which at times seems reminiscent of other popular bands and an excellent solid rhythm section.

Their set included the successful *Rip It Up* and *And Start Again*, material from their first album as well as their hectic-sounding new single featuring a female backing vocalist for the first time.

All interesting and varied entertainment from one of the current crop of young and smart bands.

CHRIS WHITE

## Harvey & The Wallbangers

AN ENTERTAINING group of singer/musicians, Harvey & The Wallbangers gave a precise and enjoyable show at Covent Garden's Donmar Warehouse to promote their first album, *Allez Bananes* (released on their own Hubba Discs label).

Their close harmony style is much in favour in certain quarters at present. They draw their material from a period ranging from 1920 to the Seventies, but centre on the popular music of the early Fifties.

They match their vocal abilities with a high standard of musicianship, pianist Neil "Reg" McArthur standing out in this respect. It will be interesting to see if there is any major record company interest in this highly-talented and marketable act.

Louis Jordan, at least, would approve.

JIM EVANS

## Nena

IT SEEMS that in Europe it's hard to find musicians who can produce a talent for creating music of depth and lasting power. Certainly Nena and her band came across as just another exponent of the Euro-pop syndrome, dressed up to look raunchy.

The band went through the normal rock 'n' roll posturing, emulating what other bands have been doing for some years. It was generally an evening of very lightweight rock and when on the occasions they went for the "serious" approach it rang lamentably hollow.

CHARLIE JEFFREY

# TALENT

Edited by  
CHRIS WHITE

## Music — alive and well in Liverpool

LIVE MUSIC will play a starring part in the 1984 International Garden Festival — the biggest event of its kind since the Festival of Britain in the early Fifties — opened by The Queen in Liverpool recently. The festival, which is taking place on an 125-acre site near the old Liverpool docks, involve 12,000 performers in 3,000 events over a five month period.

The Garden Festival covers both amateur and professional music, including classical, jazz, folk and pop. Two purpose-built theatres have been built.

Co-inciding with the event, a Beatles Museum commemorating Liverpool's fab four has opened near the site of the old Cavern Club and a statue of the group has been unveiled.



EMI RECORDS has signed singer Jaki Graham and her first release is a single, *What's The Name Of Your Game*, written and produced by Derek Bramble whose credits have included David Grant's *Watching You Watching Me* and Manhattan Transfer's *Spice Of Life* which he co-wrote with Rod Temperton. Jaki has also completed work on her debut LP for EMI, also produced by Bramble. Left to right: manager Brian Freshwater, Peter Jamieson (managing director EMI Records UK), Bob Currie (A&R), Steve Fernie (manager, business affairs, EMI Records).

## Rush Release

TWO-MAN band Release (below), who have been developing their style and direction during the last three years, are poised for an "all-out attack on the music industry".

Originally from Leighton Buzzard in Bedfordshire, Nigel Rush and Keven Brooks were in various local line-ups before moving to London in early 1983. A cassette of their own material is available.

• Contact: Nigel Rush or Kevin Brooks, 6 Cavendish Mansions, Mill Lane, West Hampstead, London NW6 (01 435 8744).



## Chart newcomers

HELEN TERRY, *Love Lies Lost* (Virgin Records VS 678), UK Origin. Entered chart, May 12, 1984.

First solo release from well-known Culture Club backing singer, who featured prominently on the group's last single, *It's A Miracle*. She has recently returned from the US and Canada where she toured with Culture Club; the single has been produced by Steve Levine.

LEE GREENWOOD, *The Wind Beneath My Wings* (MCA 877), US origin. Entered chart, May 12, 1984. US country singer with strong MOR crossover appeal who is being given a major UK promotional push by MCA.

THOR, *Let The Blood Run Red* (Ultra Noise! ION 165, distribution Pinnacle).

US origin. Canadian heavy metal artist whose image is based on the well-known Tarzan-type cartoon character; his party piece is apparently blowing up hot water bottles! He wrote and produced the single.

## Talent tips

ABERDEEN OUTFIT Alone Again Or... who describe their music as "a diverse mixture of influences from Sixties and Seventies pop and Eighties dance music", are looking for — and attracting — record company interest with a three-track demo they released on an indie. The group have already supported Nick Heyward and Level 42.

Contact: Charles Cosh, Flat E, 18 Sandilands Drive, Woodside, Aberdeen AB2 2QA (0224) 641931. DAVID BOWKER, a singer/songwriter with acting experience who writes "mystical electro-pop", is looking for a professional manager he has an album's worth of new songs in demo form.

Contact: David Bowker, 32 Knowsley Road, Hazel Grove, Stockport, Cheshire SK7 6BW.

SCOTTISH BAND Astrakhan, who have video and recording experience with the likelihood of a recording deal "in the very near future", are looking for "sound and reputable" management. The band describe themselves as having "an exciting visual image".

Contact: Angela, Flat 2, 9 Dover Street, Glasgow G3 7BG (041-221 4937).

ROBERTSON-OLIFF are set to release their second single on Noga Records, but are currently looking for a new distribution deal. The group have already been picking up airplay on their local BBC Radio Northampton station.

Contact: Mike Oloff, Noga Records, The Greys, Weedon, Northants (0604 55503/4).



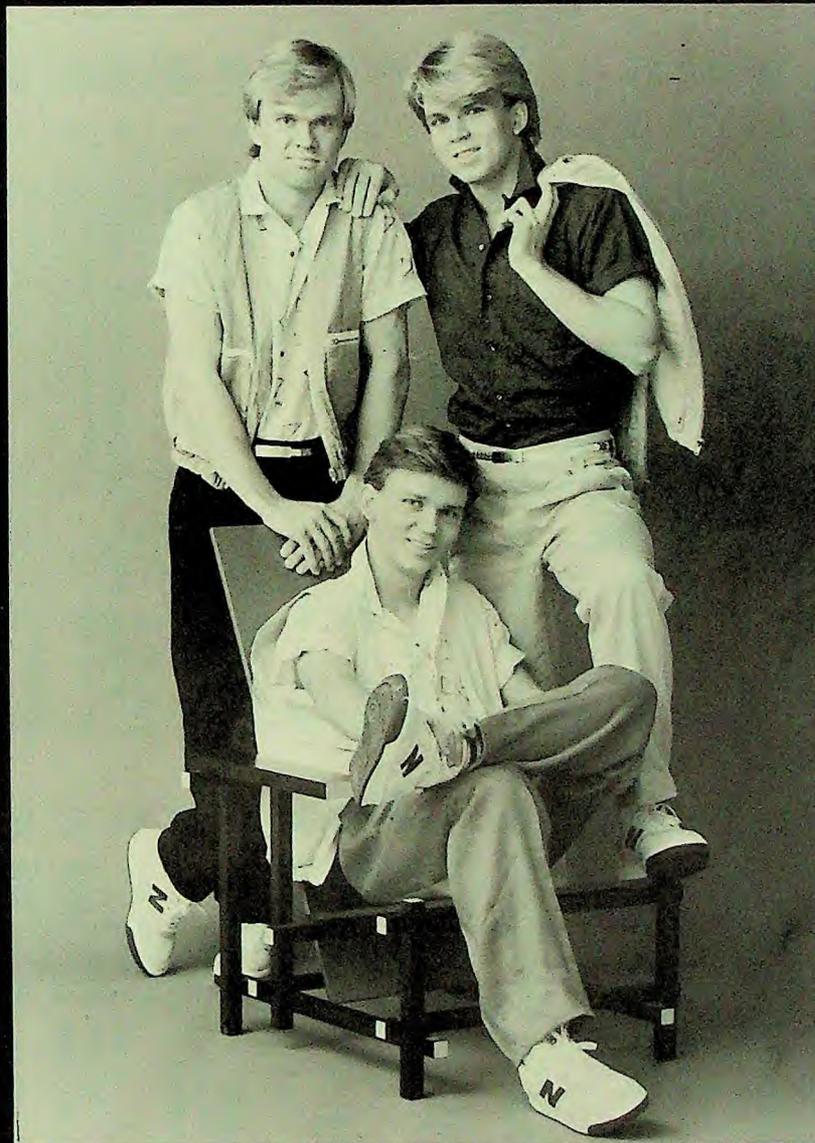
## REM

A FULL house at the Marquee saw the return of those Southern boys from Athens, Georgia, while hundreds of people were left outside without tickets.

REM played an aggressive set, with a pumping rhythm section laying down a solid bass for the chiming, melodic Byrds/Velvet Underground-style guitar and the deep, throaty vocals of Michael Stipe, who looked like a latter-day Jim Morrison as he hung from the microphone stand.

The majority of the set was taken from their critically acclaimed, new album, *Reckoning*, with the latest single *S Central Rain* and the country rock feel of (*Don't Go Back To*) *Rockville* making the most impact, as well as the impressive *Radio Free Europe* and the melodic ballad, *Talk About The Passion* from their marvellous first album *Murmur*. They also played an emotive, version of Lou Reed's *Pale Blue Eyes*.

**MCA Records  
congratulates  
Bill Kimber & Panther - MCA Records  
on their  
EUROVISION 1984 WINNER  
'DIGGI LOO DIGGI LEY'  
by  
THE HERREY'S**



**CAT. NO. PAN 5**

**AVAILABLE NOW**

**Order from CBS: 01-960 2155  
or your MCA representative**

18	14	HUMAN'S LIB	WEA WX 1
19	20	SEVEN AND THE RAGGED TIGER	EMI DD 1
20	18	OFF THE WALL	Epic EPC 83468
21	13	THE PROS AND CONS OF HITCH HIKING	Harvest SHVL 240105-1
22	17	GREATEST HITS	Telstar STAR 2234
23	19	LEGEND (MUSIC FROM ROBIN OF SHERWOOD)	RCA PL 70188
24	16	GRACE UNDER PRESSURE	Vertigo/Phonogram VERH 12
25	23	OASIS	WEA WX 3
26	22	STREET SOUNDS EDITION 9	Street Sounds STSND 009
27	30	THE SMITHS	Rough Trade ROUGH 61
28	21	COLOUR BY NUMBERS	Virgin V 2285
29	48	MASTERPIECES - THE VERY BEST OF SKY	Telstar STAR 2241
30	32	CAFE BLEU	Polydor TSCLP 1
31	33	NOW, THAT'S WHAT I CALL MUSIC	EMI/Virgin NOW 1
32	31	IN THE HEART	De-Lite/Phonogram DSR 4
33	38	LABOUR OF LOVE	DEP International/Virgin LP DEP 5

51	36	THE POET II	Motown ZL 72205
52	60	VENICE IN PERIL	Fartway RON 1
53	58	A LITTLE SPICE	Virgin V 2301
54	39	SPARKLE IN THE RAIN	Virgin V 2300
55	59	LOVE WARS	Elektra 960293-1
56	44	FACE VALUE	Virgin V 2185
57	54	WIRED TO THE MOON	Magnet MAGL 5057
58	52	GENESIS	Charisma/Virgin GENLP 1
59	41	IT'S YOUR NIGHT	Qwest 923970-1
60	57	18 GREATEST HITS	Telstar STAR 2232
61	43	ORIGINAL MOTION PICTURE SOUNDTRACK - YENTL	CBS 86302
62	77	DYNAMITE	Arista 206 317
63	55	LOVE OVER GOLD	Vertigo/Phonogram 6359109
64	53	LIONEL RICHIE	Motown STMA 8037
65	75	STAGES	K-tel/WEA NE 1262
66	71	QUICK STEP & SIDE KICK	Arista 20V 924
67	50	THE VERY BEST OF MOTOWN LOVE SONGS	Telstar STAR 2239

85	100	LOVE SONGS	CBS 10031
86	89	IT'S MY LIFE	EMI EMC 2400021
87	88	VICTIMS OF CIRCUMSTANCE	Polydor POLD 5135
88	76	LET THE MUSIC PLAY	Club/Phonogram JAB1 1
89	98	VENGEANCE	Abstract ART 008
90	94	KEEP MOVING	Stiff SEEZ 53
91	79	POINTS ON THE CURVE	Geffen GEF 25589
92	NEW	THROUGH THE FIRE	Geffen GEF 25883
93	RE	THE DRUM IS EVERYTHING	London SH 8555
94	RE	ROCK 'N' SOUL PART 1	RCA PL 84858
95	84	THE FLAT EARTH	Parlophone Odeon PCS 2400341
96	64	STOMPIN' AT THE SAVOY	Warner Brothers 923679-1
97	51	THE SIMON AND GARFUNKEL COLLECTION	CBS 10029
98	RE	SYNCHRONICITY	A&M AMLX 63735
99	NEW	A WALK ACROSS THE ROOFTOPS	Limn/Virgin LKH 1
100	RE	REFLECTIONS	CBS 10034

\*The British Record Industry Charts © Social Surveys (Gallup Poll) Ltd 1984. Publication rights licensed exclusively to Music Week broadcasting rights to the BBC. All rights reserved.

TOP 100 LPs on Prestel: MG Spotlight S14201

Week ending 19 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 (60,000 units as of Jan '79)

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 £1.92 or more.

# 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	NEW	LEGEND	Island BMWC 1
3	2	CAN'T SLOW DOWN	Motown CSTMA 8041
4	5	THE WORKS	EMI TC-WORK 1
5	3	THRILLER	Epic 40185930
6	7	ORIGINAL SOUNDTRACK FROM "FOOTLOOSE"	CBS 40170246
7	NEW	HYSTERIA	Virgin TCV2315
8	6	INTO THE GAP	Arista 405 971
9	8	AN INNOCENT MAN	CBS 40125554
10	4	AND I LOVE YOU SO	Warwick WW 45137

11	9	ALCHEMY - DIRE STRAITS LIVE	Vertigo/Phonogram VERVC 11
12	11	HUMAN RACING	MCA MCF 3197
13	17	SEVEN AND THE RAGGED TIGER	EMI TC DD 1
14	10	OCEAN	Korova CODE 8
15	15	HUMAN'S LIB	WEA WX1C
16	14	OFF THE WALL	Epic 40183468
17	NEW	MAN ON THE LINE	A&M CXM 65002
18	NEW	MASTERPIECES - THE VERY BEST OF SKY	Telstar STAG 2241
19	13	GREATEST HITS	Telstar STAG 2234
20	19	OASIS	WEA WX 3C

21	12	JUNK CULTURE	Virgin TCV 2310
22	20	NOW, THAT'S WHAT I CALL MUSIC	EMI/Virgin TC-NOW 1
23	16	COLOUR BY NUMBERS	Virgin TCV 2285
24	RE	LABOUR OF LOVE	DEP International/Virgin CA DEP 5
25	22	MUSIC FROM THE SOUNDTRACK "AGAINST ALL ODDS"	Virgin TCV2313
26	28	IN THE HEART	De-Lite/Phonogram DCR 4
27	RE	QUEEN GREATEST HITS	EMI TC-EMTV 30
28	RE	THE CROSSING	Mercury/Phonogram MERRC 27
29	24	NO PARLEZ	CBS 40125521
30	23	THE TOP	Faction FIXSC 9



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	NEW		<b>LEGEND</b> Bob Marley & Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1
2	1	7	<b>NOW THAT'S WHAT I CALL MUSIC II</b> (Various)	Virgin/EMI NOW 2 (E) C: TC-NOW 2
3	NEW		<b>HYSTERIA</b> Human League (Hugh Padgham/Chris Thomas)	Virgin V2315 (E) C: TC-V 2315
4	5	11	<b>THE WORKS</b> Queen (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1
5	2	30	<b>CAN'T SLOW DOWN</b> Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041
6	3	75	<b>THRILLER</b> Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40/85930
7	7	5	<b>ORIGINAL SOUNDTRACK FROM "FOOTLOOSE"</b> Various (Various)	CBS 70248 (C) C: 40/70248
8	4	2	<b>OCEAN RAIN</b> Echo and The Bunnymen (All Concerned)	Korova KODE 8 (W) C: CODE 8
9	12	37	<b>AN INNOCENT MAN</b> Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40/25554
10	8	13	<b>INTO THE GAP</b> Thompson Twins (Alex Sadkin/Tom Bailey)	Arista 205 971 (F) C: 405 971
11	6	6	<b>AND I LOVE YOU SO</b> Howard Keel (James Fitzgerald)	Warwick WW 5137 (C) C: WW 45137
12	11	9	<b>ALCHEMY — DIRE STRAITS LIVE</b> Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERYC 11
13	NEW		<b>MAN ON THE LINE</b> Chris De Burgh (Rupert Hine)	A&M AMLX 65002 (C) C: CXM 65002
14	9	2	<b>JUNK CULTURE</b> Orchestral Manoeuvres In The Dark (Brian Tench/OMD)	Virgin V2310 (E) C: TC-V2310
15	NEW		<b>MIRROR MOVES</b> The Psychedelic Furs (Keith Forsey)	CBS 25950 (C) C: 40/25950
16	10	2	<b>THE TOP</b> The Cure (Dave Allen/Chris Parry/Robert Smith)	Fiction FIXS 9 (F) C: FIXSC 9
17	15	11	<b>HUMAN RACING</b> Nik Kershaw (Peter Collins)	MCA MCF 3197 (C) C: MCF 3197
18	14	10	<b>HUMAN'S LIB</b> Howard Jones (Rupert Hine)	WEA WX 1 (W) C: WX1C
19	20	25	<b>SEVEN AND THE RAGGED TIGER</b> Duran Duran (Alex Sadkin/Ian Little/Duran Duran)	EMI DD 1 (E) C: TC DD 1
20	18	27	<b>OFF THE WALL</b> Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40/83468
21	13	2	<b>THE PROS AND CONS OF HITCH HIKING</b> Roger Waters (Roger Waters/Michael Kamen)	TC-SHVL 240105-4 Harvest SHVL 240105-1 (E)
22	17	8	<b>GREATEST HITS</b> Marvin Gaye (Various)	Telstar STAR 2234 (R) C: STAC 2234
23	19	2	<b>LEGEND (MUSIC FROM ROBIN OF SHERWOOD)</b> Clannad (Tony Clarke)	RCA PL 70188 (R) C: PK 70188
24	16	4	<b>GRACE UNDER PRESSURE</b> Rush (Rush/Peter Henderson)	Vertigo/Phonogram VERH 12 (F) C: VERHC 12
25	23	4	<b>OASIS</b> Oasis (Peter Skellern/Tony Clark)	WEA WX 3 (W) C: WX 3C
26	22	2	<b>STREET SOUNDS EDITION 9</b> Various (Various)	Street Sounds STSND 009 (A) C: ZC-ST 009
27	30	12	<b>THE SMITHS</b> The Smiths (John Porter)	Rough Trade ROUGH 61 (I/R) C: ROUGH 61
28	21	31	<b>COLOUR BY NUMBERS</b> Culture Club (Steve Levine)	Virgin V 2285 (E) C: TC-V 2285
29	48	2	<b>MASTERPIECES — THE VERY BEST OF SKY</b> Sky (Sky/Tony Clark/Haydn Bendall)	Telstar STAR 2241 (R) C: STAC 2241
30	32	9	<b>CAFE BLUE</b> The Style Council (Peter Wilson/Paul Weller)	Polydor TSCLP 1 (F) C: TSCMC 1
31	33	24	<b>NOW, THAT'S WHAT I CALL MUSIC</b> Various (Various)	EMI/Virgin NOW 1 (E) C: TC-NOW 1
32	31	19	<b>IN THE HEART</b> Kool & The Gang (Kool & The Gang)	De-Lite/Phonogram DSR 4 (F) C: DCR 4
33	35	35	<b>LABOUR OF LOVE</b> UB40 (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5
34	29	5	<b>MUSIC FROM THE SOUNDTRACK "AGAINST ALL ODDS"</b> Various (Various)	Virgin V2313 C: TC-V2313 (E) C: IMC 3
35	24	25	<b>U2 LIVE "UNDER A BLOOD RED SKY"</b> U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
36	28	6	<b>LAMENT</b> Ultravox (Ultravox)	Chrysalis CDL 1459 (F) C: ZCDL 1459
37	47	9	<b>FUGAZI</b> Marillion (Nick Tauber)	EMI MRL 1 (E) C: TC MRL 1
38	35	43	<b>NO PARLEZ</b> Paul Young (Laurie Latham)	CBS 25521 (C) C: 40/25521
39	26	26	<b>TOUCH</b> Eurythmics (David A. Stewart)	RCA PL 70109 (R) C: PK 70109
40	72	3	<b>BREAK OUT</b> Pointer Sisters (Richard Parry)	Planet FL 84705 (R) C: FK 84705
41	42	45	<b>QUEEN GREATEST HITS</b> Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30
42	37	42	<b>THE CROSSING</b> Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 27 (F) C: MERHC 27
43	99	2	<b>ELIMINATOR</b> ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4
44	25	7	<b>BODY AND SOUL</b> Joe Jackson (Joe Jackson/David Kerahanbaum)	A&M AMLX 65000 (C) C: CXM 65000
45	27	4	<b>BANANARAMA</b> Bananarama (Tony Swain/Steve Jolley)	London RAMA 2 (F) C: KRAMC 2
46	45	4	<b>HELLO, I MUST BE GOING!</b> Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C: TC-V 2252
47	56	278	<b>BAT OUT OF HELL</b> Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40/82419
48	40	4	<b>FAME AND FASHION (ALL TIME GREATEST HITS)</b> David Bowie (Various)	RCA PL 84919 (R) C: PK 84919
49	34	4	<b>ONE EYED JACKSON</b> Spear Of Destiny (Nick Tauber)	Burning Rome/Epic EPC 25836 (C) C: 40/25836
50	RE		<b>1984</b> Van Halen (Ted Templeman)	Warner Brothers 923985-1 (W) C: 923985-4

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
51	36	4	<b>THE POET II</b> Bobby Womack (B. Womack/A. Oldham/J. Gadson)	Motown ZL 72205 (R) C: ZK 72205
52	60	8	<b>VENICE IN PERIL</b> Rondo Veneziano (Glan Piero Reverber)	Ferryway RON 1 (A) C: ZCRON 1
53	58	5	<b>A LITTLE SPICE</b> Loose Ends (Nick Martinelli)	Virgin V2301 (E) C: TC-V2301
54	39	14	<b>SPARKLE IN THE RAIN</b> Simple Minds (Steve Lillywhite)	Virgin V 2300 (E) C: TC-V 2300
55	59	3	<b>LOVE WARS</b> Womack & Womack (Stewart Levine)	Elektra 960293-1 (W) C: 960293-4
56	44	6	<b>FACE VALUE</b> Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TC-V 2185
57	54	5	<b>WIRED TO THE MOON</b> Chris Rea (Chris Rea/Dave Richards)	Magnet MAGL 5057 (R) C: ZC-MAG 5057
58	52	32	<b>GENESIS</b> Genesis (Genesis with Hugh Padgham)	Charisma/Virgin GENLP 1 (E) C: GENMC 1
59	41	8	<b>IT'S YOUR NIGHT</b> James Ingram (Quincy Jones)	Qwest 923970-1 (W) C: 923970-4
60	57	46	<b>18 GREATEST HITS</b> Michael Jackson plus The Jackson 5 (Various)	Telstar STAR 2232 (R) C: STAC 2232
61	43	27	<b>ORIGINAL SOUNDTRACK — YENTL</b> Barbra Streisand (Barbra Streisand/Alan & Marilyn Bergmen)	CBS 86302 (C) C: 40/86302
62	77	2	<b>DYNAMITE</b> Jemaine Jackson (Jemaine Jackson/M Omatian/D Rudolph)	Arista 203 317 (F) C: 406 317
63	55	20	<b>LOVE OVER GOLD</b> Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359109 (F) C: 7150 109
64	53	13	<b>LIONEL RICHIE</b> Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R) C: CSTMA 8037
65	75	29	<b>STAGES</b> Elaine Paige (Tony Visconti)	K-TelWEA NE 1262 (K) C: CE 2262
66	71	23	<b>QUICK STEP &amp; SIDE KICK</b> Thompson Twins (Alex Sadkin)	Arista 204 924 (F) C: 404 924
67	50	16	<b>THE VERY BEST OF MOTOWN LOVE SONGS</b> Various (Various)	Telstar STAR 2239 (R) C: STAC 2239
68	46	26	<b>THE BOB WON'T STOP</b> Shakin' Stevens (Chris Neil/Shakin' Stevens/Richard Hewson)	Epic EPC 86301 (C) C: 40/86301
69	62	7	<b>STREET SOUNDS ELECTRO 3</b> Various (Various)	Street Sounds ELCST 3 (A) C: ZC-ELC 3
70	61	3	<b>STAY WITH ME TONIGHT</b> Jeffrey Osborne (George Duke)	A&M AMLX 64940 (C) C: CXM 64940
71	49	50	<b>TOO LOW FOR ZERO</b> Elton John (Chris Thomas)	Rocket/Phonogram HISP 24 (F) C: REWND 24
72	68	2	<b>TOUCH SENSITIVE</b> Bruce Foxton (Stan Shaw/Steve Lillywhite)	Arista 206 251 (F) C: 406 251
73	73	11	<b>IN YOUR EYES</b> George Benson (Arlif Mardin)	Warner Brothers 923744-1 (W) C: 923744-4
74	66	3	<b>HEAD OVER HEELS</b> Cocteau Twins (Cocteau Twins/John Fryer)	4AD CAD 313 (I/P) C: CAD 313
75	63	8	<b>GREATEST HITS</b> Roberta Flack (Various)	K-tel NE 1269 (K) C: CE 2269
76	69	19	<b>MAKIN' MOVIES</b> Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359034 (F) C: 7150034
77	RE		<b>THE ROSE OF TRALEE &amp; IRISH FAVOURITES</b> James Last and his Orchestra (James Last)	C: POLDC 5131 Polydor POLD 5131 (F)
78	81	3	<b>LIVE AT THE ALBANY EMPIRE</b> The Flying Pickets (John Sherry/Flying Pickets)	AVM AVMLP 0001 (A) C: ZC-AVM 0001
79	NEW		<b>LOVE YOU TILL TUESDAY</b> David Bowie (-)	Deram BOWIE 1 (F) C: BOWMCM 1
80	70	7	<b>ALWAYS AND FOREVER — THE COLLECTION</b> Various (Various)	C: TCIMP 4 Impression LP IMP 4 (IDS)
81	NEW		<b>CHANGE OF HEART</b> Change (Jimmy Jam/Terry Lewis/Timmy Allen)	WEA WX5 (W) C: WX5C
82	66	2	<b>ORIGINAL SOUNDTRACK FROM "FLASHDANCE"</b> Various (Various)	C: CANHC 5 Casablanca/Phonogram CANH 5 (F)
83	RE		<b>FRAGGLE ROCK</b> The Fraggles (Mus. Dir.: Philip Balsani/Don Gillis) (Tony Cox)	RCA PL 70221 (R) C: PK 70221
84	74	63	<b>TRUE</b> Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403
85	100	2	<b>LOVE SONGS</b> Barbra Streisand (Various)	CBS 10031 (C) C: 40/10031
86	89	5	<b>IT'S MY LIFE</b> Talk Talk (Tim Friese-Greene)	EMI EMC 2400021 (E) C: TC-EMC 2400024
87	88	6	<b>VICTIMS OF CIRCUMSTANCE</b> Berclay James Harvest (Pip Williams)	Polydor POLD 5135 (F) C: POLDC 5135
88	76	11	<b>LET THE MUSIC PLAY</b> Shannon (Mark Liggett/Chris Barbosa)	Club/Phonogram JABL 1 (F) C: JABL 1
89	98	2	<b>VENGEANCE</b> New Model Army (Mond Cowle)	Abstract ABT 008 (P) C: -
90	94	12	<b>KEEP MOVING</b> Madness (Clive Langer/Alan Winstanley)	Stiff SEEZ 53 (C) C: ZSEZ 53
91	79	5	<b>POINTS ON THE CURVE</b> Wang Chung (Chris Hughes/Ross Cullum)	Geffen GEF 25589 (C) C: 40/25589
92	NEW		<b>THROUGH THE FIRE</b> Hagar, Schon, Aaronson, Shrieve (Hagar/Schon)	Geffen GEF 25893 (C) C: 40/25893
93	RE		<b>THE DRUM IS EVERYTHING</b> Carmel (Mike Thorne)	London SH 8555 (F) C: KSAC 8555
94	RE		<b>ROCK 'N' SOUL PART 1</b> Darryl Hall & John Oates (Various)	RCA PL 84858 (R) C: PK 84858
95	84	14	<b>THE FLAT EARTH</b> Thomas Dolby (Thomas Dolby)	Parlophone Odeon PCS 2400341 (E) C: TC-PCS 2400344
96	64	5	<b>STOMPIN' AT THE SAVOY</b> Rufus and Chaka Khan Live (Russ Titelman)	Warner Brothers 923679-1 (W) C: 923679-4
97	51	2	<b>THE SIMON AND GARFUNKEL COLLECTION</b> Simon & Garfunkel (Simon/Garfunkel/Haleo)	CBS 10029 (C) C: 40/10029
98	RE		<b>SYNCHRONICITY</b> The Police (Hugh Padgham/The Police)	A&M AMLX 63735 (C) C: CXM 63735
99	NEW		<b>A WALK ACROSS THE ROOFTOPS</b> The Blue Nile (P. Buchanan/R. Bell)	Lin/Virgin LKH 1 (E) C: LKHC 1
100	RE		<b>REFLECTIONS</b> Various (Various)	CBS 10034 (C) C: 40/10034

## ARTISTS

AGAINST ALL ODDS	34
ALWAYS AND FOREVER — THE COLLECTION	80
BANANARAMA	45
BARCLAY JAMES HARVEST	57
BENSON, George	73
BIG COUNTRY	42
BLUE NILE, The	99
BOWIE, David	48, 79
CARMEL	93
CHANGE	23
CLANNAD	23
COCTEAU TWINS	74
COLLINS, Phil	46, 56
CULTURE CLUB	28
CURE, The	16
DE BURGH, Chris	13
DIRE STRAITS	12, 63, 76
DOLBY, Thomas	57
DURAN DURAN	19
ECHO & THE BUNNYMEN	8
EURYTHMICS	39
FLACK, Roberta	75
FLASHDANCE	82
FLYING PICKETS	78
FOXTON, Bruce	7
FRAGGLES, The	83
GAYE, Marvin	22
GENESIS	58
HAGAR, SCHON	92
AARONSON, SHRIEVE	92
HALL, Daryl & John Oates	94
HUMAN LEAGUE	54
INGRAM, James	59
JACKSON, Jermaine	62
JACKSON, Joe	44
JACKSON, Michael	6, 20
JACKSON, Michael Plus The Jackson Five	60
JOEL, Billy	9
JOHN, Elton	71
JONES, Howard	18
KEEL, Howard	11
KERSHAW, Nik	17
KOOL & THE GANG	32
LAST, James & His Orchestra	77
LOOSE ENDS	53
MADNESS	90
MARILLION	37
MARLEY, Bob & The Wailers	1
MEAT LOAF	47
NEW MODEL ARMY	89
NOW, THAT'S WHAT I CALL MUSIC	31
OASIS	25
ORCHESTRAL MANOEUVRES IN THE DARK	14
OSBORNE, Jeffrey	70
PAIGE, Elaine	65
POINTER SISTERS	40
POLICE, The	98
PSYCHEDELIC FURS, The	15
QUEEN	4, 41
REA, Chris	57
REFLECTIONS	107
RICHIE, Lionel	5, 64
RONDO VENEZIANO	52
RUFUS AND CHAKA KHAN LIVE	96
RUSH	24
SHANNON	88
SIMON & GARFUNKEL	97
SIMPLE MINDS	54
SKY	29
SMITHS, The	27
SPANDAU BALLET	84
SPEAR OF DESTINY	49
STEVENS, Shakin'	68
STREET SOUNDS EDITION 9	26
STREET SOUNDS ELECTRO 3	69
STREISAND, Barbra	61, 85
STYLE COUNCIL, The	30
TALK TALK	86
THOMPSON TWINS	10, 66
U2	35
ULTRAVOX	33
VAN HALEN	50
VERY BEST OF MOTOWN LOVE SONGS, The	67
WANG CHUNG	91
WATERS, Roger	21
WOMACK, Bobby	51
WOMACK & WOMACK	55
YOUNG, Paul	38
ZZ TOP	43

TOP 100 LPs on Prestel: MG Spotlight S14201

DISTRIBUTORS' CODE — SEE ALBUM RELEASES PAGE

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

# STUDIO *extra*

## Gloriana's digital realm

Ever since Edison put an end to millennia of peace by making it possible to record sound, engineers have been finding ingenious new ways to use equipment beyond the dreams of its designers and manufacturers.

Creatively anarchic audio engineering has been brought to the status of fine art during the analogue era, and it appears that the same will happen with digital, as studios, producers, artists and engineers work out their own ways of using it. This Studio Extra looks at some of the interesting digital projects in UK studios, the work of a classical specialist engineer who works exclusively in digital, and celebrates the establishment of the world's first all-digital studio and cutting suite.

HIGH QUALITY stereo sound is at last about to become a commercially viable, and generally available, adjunct to TV and video pictures. And Advision has just done a highly ingenious video audio post production session to help things along.

The public's expectations on sound quality have been raised dramatically in the past two years — with the arrival of CD, the increasing use of digital recording for vinyl releases, the successful take-over bid by chrome dioxide tape in the cassette duplicating field, and most recently DMM cutting for a slowly growing number of analogue albums.

Good stereo sound has been available on video for some time and there are more and more stereo-capable VCRs in homes (with new Beta and VHS machines in the offing too). The general availability of stereo TV is imminent — and that will suddenly greatly increase public awareness of what good sound on vision should be like.

What all this adds up to, as Advision directors Roger Cameron and Doug Hopkins point out, is that "people making videos are becoming much more sound conscious, and they are recording sound in such a way that whatever form it is reproduced in later it will be the best sound possible."

Advision's project was the first video recording of Benjamin Britten's *Gloriana*, as performed by the English National Opera at the London Coliseum for showing on Channel Four. Cameron explains: "It was also the first time that a picture and sound production had the sound recorded on digital multitrack and then mixed on Sony 1610 — remaining in the digital domain throughout."



The performance was shot on location by Molinaire, and the sound recording was done by Barry Ainsworth's Mobile One — using a Sony 3324 multitrack hired from Feldon Audio. Molinaire put on SMPTE synch code on the master video tape at the initial stage, to synch with the multitrack.

The picture was edited and transferred from the C-format master to U-matic to make a working copy for video audio post production.

Then Ainsworth, with Advision engineer David Jacob at the controls and with Roy Emerson directing, got to work on the sound. After synching the video and multitrack with Q-Lock, the whole music to picture project was done by feeding the sound into the SSL computer as data — using no tape at that stage — for mixing.

They could play back, in lock to video, from the computer. The data was then transferred to 1610 as a stereo mix.

"We have pioneered this method," Cameron points out, "and it was one of the reasons that they wanted to do this here. They now have a two-track digital master (synched to picture) which can be used for any high quality video or audio release in the future."

Bearing in mind the size of the overall budget for this production — including video shoot — the extra cost of the digital sound recording and mixing was, Cameron stresses, minimal. And, as Hopkins adds, the matter of cost on the audio side of any video production can only be seen in proper perspective if everyone remembers that video studios — which usually cost a fraction of what a music studio costs to set up — habitually charge as much as four times more per hour than even a top class sound recording studio.

The Advision digital method was used previously on sound only recordings — such as the LP of the Everly Brothers' reunion concert at the Albert Hall, which was recorded using the Pumacrest mobile and then given the "computer mix" treatment. Other such projects were the recording of the LSO at the Barbican performing Zappa's latest magnum opus, and the Art Garfunkel Albert Hall concert.

## Tina turns it on



TINA TURNER is one of the vocalists for whom engineer and Mayfair studio owner John Hudson has been using his own recipe for mixing digital and analogue equipment.

"I use F-1 a lot, when we are doing vocals — or something else which is not easily replaceable," explains the maestro. "We put the vocal on one channel, on U-matic, and use the other for SMPTE code to lock up to multitrack. This means that the singer can have as many goes as they like at a song, and we can do the multitrack mixes, and can even erase some vocal takes to keep the vocal on, say, five of the 24 tracks. But we keep every take on digital."

"When the best takes are decided on, we can be certain we have them to hand, and on the Tina Turner session there was one little bit of one song which she liked best — and on the multitrack tape it was part of a version which had been erased."

"Recently we used the same method when working with a sax soloist, who wanted a lot of run throughs which would have used up too much on the multitrack. This system allows the producer to make up a composite and take the best of the digital to complete the final mix."

Tina Turner is pictured — giving the dynamic range on digital a severe test — with Terry Britten during her recent sessions at Mayfair.

More news from the studio is that the agonising decision about a new console for the remix room has been made — it's an SSL Series 6000 48-channel desk, with the Total Recall computer package, and the room will offer the facility for locking up four machines (two U-matics and two 24-tracks for audio) for video work.

## Tape One goes for two DSP desks

TAPE ONE has ordered not one but two digital consoles, and the first of the DSP desks was about to be delivered as Studio Extra went to press.

It was designed specifically for the preparation of tape masters for CD (to be used in conjunction with the Philips PQ subcode editor which will arrive later this month) and has some unique features.

It is a two-channel console, incorporating a four-band parametric equaliser with high and low pass filters, a limiter/compressor and gain variation between +10dB and infinity. In/out interfaces are compatible with Sony 1610.

Tape One can now take any tape and do EQ, limiting and

gain correction, then make a master for CD, without any digital/analogue/digital conversions. Analogue tapes can, however, be processed through this desk for CD, and when the Audio & Design digital in/out version of the new 701 is delivered it will also be able to use tapes recorded on F-1.

The second, bigger, desk will be installed after the APRS show in June, and work will soon be starting on the new digital facility which will be on the recently acquired first floor of the Tape One address. The room will be designed by Tom Hidley's Sierra Audio and constructed by Alangrove Builders.

## Test flight for CTS



AUDIO ACE Peter (Bomber) Harris in the cockpit of the CTS Neve DSP console which is now completing test flights. Looking to the future — in which, for the foreseeable part of it, CTS will remain the first and only fully digital music recording facility in the world — Harris says: "Our digital dreams are becoming reality, and the installation of the Neve DSP completes our studio one re-equipping. All that remains is to erect the crush barriers to keep the eager clients in an orderly queue."

To complement developments in the control room, the studio has been given a complete Eastlake re-design as an orchestral recording room with two very large isolation areas. Musicians have given it a very good reception.

### Mayfair Recording Studios

#### Studio One:

24-48 Track Computer Mix  
Aneke M3000 Console  
Digital Mastering



#### Studio Two:

Opening August '84  
SSL 48 Track Total Recall

Studio Design: John Hudson

11a Sharpleshall Street London NW1 8YN Telephone 01-586-7746

# THE ANGEL RECORDING STUDIO COMPLEX LONDON N1

- great atmosphere
- pure live sound
- customised neve desks
- Sony 1610 2-track digital
- great location



## ANGEL RECORDING STUDIOS LTD

BROCHURE ON REQUEST

JUNCTION 311 UPPER ST.  
AND GASKIN ST.,  
ISLINGTON,  
LONDON N1  
01-354 2525

## STUDIO *extra*

**P**REPARED TO produce the latest Barbara Thompson and Paraphernalia LP, Jon Hiseman did not want the impossible — just something that had never, as far as he knew, been done before.

The idea was to get the best of both worlds by making a live straight-to-stereo digital recording which would have the benefits and the final, carefully mixed sound of a studio recording.

Not impossible — just difficult.

The recording was made in the studio attached to Hiseman and Thompson's home in Sutton (a fully professional 24-track facility built for them by Alangrove) using a Sony 701 ES /SLF1 system with Betamax, and their own analogue Raindirk console.

The whole thing hinged not on the electronics but on the human beings, and Hiseman stressed that the success of this experiment was due as much to the skill of the engineer, Martyn Webster, as

# The best of both worlds

days," Hiseman said. "Instead, each time we ran an effect the musicians had to do the piece again. And the engineer had to give a virtuoso performance too! He was continually changing things and setting things up."

When they had finished recording they had six or seven versions of every piece in digital stereo. The next task was obviously to edit together the best bits — although they agreed that for three of the 10 songs they had achieved complete perfect versions, leaving seven to be edited.

As drummer it had been Hiseman's job to ensure that every take had been played in

exactly the same tempo as every other on each piece. With pride he can report that when they did a test edit on the 30ips analogue 1/4-inch tapes (copied from the digital master) all the edits *did* fit perfectly.

Finally, armed with the analogue blueprint and the digital masters Hiseman and Webster went to Advision Studios' digital editing suite, transferred the masters to U-matic and edited on Sony 1610. "I was able to do incredibly good edits," marvelled Hiseman, "better than analogue."

The album is now out on his own TM label, entitled Pure Fantasy (TM 5, distributed by PRT). It is the policy of the label to prepare digital masters — because "digital is the superior recording system," and Hiseman is aware that the music trade wants new digital product, including CDs from new or minority market artists. (Unfortunately the record companies' policy is still very much to reserve the CD format for established artists who are surefire big sellers, so the Pure Fantasy digital master is still waiting to be picked up for compact disc release.)

Hiseman summed up: "It was exhilarating to do. We gave a very special performance for this album, and it is a very good LP."



JON HISEMAN and Barbara Thompson: straight-to-stereo digital recording with all the studio trimmings.

to the expertise of the musicians.

"Together we created an immediate digital stereo master," Hiseman said. "There is no other working band which has produced a record in this manner. And we completed it in only four days of recording." The method they devised was, as Hiseman put it, "to use the musicians as a kind of human multitrack tape recorder."

First, during the concert tour on which the band was regularly playing the pieces which would later go on the LP, Hiseman recorded every performance. The musicians — himself on drums, his wife Barbara Thompson (the composer of all the pieces) on saxes, flute and soprano recorder, Bill Worrall on grand piano and synths, Dave Ball on bass guitars, and Rod Dorothy on electric violin — then discussed and polished up their performances.

Next, Hiseman mixed a "music minus" tape for each player — identical mixes each with a certain instrument or instruments missing to allow each to practice privately by playing along to the tape. Then, after a week of rehearsal the band gathered in the studio. They played the music many times together, in the way they had agreed was the best, while Webster listened.

Every effect which was to be used had to be set up and put on during the "live" recording:— digital delay to give the effect of ADT on the saxes; digital delay to give echo spin to the keyboards; gentle flanging for the bass; noise gates and compression on drums; EMT plate echo on the tom toms, normal echo on the violin to make the sound sit in to the track nicely.

"On a multitrack mix this would of course take hours or

Spaceward brings a new realism to recording

Realistic sound — Studer A80 with 24 tracks of Dolby. Digital mixdown. Computer desk. AMS reverb, Eventide Harmonizers, AMS DDL with LES, Ursula Major reverb, Audio & Design Vocal Stressers, etc . . .

Realistic rates — From £300 a day or £28 an hour . . .

Professional results — for artists as diverse as Dave Stewart & Barbara Gaskin, J J Burnell & Dave Greenfield of The Stranglers.



Spaceward Studios.

The Old School, Stretham,  
Cambridge CB6 3LD.  
(035 389) 600 or 282

# The classic case for digital stereo

**A** REDUNDANCY cheque for £1,000, on the acquisition of the Enigma label by WEA, was used by engineer Tony Faulkner as a downpayment on a mixing desk. He loaded this, and the four microphones he owned, into his Ford Escort and went freelance.

Now one of the better-known classical specialist engineers in the UK — and increasingly on the Continent — Faulkner has not looked back since then. And he has worked exclusively on digital recordings since 1979.

He has made about 140 classical LPs in that time, all straight-to-stereo digital recordings, in fact he only very recently started working with multitrack, at the specific request of CBS for whom he was recording Mahler's Fourth and Ninth with the Vienna Philharmonic Orchestra at the Musicverein in Vienna, having latterly made a 24-track recording of Wynton Marsalis, also for CBS.

Faulkner has been recording digitally since 1977, when he began using various Sony prototypes — and he still has one of the very early Sony PCM1s. His equipment still comprises very few items — and he still takes the essentials for location recording sessions around in his Escort.

Faulkner's digital "studio" includes DDA mixers (16-8-16, and 8-2 which will soon be 10-2) made to his own tight specifications by Dave Deardon and Gareth Davis. Depending on the session he uses PCM701 or 1610 and he records onto U-matic (NTSC) exclusively.

One of a diminishing coterie of classical specialist engineers, Faulkner is known as much for the way he works as for the work he has done. His views on minimal mic techniques are widely appreciated; his equipment includes 14 Schoeps mics and a few Shure SM81s.

He will soon be buying more digital equipment and is totally committed to recording in the digital domain — for vinyl and for the compact disc format for which he is an enthusiastic advocate.

Like other classical engineers Faulkner gets a fair amount of his work from producers and recently he was asked by John Boyden — who is consultant to Pickwick Records — to record the Scottish Chamber Orchestra playing highlights from The Messiah for the new Contour Classics series.

It is Faulkner's regular practice to work for a flat fee, although he has occasionally done royalty deals for labels which do not have the capital to pay such specialist fees for recordings.

"I think it is important for these classical labels to do digital projects," he explains. For example, he recorded Pictures At An Exhibition for the then new and impoverished Hyperion label, and he thinks "it's a good arrangement for a small company which is just starting up", even if it is hardly likely to help the engineer himself to make a fortune quickly... or ever.

Faulkner has worked mostly in the UK, although the projects have often been for overseas labels which do not have recording facilities here but want to make a recording here.

Recently he has been asked more frequently to work abroad and has just done his first recording in the US — recording the Boston Symphony Orchestra for Hyperion (Panufnik's 8th Symphony, conducted by Harold Williams) using the Soundstream system.

He very much wants to develop his work in the US: he is making a presentation to the AES and speaking to a symposium in LA on the subject of digital recording for classical music.

Although Faulkner is, as he freely admits, "a hardliner on minimal mic use," he believes that his role as engineer is to "give the customers what they want."

Also, while he is a committed owner and user of Sony digital equipment (apart from the set-ups he records with he is one of the best customers of HHB's digital editing suite) he has used Decca's own digital equipment on some occasions. And like all those who have had the chance to use the system which Decca's boffins

developed (and then retained) in-house, he admires that system greatly.

**T**alking about the field in which he works, Faulkner observes: "There are very few classical specialist engineers in this business now and most of those that there are are in their fifties. The engineers who have come up in the last decade or so have all had excellent general training — but they are not trained in classical recording."

"The classical business is very different to the recording of rock and pop. The engineer recording a rock concert aims to have a recording which sounds very much as if it was made in a studio; the classical engineer tries as far as possible to make a record sound like a concert.

"I don't use effects — I don't have any effects to use. The only thing that might be done sometimes, because of the huge dynamic range which can be recorded on digital and which can be a bit overpowering when the record is played back, especially on CD, is gain riding at the cutting stage."

Faulkner supervises the cutting of any albums when they are a project over which he has complete control (as for example the work he does for ASV).

He does not want to work in analogue and believes that the quality which digital recording offers is so far ahead of the best analogue that for him there can be no going back. However, he is very impressed with DMM cutting for analogue LPs on vinyl. He fully supports Teldec's firm attitude on licensing the system and ensuring that the quality is maintained by the cutting suites which make the copper masters and by the factories which do the pressing from them.

"CD is very exciting and I believe there will soon be some news about that which will change people's ideas on price," he adds. "But my conviction is that there is a great future for digital recording overall, not just for CD (because CD is the format of the moment, but it is inevitable that in the next 10 years something else will come along)."

He also believes that the quality of cutting and pressing which at present is reserved for classical LPs could — and should — be available for all kinds of music.

As far as digital cassettes are concerned, Faulkner does not really think that they have a big future for home use, because he expects that by the time they are ready for the domestic hi-fi market there will be a CD read/write system ready which will be compatible with home computer technology.



*CLASSICAL SPECIALIST engineer — or sound recordist, as Tony Faulkner would much prefer to be known — is pictured here (centre) with producer Harold Lawrence (left) and Ted Perry of Hyperion, when they were at the Boston Symphony Hall recording Panufnik's 8th Symphony for that label in January last year.*

## Editing — eight days a week

DEMAND FOR digital editing facilities is still urgent, although the opening of the new suite at the Virgin Townhouse gives London another facility for this work.

At HHB, where the need for an in-house editing suite was recognised when the hire-out editing packages proved to be insufficient to satisfy clients, the facility has been booked 18 hours a day, seven days a week (DAE1100, PCM1610, two 5850 U-matic recorders) with a very recent session involving the editing down of 22 hours of material by pianist Jean Louis Steuerman, with Peter Nicholls engineering. The end result was a double album of Bach partitas for Philips.

HHB scored a first by hiring out an editing package to the BBC Transcription Service — so that the BBC could in turn score a first by making a master for the first special sound effects CD.

Ian Jones of HHB comments that "a CD effects library could be a big earner for someone one of these days".

Another recent client in the editing suite was Gus Dudgeon, while Mike Hedges is a regular — and has just done the new Siouxsie LP, 12-inch and seven-inch at HHB and a

new Marc Almond single). The CD doyen at PolyGram, Carlos Olms, has also been a client, sequencing tracks for the forthcoming Eric Clapton double compilation.

Recent hire clients include Rupert Hine, who wanted a 1610 system for Farmyard Studios in Buckinghamshire — and HHB can even boast of selling him a CD player.

Having bought an F-1 system, Sain Studio returns regularly to transfer to 1610 and edit.

Jones is anxious to clarify the position regarding certain Sony digital products — particularly the F-1 processor and the matching SI-F1 video recorder.

He explains: "Contrary to rumour the F-1 is still in production and is available from our large stocks. The SI-F1 has ceased production, but we have managed to acquire a limited stock."

"It should also be borne in mind that an alternative system exists for applications where portability is not essential (the PCM 701 and the SL C9 video)."

At APRS in June HHB will show "a long-awaited addition to the low budget digital recording scene".

**WAVE STUDIOS**

WE OFFER THE BEST VALUE IN LONDON.

TOP QUALITY SOUND RECORDING 24 TRACK AND 16 TRACK FACILITIES AND SONY 2 TRACK DIGITAL

SEND FOR FREE BROCHURE 1 HOXTON SQUARE N1

TEL: 01-729 2476

**DENMARK ST STUDIOS WC2**

24-16 Track Studios 9 Denmark Street, London WC2

01-836 6061

**APRS 84**

INTERNATIONAL PROFESSIONAL RECORDING EQUIPMENT

**EXHIBITION**

KENSINGTON EXHIBITION CENTRE, KENSINGTON, LONDON

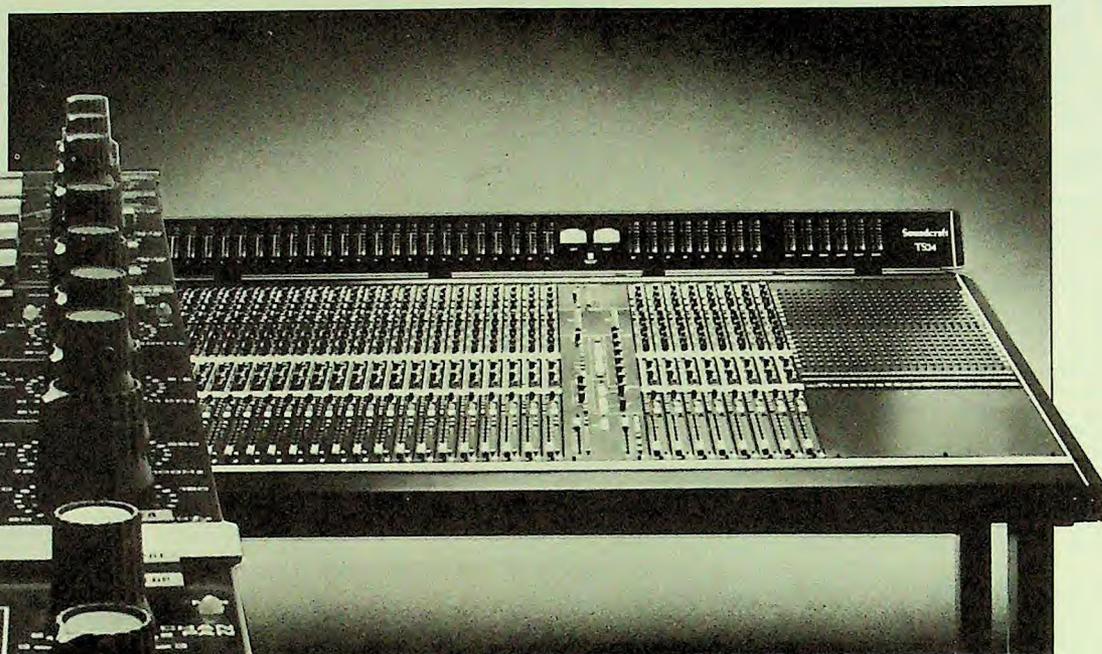
WED THURS FRI

**JUNE 13 14 & 15**

10.00 to 18.00 hours 10.00 to 18.00

TICKETS: APRS, 23 CHESTNUT AVENUE, CHORLEYWOOD WD3 4HA, ENGLAND.

# TAKE A CLOSER LOOK AT APPROPRIATE TECHNOLOGY



With the launch of the new TS24 studio console, Soundcraft have revolutionised the concept of in-line technology to produce a console that is a simple pleasure to create with.

- \* Clear, concise signal paths – no other in-line console is laid out as clearly.
- \* Global control from the central command panel for 5 different configurations, including record, mix, and broadcast modes.
- \* Individual control of every switchable parameter at module level.
- \* Up to 30 auxiliary sends in mixdown.
- \* Fully parametric equalisation.
- \* Instant in-place sub-grouping.
- \* Instant in-place bounce down, retaining the stereo image and current fader settings.
- \* Optional automation.
- \* Electronically balanced inputs and outputs – of course.

Take a closer look at the TS24 and discover the meaning of appropriate technology for yourself.

## **Soundcraft** APPROPRIATE TECHNOLOGY

5-8 Great Sutton Street, London, EC1V 0BX, England.  
Tel: 01-253 6988. Telex: 21198.

1517 20th. Street, Santa Monica, California 90404.  
Tel: (213) 453 4591. Telex: 664923.

1444 Hymus Blvd. Dorval, Quebec Canada H9P 1J6.  
Tel: (514) 685 1610 Telex: 05 822582.

# Advision

The most comprehensive studio and location sound facilities for music recording, film dubbing and audio-visual post production in Europe.

## MUSIC

Music Recording Facilities including the latest Solid State Logic 6000 Series mixing desk

## DIGITAL

24-Track Digital  
2-Track Digital

## FILM

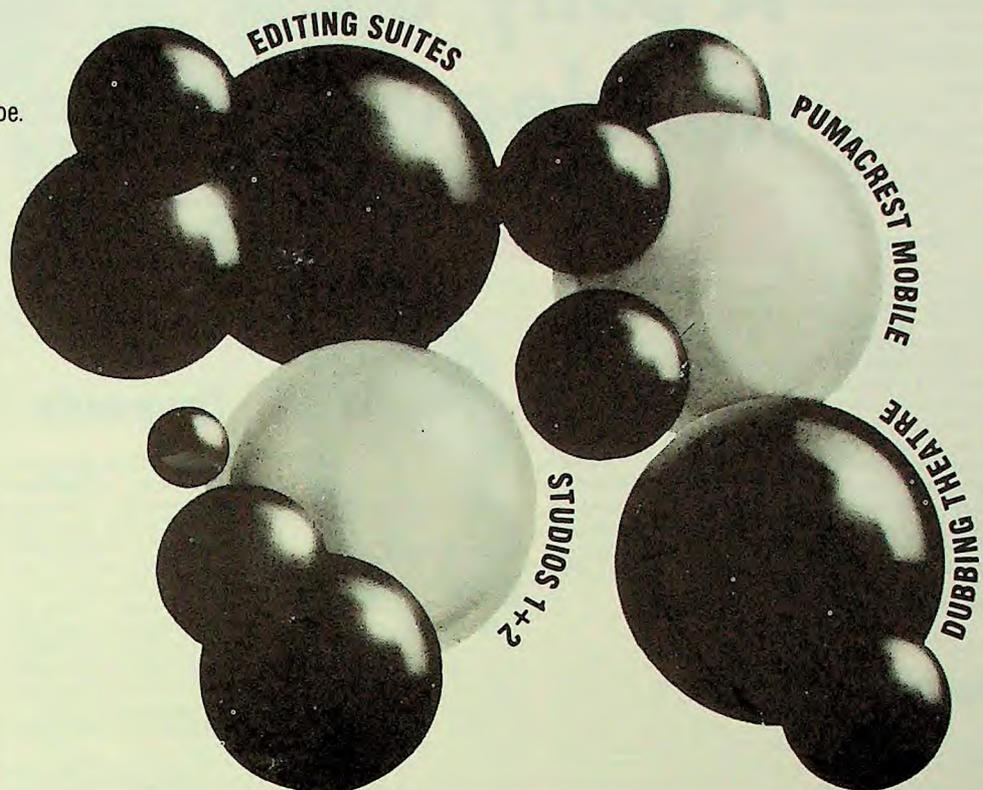
Fully Equipped Dubbing Theatre

## VIDEO

Post Production Facilities

For our brochure, bookings and information contact:

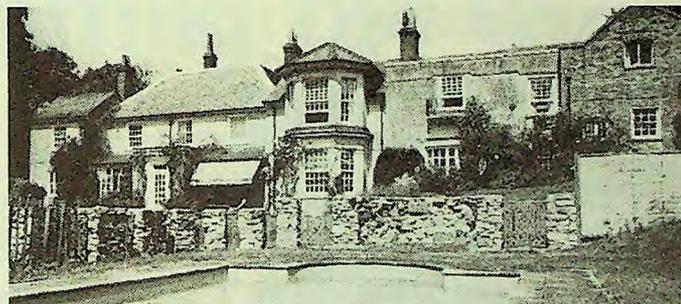
Advision Limited  
23 Gosfield Street · London W1P 7HB  
Telephone: 01-580 5707 · Telex: 28668



# THE COMPLETE RECORDING FACILITY

## JACOB'S STUDIOS

**STOP**



**PRESS . . .**

## JACOB'S GOES SSL . . .

Solid State Logic 4040 Console with total recall to be installed next month

## \* DIGITAL

32-track system with full electronic editing  
ANALOGUE: Otari MTR 90 Mk II 24-track

### \* Studio 1

1500 sq.ft. area with multi-level layout, including 600 sq.ft. live room  
JACOB'S ELECTRONIC STUDIO:— *check out our introductory weekly rate*  
*NEW FACILITY* featuring Fairlight CMI, Linn Mk II, etc.

### \* Fully residential

12 bedrooms plus cottage. International cuisine.  
— Swimming pool — Tennis courts — Rural location  
— Only ½hr. from Heathrow

**INFORMATION & BOOKINGS: TEL: (0252) 723518/726228. TLX: 858623 or 858393**

# STUDIO *extra*

"I love production," says Levine. I live and breathe making records. I have always wanted to diversify technologically, to produce a sound that would be very hard for other people to copy or to come close to.

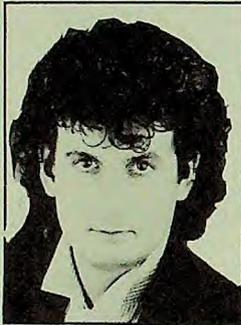
"Most of the equipment I use has always been my own, and very special to me. Whatever came out next, I wanted it first. Early on in my career, I managed to build up a good relationship with the various suppliers of all this equipment."

Was this how Levine came to get the first Sony digital multitrack? "I'd read reports that Sony had a digital multitrack up their sleeve and thought 'this is a major leap forward, I've got to have one'. I contacted Sony who told me they had lots of people interested in it, but that no one had actually put down a firm order... I sent off my cheque for a deposit before I'd seen or heard it, then managed to convince the bank manager how it would improve my production and why he should lend me the money.

## A Sony up his sleeve

### Me and my machine

*Steve Levine, producer to the likes of Culture Club, The Beach Boys and David Grant, and now a recording artist in his own right, has become something of a pioneer in digital recording techniques. Jim Evans talks to him about the way he works and the machine he like to work with.*



STEVE LEVINE

the recording. It is exactly the same as you hear coming into the studio. I find it very frustrating when you record a backing track, listen to the tape a week later and find there's no top on it. No matter how well you record an analogue tape, it just wears out every time you play it, which doesn't happen with digital.

"Secondly, you can bounce as freely as you want to. Up

until I got this machine, I'd experimented with 48-track to try to avoid bounce — you lose so much quality when you bounce, it really does degenerate badly. Now I've gone back to 24-track and I can still get all I want to onto it. I can bounce more, and put everything exactly where I want it. I always record the multi-track as a finished mix, whatever effects I want in the mix, I

always have that on the multi-track.

"The machine for me is ideal. The dynamic range is very impressive, you really can hear those dynamics."

But digital is not without its critics... "Those who like the sound that analogue tape produces should stick to it. That's fair enough, but have they compared, say, the drum sound on playback? Drums on digital sound phenomenal.

"As with anything new, when people slag it off, the main reason is that they are scared of it. It is frightening how good this machine is. On vocals, for instance, there's not harmonic distortion at all."

### Drop-outs

Does Levin find the system totally reliable — any problems with drop-outs? "The only problems I've had have been tape problems. The first batch of Sony tape I had did have some severe drop-outs. Now, if I get a drop out, I throw the piece of tape away and don't attempt to record on it again. I've been using BASF, Ampex and new batches of Sony, all of which have proved reliable — the difference between them is minimal.

"The main thing the manufacturers have got to look for is reliability with drop-outs. The drop-out on digital is the end of the world. Particularly if the control track drops out, because it will mute the audio across all the tracks."

## All around Midnight

THE IDEA that digital recording is not for small labels has been steadily eroded over the last 18 months or so — but anyone who still holds to it should look around and see what some enterprising small labels are up to.

Midnight Music, for example. Though a very small indie this Bushey-based label has done all its recordings digitally for the past year. Nick Ralph of Midnight thanks Spaceward Studio in Cambridge for introducing him to the Sony 701; after using theirs he has now bought his own.

Ralph stresses: "I'm a fanatic about quality of sound, and I refuse to accept that only the majors can have the best quality."

"With digital recording there are benefits to be had without actually having to go for making CDs — although of course our masters are all ready to be pressed as CDs, and we are looking at the prospect of putting our Sad Lovers and Giants' Feeding The Flame album onto CD later this year."

Countering another widely accepted idea he adds: "We will have to go and get that CD done in Japan, which is actually quite feasible even for a small label, because they will do limited runs and at not noticeably greater cost than having pressings made in Europe."

Midnight makes analogue copies of everything "for safety" but sequences tracks on digital, and always cuts from the digital master. Ralph accepts that they cannot edit without 1610, but "because we have to be cost conscious we have looked for other methods, and we are experimenting with editing through a video effects unit — which is proving effective".

Midnight Music releases have included, apart from the Sad Lovers and Giants LP, a single from Solitary Habit; and product which is in the pipeline includes an LP titled Come from the S-haters, a Robin Hitchcock LP, and one from Cindytalk, called Camouflage Heart.

### Jamaica

"When I got it, it lived up to all my expectations. I've stuck with it since, and used it on everything I've done. I even took it to Jamaica with me to produce Rita Marley."

What is it about the Sony that makes it so essential? "First of all, it's the quality of

## Hollywood dreams

DIGITAL SOUND for film productions is an obvious progression from the use of this recording technology in music studios.

To introduce the concept in the most attractive and informative way possible Lansdowne Studios is next week hosting a showing of the Digital Dream film to an invited audience from film and press circles, at Pinewood. The film is the result of a collaboration between interested professionals who wanted to stress the effect that digital recording can have on film soundtrack quality.

The film sound editing and recording talent in Hollywood got together and donated their professional services to make this 70mm picture, on which everything on the soundtrack has been digitally recorded (on 24-track Sony) including sound effects, and then mixed to picture — to show the industry what can be achieved by keeping film sound in the digital domain as long as possible.

Co-hosting the screening with Lansdowne is the Music Design Group of Hollywood, which last year came to Lansdowne with a new computer-based movie music editing system — and impressed a number of UK composers and producers with it in a series of demonstrations at the studio.

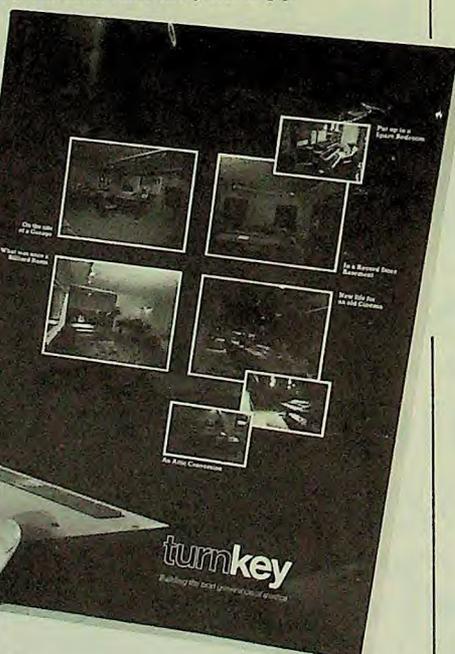
Lansdowne and MDG have now concluded a deal which will make the system available here. It is a user friendly system which MDG chief Roy Prendergast describes as "taking the drudgery out of the job of scoring for film"; and it was used for editing the sound for Digital Dream.

An MDG terminal at Lansdowne was used by Alan Parker for work — at long distance — on the sound post production for Jaws III. This system replaces the moviola, using the cheaper medium of video for film audio post production (a practice already more common in the UK than in the US).

Based on our experience of private and commercial studio projects, we have prepared a unique file of information. It contains facts, figures and comment, covering all aspects of establishing a successful 16/24 track operation. Essential reading for anyone considering multitrack. Write or Call Garry Robson now for your copy.

### Facts that you should know, before you build a studio

**In brief, the file contains:**  
 What to look for in buildings, the local council, from the ground up. Acoustic myths exploded. Cashflow plans. Finance and how to get it. What to tell the bank man. Package quotes, the old equipment trap. The signal processing trap. The costs of running a studio, how much you can charge. How and where to advertise for the greatest response. How to specialise for the maximum return. Automation, the format fight and the future.



Agents for:  
 Soundcraft • Otari • AMEK • Revox • Quad • Tascam • AMS • Tannoy • JBL • Ampex • Rebis • MXR • Drawmer • SONY • YAMAHA • Ecoplate • Deltalab • Shure • AKG

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

**turnkey**  
 Building the best professional studio

**Audio**  
**NOW RENTING! SONY 24-tk Digital**  
 The 24-hour rental service  
**01-586 9592**

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

# LP REVIEWS

## TOP 50

**BRUCE FOXTON**  
*Touch Sensitive*. Arista 206251.  
 Producers: Stan Shaw/Steve Lillywhite. Mild-mannered rock from the former Jam bassist. It's pleasant enough in a conventional format, but lacks dynamism — even on those tracks with production supremo Lillywhite at the controls. Ultimately a little disappointing, but will chart, as his singles have, on the strength of the Jam connection.

**FELA ANIKULAPO KUTI**  
*Live In Amsterdam*. EMI FELA 24 0129 3. Producer: artist. Lavish gatefold 2-LP from one of the big three African names (along with King Sunny Ade and Chief Ebenezer Obey), this combines all the excitement of one of the Black President's gigs without all the interminable waiting around that he often inflicts on his audience. An impressive blend of jazz funk and African music with sweet backing vocals from four of the artist's wives. Well-timed for the summer and after Fela's UK tour not long ago, this should chart.



## TOP 20

**HUMAN LEAGUE**  
*Hysteria*. Virgin V2315.

**THE PSYCHEDELIC FURS** (above)  
*Mirror Moves*. CBS 25950.  
 Producer: Keith Forsey.  
**BOB MARLEY and the WAILERS**  
*Legend. The Best Of*. Island BMW 1.  
**JERMAINE JACKSON**  
*Dynamite*. Arista 206 317.

**HANOI ROCKS**  
*All Those Wasted Years*. Johanna HANOI DLP 1 (import-available through Jungle Records). Two-album live set that includes Mental Beat, Malibu Beach Nightmare, 11th Street Kids and Train Kept A Rolling, plus other in concert favourites.

**TIM STORY**  
*Untitled. Unifon U 024*. Distribution: Pinnacle. If any of the tracks on this LP were taken up as the theme tune to some TV drama (and many are eminently suitable), this LP could be a sort of Norwegian Tubular Bells. As it is, unless some enterprising producer picks up on it, it will fade into obscurity. A one-man production, right down to the cover illustration, Untitled is a gentle keyboards dominated-LP, which could potentially have across the board appeal. A little too drowsy at times, the inclusion of the best track, the strangely clerical Seventh Chance, on Unifon's forthcoming sampler should introduce Story to the UK.

**JOE "KING" CARRASCO & THE CROWNS**  
*Tales From The Crypt. ROIR A A-128*. Producer: Joe Nick Patoski. Summer's here and the time is right for dancing to the happy sounds of the Southern states of America. JKC will be familiar to a broader circle than just Tex-Mex enthusiasts after his Stiff tour of a few years back. And of better sound quality than the average from this tape-only outfit, Tales could do well with the onset of summer and the renewed interest in ethnic American music.

**VARIOUS**  
*50 Classic Pub Songs. A&R Records PUB 50*. Distribution: Spartan. Following the old Stars & Garters style, this LP features various medleys of all-time family favourites (Roll Out The Barrel, Auld Lang Syne, etc) and it sounds like a good time was had by all.

**OST**  
*High Road To China. A&R Records FILM 001*. Distribution: Spartan. A new label specialising in the OST market —

High Road To China is the new film starring Tom 'Magnum' Selleck and the music has been composed by that well-known film score veteran, John Barry. That's Entertainment Records has proved the sales potential in this area of the music market and A&R plans to release both new scores and re-issues of classic film music.

**CHAIRMAN OF THE BOARD**  
*Salute The General. HDH/Demon Records LP 001*. Distribution: Rough Trade and the Cartel. Recordings originally released on the Holland-Dozier-Holland label Invictus now making their reappearance on vinyl via the HDH label deal with Demon. Includes of course their big UK hits, Give Me Just A Little More Time and (You've Got Me) Dangling On A String. Also re-issued on HDH is Freda Payne's Band Of Gold (LP 002). Both releases will be welcomed by fans who remember the recordings first time around — and maybe the newer generation of record buyers too.

**VARIOUS**  
*Phil Guy. Bad Luck Boy. JSP Records 1061* (direct from 112 Sunny Gardens Road, London NW4).  
*Lightnin' Hopkins. Electric Lightnin'. JSP 1067*.  
*Various. Downhome Blues. JSP 1068*.  
*Louis Jordan. Jump 'n' Jive. JSP 1069*.

**Walter Horton. The Deep Blues Harmonica. JSP 1071**.  
 More collectable titles from the specialist blues label, JSP, which is run by John Stedman in North London. The main point of interest is that the albums are not archive material but recent recordings. The Horton record was made in a Chicago club in the late Sixties and has never been previously issued while the Lightnin' Hopkins set, also unissued before, is a Sixties studio session. The name of Louis Jordan was brought to a new generation of fans via Joe Jackson's 'Jumpin' Jive LP, and this JSP album, recorded in 1974, features one of the late legend's last live dates. The compilation album, Downhome Blues, includes material by Lightnin' Hopkins, John Lee Hooker and Louisiana Red — all tracks again previously unissued.

## Nostalgia

**NOEL COWARD**  
*The Revues*. World Records SHB 44. **VARIOUS**  
*Film Themes of the 40's and 50's. SH 384*.  
**LOUIS ARMSTRONG**  
*The Legend 1925-26. SH 404*.  
**JOE LOSS**  
*Party Dance Time. SH 1078251*.  
**FELIX MENDELSSOHN**  
*Serenade to Hawaii. SH 1078261*.  
**SEMPRINI**  
*Concert Hour. SH 1078281*.  
 A selection from the excellent Retrospect series on World Records which EMI is now marketing strongly.

The Coward is a mono 2LP, and is a cherishable collection which features the master himself on most tracks and the titles of the other LPs all speak for themselves quite eloquently. Excellent nostalgia stock.

**VARIOUS**  
*Judy Garland At The Grove. Capitol CAPS 26 0007 1*.  
*Dinah Shore and Andre Previn. Songs In A Midnight Mood. Capitol CAPS 26 0008 1*.  
*Dakota Staton. The Late Late Show. Capitol CAPS 26 0010 1*.  
*This Is June Christy. Capitol CAPS 26 0051 1*.

More worthwhile releases from the Capitol Records archives that will delight record collectors throughout the country. Garland At The Grove includes Zing! Went The Strings Of My Heart, and You Made Me Love You Medley and, of course, Over The Rainbow. Garland was one of the few artists who always came over better live than in the studio.

## Indies

**VARIOUS**  
*Auftakt. East-West Records EWLP 1*. Distribution: Pinnacle. Compilation album to introduce Cherry Red Records' new East West Trading Company label which specialises in non-UK product. The acts featured here are mainly German — Alvi & The Alviottes, Die Zwei, Strafe Für Rebellion and Camp Sophisto. A good taster of things to come.

**DAVE BROCK**  
*Earthed To The Ground. Flickknife SHARP 018*. Distribution: Pinnacle. More a fifth-form imagery from Hawkwind mainman Brock. With track titles like Oscillations, Green Finned Demon and Machine Dream it seems (and sounds) like only yesterday since Silver Machine. Hawkwind fans are loyal enough to give this one reasonable sales.

Edited by **BARRY LAZELL**

## DISCO

# Pointing the way

THE BANK holiday had the characteristic braking effect on chart movements, with a lower than usual turnout of new entries. However, there are still notable moves with the Pointer Sisters stealing the top slot from Jocelyn Brown on the singles chart at the same time as their Break Out album crashes the LP list at number three.

The Pointers tend to hit rather intermittently in Britain (Slow Hand and Fire were three and five years ago respectively), but when they are hot they are hot, and this current British single and album are already their two all-time biggest UK sellers.

The biggest challenge for the top comes from Deniece Williams, whose Let's Hear It For The Boy (from Footloose) storms upwards from 20 to five. Despite Deniece's intermittent UK chart record, it has also found equal favour in the overall pop field, where it is currently chasing Kenny Loggins' Footloose towards the top.

Oddly, Shalamar's single from the same movie, Dancing In The Sheets, was a very middling seller by this group's standards, in both the dance and pop fields. Conceivably it was released too far ahead of the movie to have benefited from the media push as the two later-comers have, and it was also in competition with MCA's Shalamar single from the DC Cab film. The odds should have been for it making a much stronger impact.

The odds on Break Machine following their Street Dance almost as successfully with the new Break Dance Party are in no question. This outfit has plugged straight into a currently red-hot style of dance and

sound, to the extent that the newie has taken the pop chart by storm almost before the club DJs and the dance audience discovered it. Still, its entry on the disco singles chart at 34 is almost certain to herald another top 10 place next week, and possibly a second chart-topper.

Among the other new entries, Elbow Bones also returns with his follow-up — again getting less radio push (so far) than its predecessor, while the Detroit Spinners have the highest new entry at 29 with Right Or Wrong/I'll Be Around. There seems little doubt that the latter track is selling this, finally getting its just British desserts more than a decade after its US success. Meanwhile, Terri Wells' interpretation of I'll Be Around, which sparked the revival, edges closer to the top at number four and of course has now cracked the pop top 30 as well.

Herbie Hancock's imported megamix (mentioned elsewhere) is firmly in at 41, and proving so popular that CBS will probably find it prudent to give this an early UK release despite the fact that there has already been a (different) Hancock megamix commercially available here on 12-inch just a few months back.

On the album chart, Bobby Womack's The Poet II, currently winning critical praise everywhere, as well as its dancefloor success, hits the top spot — another winner for Motown, and all the justification the label needed for troubling to pick up the rights once again to an ostensibly specialist item from the small Beverly Glen label.

The Womacks have turned the LP

chart into something of a family affair, with Bobby's brother Cecil sitting strongly at five with their once-again-hot Love Wars package. Both albums, of course, are also showing strongly on the pop album chart.

Love Wars has already produced a fast-rising hit single with its title tracks, but it is still not clear yet when (or if) a single will be extracted from The Poet II. If dancefloor reaction alone is the gauge which Motown will use, then Tell Me Why is now the clear floor fillin' favourite.

## Product news

SOME NEW imports worth watching out for include several releases by familiar dancefloor names. On the 12-inch front, the currently-charted SOS Band have a US newie with For Your Love (Tabu); the Tramps return on a Dutch label (Injection) with Move; Herbie Hancock has a new Mega-Mix (by Grandmaster DST) which bears little relation to the British mix released last year (US Columbia); the O'Jays offer Extraordinary Girl (Philadelphia Int); and Evelyn King has a remixed Shake Down (RCA).

The biggest recent import album is Rose Royce's Music Magic (Montage), which has already made an LP chart entry at number 19 this week, and is outselling the 12-inch-extracted New Love.

## UK Club Play Chart

1	1	JOCELYN BROWN: Somebody Else's Guy	Fourth & Broadway
2	5	POINTER SISTERS: Automatic	Planet
3	12	CHANGE: Change Of Heart	WEA LP
4	8	TERRI WELLS: I'll Be Around	Philly World/London
5	2	RUFUS & CHAKA KHAN: Ain't Nobody	Warner Brothers
6	3	CAMEO: She's Strange	Club/Phonogram
7	13	BOBBY KING: Lovequake	Motown
8	10	REAL TO REEL: Love Me Like This	Arista
9	9	PAUL HARDCASTLE: You're The One For Me — Daybreak — A.M.	Total Control
10	11	HAROLD MELVIN & THE BLUE NOTES: Don't Give Me Up	Philly World/London
11	7	DETROIT SPINNERS: Love Is In Season/Two Of A Kind	Atlantic LP
12 (New)		GEORGE HOWARD: Steppin' Out	US TBA LP
13	4	KENNY G: Hi, How Ya Doin'?	Arista
14	20	LOOSE ENDS: Emergency (Dial 999)	Virgin
15	6	DENNIS EDWARDS: Don't Look Any Further	Gordy
16 (New)		FUNK DELUXE: This Time	Dutch Rams Horn
17 (New)		THE S.O.S. BAND: Just Be Good To Me	Tabu
18	17	KLEER: Break	Atlantic LP
19 (New)		BOB MARLEY & THE WAILERS: One Love/ People Get Ready	Island
20 (New)		YARBROUGH & PEOPLES: Don't Waste Your Time	Total Experience/RCA

Compiled from nationwide DJ returns by Alan Jones for Music Week Research. Unless otherwise stated, all records are 12" singles released in the UK.

## RADIO London

**BREAK MACHINE:** Break Dance Party Record Shack  
**EVERYTHING BUT THE GIRL:** Each And Every

One blanco y negro  
**EDDY GRANT:** Romancing The Stone Ice  
**LOOSE ENDS:** Emergency (Dial 999) Virgin

**THE O'JAYS:** Extraordinary Girl Philadelphia International

**POINTER SISTERS:** Automatic Planet  
**DENICE WILLIAMS:** Let's Hear It For The Boy CBS  
**TERRI WELLS:** I'll Be Around Philly World/London

**WOMACK & WOMACK:** Love Wars Elektra  
**YARBROUGH & PEOPLES:** Don't Waste Your Time Total Experience/RCA

**CLIMBERS**  
**BLOODSTONE:** Instant Love (US Import-TNECK)

**JIMMY CLIFF:** Reggae Nights CBS

**YVONNE GAGE:** Doin' It In A Haunted House (US Import-Chycago International)

**BARBARA MASON:** Don't I Ever Cross Your Mind Sometime (US Import-West End)

**GEORGE McCRAE:** Listen To Your Heart President  
**PEOPLES CHOICE:** Can't Get Enough Of Your Love (US Import-Mercury)

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

**PATRICE RUSHEN:** Feels So Real (Won't Let Go) Elektra  
**SISTER SLEDGE:** Thinking Of You Cotillion/Atlantic  
**THE SYSTEM:** I Wanna Make You Feel Good Polydor

## INDEPENDENT LABELS

Edited by  
CHRIS WHITEILA AIRPLAY GUIDE  
(Independent Labels Airplay Action in UK)  
TOP 15...

- 1 ▲ SANDRA REID Feel So Good (Sir George)
  - 2 NEW JOHN PERTWEE & FRIENDS... Sing The Beatles (Flightline Promotions)
  - 3 ▼ WILLIE & WAYLON Outlaw Reunion Vol 2 (Sundown LP)
  - 4 ▼ WINSTON GROOVY African Girl (Blue Moon LP)
  - 5 ▼ ROOM 101 (Remix) Tokyo Nights (Norwood)
  - 6 ▲ LOW OVER SCANDINAVIA Say Something Nice (Trial)
  - 7 ▲ SCOT MACKENZIE Secret (Soul Stop)
  - 8 JAMES T PURSEY If Only Before (An Eskimo Green Prod)
  - 9 ▼ 5TA Angel (Torch Productions)
  - 10 ▼ HARLEM SPIRIT Dancing Cheek To Cheek (Fusion)
  - 11 ▼ DOLLY MIXTURE Remember This (Dead Good Dolly)
  - 12 ▲ SUB ZERO Out Of The Blue (Sub Zero Music)
  - 13 NEW ONCE BITTEN Once Bitten (LP) (Red Door)
  - 14 NEW TAKE US TWO I Wanna Be A Rockstar (Raw Dance Music)
  - 15 NEW THE FILMCAST World Of Lights (True Friends)
- Breakers BREATHLESS Waterland/Second Heaven (Tenor Vossa)
- SIDNEY HABOUR Kill The Weatherman (Reject)

## IMPORTANT NOTICE

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

## 50% OF WHICH ARE IMPOSSIBLE TO CONTACT!

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

Contact: **ILA INDEPENDENT RECORD LABELS ASSOCIATION**  
56-60 WIGMORE ST, LONDON W1.  
Tel: 01-935 2303

We are a non-profit-making organisation

## GREENSLEEVES RECORDS

## NEW ALBUM RELEASES

eeek-a-mouse  
Mouseketeer (Grel 65)  
Reggae Regulars  
Ghetto Rock (Grel 64)  
Carlton Livingston  
100 Weight of Collie Weed (Grel 66)  
Yellowman & Josey Wales  
Two Giants Clash (Grel 63)

GREENSLEEVES RECORDS LTD  
Unit 7 Goldhawk Ind Est.  
Brackbury Road, London W6  
Tel 01-749 3277

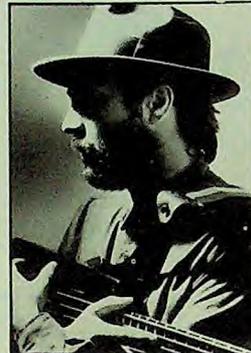


COLIN LLOYD Tucker, one half of Jeremy's Secret, who have just released their first album (Indies, May 12), this week has his own solo work released on the Plastic Head label via David Barker's Glass Records. The LP, Toybox, was written, produced and performed by Lloyd Tucker, and is distributed by Pinnacle.

NY improvisation  
on Celluloid...

NEW YORK label Celluloid Records, which focuses on "the production of improvisational music", is setting up a London base via Carrere Records. It has several releases lined up, including an album by Material, the group started by Bill Laswell. Laswell has been closely involved with Herbie Hancock.

Celluloid's London representative Mike Knuth said: "We aim to be the leader in the field of modern improvisation music. The leaders of Material, Bill Laswell and synthesizer player Michael Beinhorn, have created a label that features a broad spectrum of progressive music performed by the acknowledged avant garde of jazz,



BILL LASWELL of the group Material: southern funk with Afrika Bambaataa.

rock, Latin and experimental music." Laswell has already released Praxis, an EP, and with Afrika Bambaataa he has formed Shango, doing a "southern funk".

Forthcoming releases from Celluloid include a solo album by drummer Shannon Jackson, and re-issues from rap innovators The Last Poets. Afrika Bambaataa will be releasing an album, Funk Theology, and there will also be a 12-inch "rap" single, Doriella Du Fontaine featuring the late Jimi Hendrix and Lightnin' Rod.

Celluloid Records, Mike Knuth, 23 Napier Terrace, London N1. (01-226 1948) or via Carrere Records.

## Mint moves Tracking...

ROLY DANIELS has released a new single, Someone I Ain't (from his LP I Wish You Love), on the Mint label distributed by Spartan. The release co-incides with a Scottish tour.

THE FALL from Manchester have signed to Beggars Banquet/Situation Two, and are recording two singles with producer John Leckie. They were previously with Rough Trade.

LATEST SINGLE releases from Inferno Records are singles, The Suspicions' Our Love (Is In The Pocket) and JJ Barnes' Our Love Ain't Nothing. Distribution through Pinnacle.

GEOFF AVIS, who has worked with Dave Edmunds and toured Europe with various bands, has released his first single, No Pain — No Gain, on his own label, Slide Records. With singer Keith Ashwin, under the name Factor 33, he has also made a promotional video. The single is distributed by Pinnacle.

BRITISH HEAVY rock band Wildfire are completing their second album, Summer Lightning. It is produced by Guy Bidmead — known for his work with Whitesnake, Grand Prix and Bernie Marsden's Alaska. It will be released on the Mausoleum label.

KATE GARNER features on the new James Cut single, Sexify You (Feels So Good), released in 12-inch only on the Belgian label, Les Disques Du Crepuscule, distributed in the UK by Pinnacle.

FURNITURE RELEASE their debut single, Dancing The Hard Bargain, available in seven and 12-inch on Survival Records.

NEW ESSEX indie label Skylines Records debuts this month with an EP, And Into The Future, which features two tracks each by three bands: 32:20, Sahara and The Flying Heros. The label, started by John Murphy, Peter May and Mike Walsh, is currently looking for distribution. Skyline Records, 10 Guithavon Street, Witham, Essex (0376) 521103.

AFTER A period of inactivity due to legal problems with its former name, Peeved Records in Southampton (previously Goldfish) is back in action with a C40 tape, Behind Wires by The Detective, and the re-issue of a single, Radio Silence by The Primary. The cassette is available direct from Peeved (37 Pointout Road, Bassette, Southampton) while the single is distributed by Backs Records and The Cartel.

THE UK rights for Rub-A-Dub Soldier by Paul Blake and the Blood Fire Posse — has been picked by Creole Records — originally available on the Jamaican-based reggae label. Review — the single is available in seven and 12-inch through PRT.

THE SHAKERS, formed by one-time member of Southend punk band Riff Raff, Steve Hooker, release a new album, Really Gone, on French label Lolita Records, distributed by Rough Trade.

THE IDS-distributed label which features Dolly Mixture, Dead Good Dolly Platters, has signed Percy Pavilion. His new single, Gower Power, to be released next month, is dedicated to the well-known cricketer. Also due is a Percy Pavilion album, Howzat, and an orchestral Dolly Mixture 12-inch single.

WEST MIDLANDS band Sub Zero debut on vinyl with a single, Out Of The Blue/Too Many Nine To Fives, on their own label. The band have released two cassettes at a local level but have started Sub Zero Records "to promote and project our music, and also to release selected music from other bands and musicians in the West Midlands area, who have been in a similarly frustrating situation." The new label is distributed by PRT; Sub Zero Music, 46 Victoria Road, Quarry Bank, West Midlands DY5 1DD (0384 61539).

THE ENEMY from Derby have left Fallout Records after four singles and an album, and have signed to Rot Records. Their first single for the label, Last But Not Least, is out this week (18), followed by an album of the same name. Distribution through Red Rhino and the Cartel.

## It's only Greensleeves

GREENSLEEVES RECORDS is launching a new label, Unit 7, and the first release is an album, It's Only A Movie by the Raybeats which was recently given four star reviews by Sounds and Record Mirror when it was available on import. The first single is also planned for this month by new

US singer Cindi. Greensleeves spokesperson Loren Auerbach said: "We are looking to license new product from similar companies overseas for release on the new label." Greensleeves Records, Unit 7, Goldhawk Industrial Estate, Brackbury Road, London W6 (01-749 3277).



MANCHESTER BAND National Pastime, who recently signed to Spellbound Records, have had their first single released on the label. Lunacy/It's All In The Game is available in seven and 12-inch, the latter including an extra track, Built To Break. To tie in with the release, they are playing a number of live dates including the Venue on May 23 where they support Classix Nouveaux, and they will also support Kajagoogoo on a tour starting in June.

## Three into one fusion

EAST LONDON band Intransit, formed from three other groups, Sea Stone, 4 Gone Conclusion and E15, have signed to Plankton Records and release a cassette EP, Out Of The Dark. The band, who describe their music as a fusion of rock, jazz-funk and blues, are currently gigging in the London area. Plankton Records, 01-534 8600.

□ □ □

SUNNYVIEW RECORDS, distributed by PRT, releases Jam On It by Newcleus, the follow-up to their recent club hit, Wikki Wikki Song. The A-side is already a hit in the US dance and black music charts.

## Throbbing on Falling A

LATEST RELEASES from Falling A Records include Throbbing Gristle's Nothing Short Of A Total War, DAF's Live In Berlin, and a various artists compilation, Musci! Noise! Sound And Beat! Distribution through Falling A and Backs (the Cartel).

□ □ □  
CRAMMED DISCS releases the second full-length LP by Minimal Compact this week (18). Deadly Weapons is being released simultaneously throughout Europe, and was produced by Peter Principle and Gilles Martin of Tuxedomoon. Minimal Compact are planning several UK dates in the autumn.



People Unite

# IN PROGRESS



Featuring:  
 Misty In Roots  
 Abacush  
 African Woman  
 Pauline

Available Now On  
**PEOPLE UNITE**



PEOPLE UNITE PUBLICATIONS LTD

Distribution by Pinnacle, Jetstar, Red Rhino & The Cartel.



19 May 1984

## TOP · SINGLES

# INDIES

## TOP · ALBUMS

THIS WEEK  
 LAST WEEK  
 WEEKS ON CHART

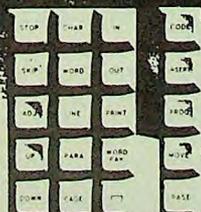
THIS WEEK  
 LAST WEEK  
 WEEKS ON CHART

1	2 4	<b>PEARLY-DEWDROPS' DROPS</b> Cocteau Twins	4AD AD 405 (I/P)
2	1 4	<b>THIEVES LIKE US</b> New Order	Factory FAC 103 (12" only) (I/P)
3	3 5	<b>HAND IN GLOVE</b> Sandie Shaw	Rough Trade RT 130 (I/RT)
4	4 4	<b>GOOD TECHNOLOGY</b> Red Guitars	Self Drive SD 008 (I)
5	5 34	<b>SONG TO THE SIREN</b> This Mortal Coil	4AD AD 310 (I/P)
6	7 4	<b>DO THE SQUARE</b> The Three Johns	Abstract ABS 023 (P)
7	14 4	<b>NO ONE WAITS FOREVER</b> Orson Family	New Rose NEW 30 (12" only) (I/RT)
8	6 7	<b>GOREHOUND</b> The Cramps	New Rose NEW 33 (I)
9	16 4	<b>BREAK</b> Play Dead	Clay CLAY 31 (P)
10	9 8	<b>HANK TURNS BLUE</b> The Folk Devils	Ganges 84 RAY 1 (I)
11	17 4	<b>INFLUENZA (RELAPSE)</b> Gene Loves Jezebel	Situation 2 SIT 31 (I/P)
12	8 8	<b>PEOPLE ARE PEOPLE</b> Depeche Mode	Mute 7BONG5 (I/SP)
13	13 5	<b>GREY</b> Lack Of Knowledge	Crass CRASS 121984/6 (I)
14	41 2	<b>THE CAVE</b> The Guana Batz	Big Beat NS 96 (P)
15	10 5	<b>42%</b> Rubella Ballet	Jungle JUNG 12 (I/J)
16	18 24	<b>SUNBURST &amp; SNOWBLIND</b> Cocteau Twins	4AD BAD 314 (I/P)
17	11 17	<b>WHAT DIFFERENCE DOES IT MAKE?</b> The Smiths	Rough Trade RT 146 (I/RT)
18	15 12	<b>YOU'RE ALREADY DEAD</b> Crass	Crass 1984 (I)
19	12 28	<b>THIS CHARMING MAN</b> The Smiths	Rough Trade RT 136 (I/RT)
20	31 2	<b>COUNTRY GIRL BECAME . . .</b> Serious Drinking	Upright UP 8 (I/RT)
21	25 3	<b>ONE MAN'S MEAT</b> Fad Gadget	Mute MUTE 033 (I/RT/SP)
22	20 49	<b>HAND IN GLOVE</b> The Smiths	Rough Trade RT 131 (I/RT)
23	26 61	<b>BLUE MONDAY</b> New Order	Factory FAC 73 (I/P)
24	42 2	<b>MASKS</b> Under Two Flags	Situation 2 SIT 32 (I/P)
25	19 10	<b>FUJIYAMA MAMA</b> Frank Chickens	Kaz KAZ 10 (IDS)

26	28 7	<b>SAY YOU</b> Colour Box	4AD AD 403 (I/P)
27	50 2	<b>THE BLOOD IS ON YOUR HANDS (EP)</b> The Instigators	Blurg FISH 6 (I/RT)
28	39 31	<b>TEMPLE OF LOVE</b> Sisters Of Mercy	Merciful Release MR 27 (I)
29	29 11	<b>CREEPING AT MAIDA VALE</b> Marc Riley	Intape IT 004 (I/Red Rhino)
30	36 12	<b>GRUNT CADILLAC HOTEL</b> Inca Babies	Black Lagoon INC 002 (I/Red Rhino)
31	23 10	<b>FASTER PUSSYCATS</b> The Cramps	New Rose NEW 28P (Pic Disc) (I/RT)
32	27 14	<b>SNAKEDANCE</b> March Violets	Rebirth RB 21 (I)
33	NEW	<b>CRUCIFIX</b> Broken Bones	Fallout FALL 025 (I/J)
34	24 8	<b>BELA LUGOSI IS DEAD</b> Bauhaus	Small Wonder TEENY 2 (I)
35	21 6	<b>I HAD TOO MUCH TO DREAM (LAST NIGHT)</b> Naz Nomad & The Nightmares	Big Beat NS 93 (P)
36	46 2	<b>PRESSURE</b> 400 Blows	Illuminated ILL 3412 (I/J)
37	22 7	<b>TALK ABOUT THE PAST</b> The Wake	Factory FAC 88 (I/P)
38	38 25	<b>FACTS</b> Red Guitars	Self Drive SD 007 (I)
39	30 5	<b>I WISH I HAD</b> Indians In Moscow	Kennick Music 1003 (IDS)
40	37 9	<b>LOVE WILL TEAR US APART</b> Joy Division	Factory FAC 23 (I/P)
41	49 12	<b>ALONE SHE CRIES</b> Skeletal Family	Red Rhino RED 41 (I)
42	44 10	<b>MY MOTHER THE WAR</b> 10,000 Maniacs	Reflex 12RE 1 (12" only) (I/RT)
43	40 3	<b>BLOWN OUT AGAIN</b> Peter and The Test Tube Babies	Trapper EARFITS 1 (P)
44	43 18	<b>THE WORD OF THE WOMB (EP)</b> Hagar The Womb	Mortarhate MORT 28 (I)
45	48 12	<b>A MAN'S DUTY . . . A WOMAN'S PLACE</b> Lost Cherreros	Mortarhate MORT 3 (IDS)
46	35 10	<b>R.I.P./NEW CHRISTIAN MUSIC</b> Alien Sex Fiend	Anagram ANA 18 (I/P)
47	32 3	<b>HIGH ENERGY</b> Evelyn Thomas	Record Shack SOHO 18 (IDS)
48	33 5	<b>YOU'RE THE ONE FOR ME - DAYBREAK - A.M.</b> Paul Hardcastle	Total Control TOCO 1 (IDS)
49	NEW	<b>ATOM ROCK/TRIANGLE</b> Quando Quango	Factory FAC 102T (12" only) (I/P/RT)
50	34 3	<b>ESCALATOR</b> The Sting-Rays	Big Beat NS 95 (P)

1	1 12	<b>THE SMITHS</b> The Smiths	Rough Trade ROUGH 61 (I/RT)
2	9 2	<b>FROM THE CRADLE</b> Subhumans	Blurg FISH 8 (I/RT)
3	NEW	<b>VENGEANCE</b> New Model Army	Abstract ABT 008 (P)
4	3 28	<b>HEAD OVER HEELS</b> Cocteau Twins	4AD CAD 313 (I/P)
5	8 3	<b>L.A.M.F. REVISITED</b> Johnny Thunedera & The Heartbreakers	Jungle FREUD 4 (I/J)
6	6 13	<b>GARLANDS</b> Cocteau Twins	4AD CAD 211 (I/RT)
7	2 4	<b>TEN BLOODY MARYS . . .</b> Elvis Costello & The Attractions	Demon FIEND 27 (I/RT)
8	4 23	<b>LIFE'S A RIOT WITH SPY VS SPY</b> Billy Bragg	Go! Discs/Utility UTIL 1 (IDS)
9	22 2	<b>CULL</b> Marc Riley	Intape IT 005 (I/Red Rhino)
10	5 8	<b>THE F . . .</b> A Flux Of Pink Indians	Spiderleg SLDL 13 (I/RT)
11	7 9	<b>WHO? WHAT? WHY? WHERE? WHEN?</b> Various	Mortarhate MORT 4 (IDS)
12	24 2	<b>FURYO</b> Furyo	Anagram M GRAM 12 (P)
13	12 9	<b>GIVE DADDY THE KNIFE CINDY</b> Naz Nomad & The Nightmares	Big Beat/Chiswick WIK 21 (P)
14	16 4	<b>THE PAINTED WORD</b> Television Personalities	Illuminated JAMS 37 (I/J)
15	13 9	<b>ONWARD CHRISTIAN SOLDIERS</b> Icons Of Filth	Mortarhate MORT 5 (IDS)
16	17 53	<b>POWER CORRUPTION &amp; LIES</b> New Order	Factory FAC 75 (P/I)
17	10 3	<b>HOGGIN' THE STAGE</b> The Groundhogs	Psycho PSYCHO 24 (I/RT)
18	11 4	<b>BURIAL</b> Death In June	Syndicate UBADVC 4 (I)
19	15 10	<b>DEAD CAN DANCE</b> Dead Can Dance	4AD CAD 404 (I/P)
20	18 25	<b>SMELL OF FEMALE</b> Cramps	Big Beat NED 6 (P)
21	19 9	<b>SONGS OF LOVE AND LUST</b> Chris & Cosey	Rough Trade ROUGH 64 (I/RT)
22	RE	<b>HIGH LAND, HARD RAIN</b> Aztec Camera	Rough Trade ROUGH 47 (I/IDS)
23	14 8	<b>BLACK LEATHER GIRL</b> Abrasive Wheels	Clay CLAYLP 9 (P)
24	21 8	<b>MY WAR</b> Black Flag	SS7 SST 023 (P)
25	NEW	<b>THE BUTTHOLE SURFERS</b> The Butthole Surfers	Alternative Tentacles VIRUS 32 (I/RT)

IM-MAC  
 LOGIC



### BOLERO

c/w LOGICS OF EMOTION 'TWO TAKES'

IM-MAC LOGIC

ON 12" SINGLE ONLY. Ai. 001.  
 AN ASSORTED IMAGES PRODUCT.  
 DISTRIBUTED BY THE CARTEL.  
 MARKETED BY GRADUATE RECORDS, 196, W'TON ST,  
 DUDLEY, W. MIDLANDS. (0384) 59048 OR 211159

# MARKETPLACE

## PROPERTY FOR SALE

### ★ ROCK DREAM HOUSE ★

Hampstead NW3

Cool archways. Winding stairs. Giant artists windows. Hanging baskets of jungle flowers. Balconys overlooking sunken lounge. Bar with fridge. Hi-fi recess. Vast country kitchen with gas Aga and high tech equipment. Mellow brick walls in dining room reflect light from central log fire. Sliding glass doors to large covered sun terrace and Bar-B-Q. 3 bedrooms with 3 en-suite bathrooms. 4th bedroom/study. Master suite with private lounge, south facing sun balcony, magnificent bathroom and walk in dressing room. At the bottom of the garden, a brick built and pine log lined guest house, (would make amazing studio) with bedroom, shower room, W.C. and a giant jacuzzi pool and sauna.

**FREEHOLD £275,000**

To view call Mr Raven  
01-435 1811  
during office hours or  
01-435 9170  
evenings & weekends

### MODERN DETACHED FOUR-BEDROOMED HOUSE NEAR SHEPPERTON STUDIOS

20' x 11' lounge with picture windows. Parquet floor. 16' x 12' dining room with large double-glazed patio doors leading on to patio.  
Large luxury Italian Ravel oak fitted kitchen with ceramic tiles. Brand new Spectrum cooker. Double oven with copper extractor hood. Dish washer. Large fridge-freezer with oak panelled doors. Breakfast room. Large garden front and rear. Gas-fired central heating. Four bedrooms with fitted cupboards. Luxury bathroom with bidet and shower. Downstairs cloakroom. Garage. Ample parking space.  
**£95,000.**  
Tel: Sunbury-on-Thames 87355.

## COMPUTER SOFTWARE

### COMPUTER SOFTWARE

Games from all major software houses; Melbourne, Bug-byte, Imagine, Quicksilver, Virgin, Artic, Hewson, DK Tronics etc. Cassettes for Spectrum, ZX81, BBC, VIC 20, Oric, Atari, Commodore 64, Dragon and Electron. Starter pack for around £250. Sale or exchange facilities with full back-up.  
Tel: Reading (0734) 580200 or write to TWANG (Wholesalers) Ltd, Lorne House, 51 Lorne St, Reading.

## MERCHANDISING

### LICENSED T-SHIRTS

Choose from the largest range of Band Approved designs in London. All printed on unbeatable high quality T-shirts.  
EXPRESS SERVICE  
LEADING TRADE SUPPLIERS

**Outer Limits**  
20 Kingly Street, London W1  
Tel 01 439 2306/01 734 4101

### MEMBERSHIP CARDS

**Plastic Credit Cards**  
For Membership Cards or Prestige Business Cards  
FROM £8.75 PER 100  
\*ARTWORK £10.00  
\*FREE SAMPLES & QUOTES FROM  
phone 0344 484555  
Data Plastik, The Ring, Brockley, Berks.

**BANBURY POP BADGES**  
ALL ITEMS ARE INDIVIDUALLY CARVED ON NEW FREE DISPLAY FRAME  
BUTTON CRYSTAL SHAPED METAL  
PHONE 0295-57321 FOR SAMPLES  
PIN BADGE COMPANY  
PO Box 22, Banbury, Oxon.

**THE PRICE IS RIGHT WITH MISTER TEE!**  
Mister Tee Promotions for Button Badges, Crystals, Patches, Studs, Oils, T-shirts and all the latest in rock paraphernalia.  
Contact Mister Tee on (0562) 515291 or 68457 today! Mister Tee Promotions, 66 Blackwell Street, Kidderminster.

**BADGES PLUS**  
ENAMEL, LAPEL, CRYSTAL CUT-OUT, SHAPED  
Belt-Up Promotions (Revtram Ltd)  
St. Edmunds Church, Cornwell Rd., Croydon, Surrey CR0 3RD  
Tel: 01-889 7289. Telex No. 896218

## DISCS

*Arabesque Ltd.*

CHART LP's (E.E.C.) CASSETTES  
PICTURE DISCS BOX SETS  
ROCK CLOCKS BACK CATALOGUE  
VIDEO RARETIES

ARABESQUE Ltd. Swan Works, Fishers Lane, Chiswick, London W4 1RX.  
Telephone: 01-995 3023 or 994 7889/7880 Telex: 291908 ARAB G.

## Crusader

**MAY LIST NOW AVAILABLE**  
New jasmines, new pablos and lots of new cheapo deletions. Please write or phone or pop in to our discount warehouse.  
Unit F2, Charles House, Bridge Road, Southall, Middlesex UB2 4BD. Tel: 01-574 6969. Telex: 934927.

## STUDIO FOR SALE

For Sale  
**MAJOR 24-TRACK RECORDING STUDIO IN SURREY**

From London 20 mins by Ferrari. ½ hour by train.  
**Contact Box No. MW 1197**

For Sale  
**SOUND RECORDING STUDIO IN SOHO W1**

24-track, acoustically designed and finished to very high standards. Fully equipped. Recently completed 750 sq ft. Secure tenancy. Low Rent.  
**PRICE £110,000**  
**TELEPHONE: 01-674 0548**

## SERVICES

**Are You Listed? Music Industry Guide MORE NEWS**  
24 Glebe Place, Chelsea London SW3 5LD.  
01-352 2960

**PROGRAMMING**  
MC4 Polyphonic melodies, cords, sequencing etc. JP8/DX7/LM2/SDS7 Rates fully inclusive of hire.  
Tel: Slough (75) 48659

### CLASSIFIED ADVERTISEMENT RATES

Effective 1st October 1983  
Music Week Classified Advertisement rates are £6.00 per single column centimetre.  
Recruitment £7.00 per single column centimetre.  
Box number charge £2.00. Discounts: 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3 cms. The copy deadline is bookings Wednesday morning; Artwork Thursday 1pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork, or typed copy for typesetting.  
**PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT.** For further information contact Jane Norford or Mike Turner. Tel: 01-836 1522, 40 Long Acre, London WC2.  
*MUSIC WEEK cannot be held responsible for claims arising out of advertising on the classified pages.*

**FOR THE MOST COMPREHENSIVE SELECTION OF OLDIES AROUND**  
Ring Anthony or Jack Lewis for details of our franchise scheme or if you are located in the shaded area our racking services, where we leave a selection of our records on your premises on sale or return. Further areas should come on stream in due course.  
**OLDIES UNLIMITED,**  
Dukes Way, St. Georges, Telford, Shrops TF2 9NQ.  
Tel: TELFORD (0952) 617625

**EAMS Record Exports KG**  
Graflinger Str. 226 • Postfach 1525  
D-8360 D'dorf/West Germany  
Phone: (09 91) 22071 • Telex: 69780  
We are specialized in exporting all German labels, independent and major companies (45, 12", LP's and Compact)  
Retail orders handled preferred! Weekly new release informations!  
Call us or write for detailed stock-lists and shipping informations. We want to service all your European import needs.

**ASSORTED LP's**  
\$199 per 1000. 50 different in each box. All charges collect, send bank draft (approx. 14p each).  
**MARNEL DISTRIBUTION COMPANY**  
PO Box 953, Piscataway, New Jersey 08854, U.S.A.  
Tel: (201) 5609213 Trade Only

**CHEAP! CHEAP! CHEAP!**  
We Undersell All Importers  
See For Yourself  
Send For Our Lists TO DAY!  
**GLOBAL RECORD SALES**  
3 Chapstow St, Manchester (061 236 5369)

## SHOPFITTING and ACCESSORIES SUPPLEMENT

**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.

**ADVERTISING — CONTACT MIKE TURNER**  
**EDITORIAL — CONTACT TERRI ANDERSON**

## MARKETPLACE

## APPOINTMENTS

## SALES MANAGER

We are a recently formed company dealing in paper based products related to the music scene ie. books, photos, calendars, cards etc. We are situated in North West London and require someone to oversee the sales department, co-ordinate the launch of the new lines and generally increase sales in all areas.

The applicant must have previous sales experience, be aged between 24 and 35, and generally be conversant in office routines, staff management and all aspects of sales and marketing. A full and clean driving licence would be an asset.

Finally it must be stressed that a high level of commitment and honesty will be required of the successful applicant and in return we can offer a generous salary and an attractive range of benefits.

Please write immediately with full CV to:

**Mr. S. BATSFORD**  
167 Oxford Gardens, London W10.

## CLIVE LANGER &amp; ALAN WINSTANLEY

Have the following positions available at their new West London Studio.

**RECORDING ENGINEER**  
**ASSISTANT ENGINEER**  
**MAINTENANCE ENGINEER**  
**SSL/Studer experience essential**

Apply in writing to:

**WEST SIDE STUDIOS**  
**OLAF CENTRE**  
**10 OLAF STREET**  
**LONDON W11**

## PRESS OFFICER

EMI Records need an enthusiastic and self-motivated Press Officer who will work in the new Parlophone Division and will be responsible for new long-term signings to the Company, as well as some established rock acts.

You will ideally have had music press office/journalistic experience and a good contact list, but essential qualities are enthusiasm, dedication and interest in music.

Writing ability is essential of course, as is the ability to get on with a wide variety of people. Responsibilities involve organising all press coverage including news stories, feature articles, photographic sessions, concerts and record reviews.

Please apply in writing with full details of age and experience to:



A THORN EMI company

Barbara Rotterova  
Senior Personnel Officer  
**EMI RECORDS (UK)**  
20 Manchester Square  
London W1A 1ES

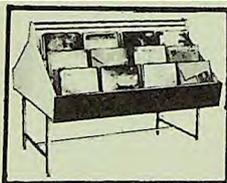
## CAN YOU BUILD?

Do you live in the Manchester area?  
Are you go ahead and alert?  
Do you have a solid knowledge of the Record Business?  
Are you good with figures (the numerical kind)?  
Will you get the job done today and not tomorrow?  
If you can answer yes to all these questions, you may be the person we are looking for to build up our new wholesale warehouse.  
The challenge is there — if you can meet it.  
Contact us now.

Bradley's Records (Wholesale),  
286 Yorkshire Street,  
Rochdale, Greater Manchester.

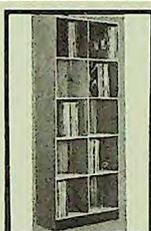
## SHOPFITTING

## RECORD AND VIDEO SHOP FURNITURE



RECORD BROWSERS  
CASSETTE BROWSERS

ALL TYPES OF VIDEO  
DISPLAY AND STORAGE  
UNITS AVAILABLE  
COUNTERS ETC.



LP STORAGE  
CASSETTE STORAGE  
7" STORAGE

**ARJAY**

Specialist Contractors and Shopfitters  
54 Lower Marsh Lane, Kingston, Surrey KT1 3BJ.

Telephone: 01-390 2101

## ARE YOU LOOKING FOR

• Accountants • Marketing Managers  
• Tape Operators • Sales Managers • Reps  
• Production Controllers • P.R. Managers  
• Recording Engineers • Secretaries, etc.  
Music Week Appointments section at £7 per scc offers you the most cost effective way of filling your vacancies

ADVERTISE ON MUSIC WEEK'S  
APPOINTMENTS PAGE — IT WORKS  
Phone Mike Turner  
on 01-836 1522

## EQUIPMENT

**POSTING RECORDS?**

\* Envelopes and cardboard boxes to post LPs, singles and cassettes  
\* Postal tubes and jiffy bags

**COMPETITIVE PRICES AND QUICK DELIVERY**

Contact: Kristina 01-607 0041/2/3.  
2 RONALDS ROAD, LONDON N5 1XH.

**PROTECTIT**

QUALITY CLEAR PVC RECORD ALBUM COVERS

AT COMPETITIVE PRICES AND FREE DELIVERY IN ENGLAND AND WALES

Made to suit 12" L.P., 7" E.P. & Double Albums in 500 gauge, glass clear, flexible PVC for hader Wearing. 12" L.P. Covers also available in 600 & 800 gauge PVC and 400 gauge high density polythene.

**VIDEO CASSETTE LIBRARY CASES**

Tri-format video cassette library cases available to accommodate VHS, Betamax, and V-2000 cassette formats in a variety of colours plus standard black.

For further details, prices and samples please apply to:—  
PANMER LIMITED, Unit 12, Woodside Place, Woodside Avenue, Alperton, Middlesex HA0 1UW. Tel: 01-903 7733.

**BROWSER DIVIDERS**

For LPs and Singles in Plastic and Fibre-board also **DISPLAY TITLES**

FREE SAMPLES FROM  
**01-640 74078**  
HUNT LEIGH UNIT 61A, MENINGWORKS  
BONDRO MITCHAM SURREY CR4 3JG

advertising **carrier bags**

**AIRBORNE PACKAGING**  
Beatrice Road Leicester  
0533-536136

## CUSTOMER SERVICE ENGINEERS

SALARY TO £10,500 + CAR

Soundcraft's place as one of the world's leading manufacturers of Professional Audio Equipment is based on a combination of technical excellence and customer support.

Therefore it is not surprising that our customer service department is kept very busy—so busy in fact that extra service engineers are now urgently required for house and field service work.

Suitable candidates will meet the following requirements:

- \* Age 21 +
- \* Experience in servicing tape machines and mixing consoles. (Experience of console automation will also be helpful).
- \* Clean driving licence and current passport.

Please write with full career details to:  
Mr. M. Newman, Soundcraft Electronics Ltd.,  
5/8 Great Sutton Street, London, EC1V 0BX.

**Soundcraft**  
— ELECTRONICS LTD —

## MERVYN CONN ORGANISATION

Requires executive to join promotional booking team in a key position.

The person required to be experienced in civic and theatre bookings.

Please apply in writing with c.v. to:

The Managing Director,  
Mervyn Conn Organisation Ltd,  
14 Orange Street,  
London WC2

## SECRETARY/TELEPHONIST

Large International Company requires intelligent Secretary/Telephonist with typing & telex skills. Salary £5,500 to £6,500 depending on experience. Please write giving full details to:  
BOX NO. MW 1199.

## ACCOUNTANT/BOOK-KEEPER

Required for West End Music Group  
Computer knowledge an asset  
Salary negotiable  
Telephone Jackie Walker  
01-437 4096

## EQUIPMENT

**POLYTHENE LINED CARDBOARD 7" COVERS in assorted coloured bindings.**

1000 £48.00 2500 £107.50  
5000 £200.00 10000 £368.00

All prices inclusive of VAT.

Complete lists and samples from "Protect-a-Disc Record Covers", M. Young & Co., Southgate Avenue, Mildenhall Industrial Est., Suffolk.  
Tel. Mildenhall (0638) 712553

## APPOINTMENTS WANTED

## YOUNG MAN

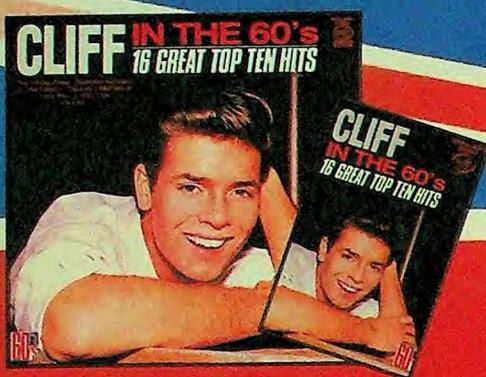
educated to O & A level seeks opening in Record Co. or recording studio. Keen interest in and knowledge of pop music.  
Will give 110%.  
Ring Michael Holley  
01-940 6598.

# BACK TO THE 60's

*Swinging*



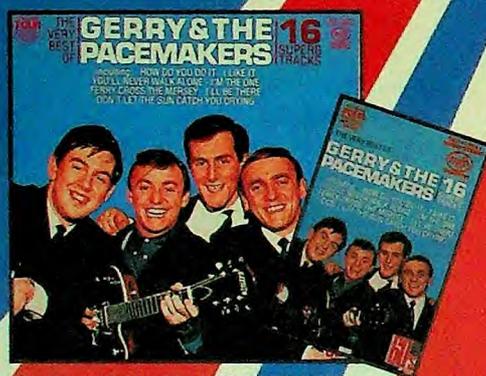
# £2.25



CLIFF IN THE 60's  
 MFP 41 5656 1 TC-MFP 41 5656 4



THE VERY BEST OF CILLA BLACK  
 MFP 41 5653 1 TC-MFP 41 5653 4



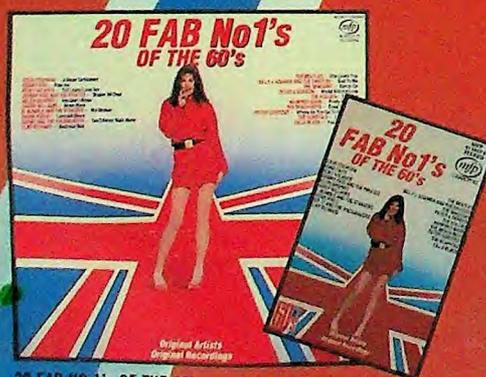
THE VERY BEST OF GERRY & THE PACEMAKERS  
 MFP 41 5654 1 TC-MFP 41 5654 4



SAVILE'S TIME TRAVELS  
 MFP 41 5655 1 TC-MFP 41 5655 4



THE VERY BEST OF MANFRED MANN  
 MFP 41 5651 1 TC-MFP 41 5651 4

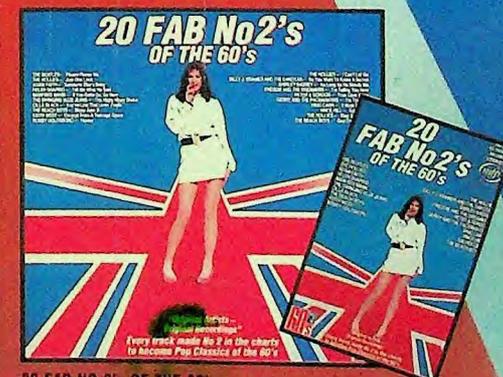


20 FAB NO 1's OF THE 60's  
 MFP 41 5657 1 TC-MFP 41 5657 4

**ALSO AVAILABLE**

- MOST OF THE ANIMALS  
 MFP 5218 TC-MFP 5218
- PINK FLOYD: RELICS  
 MFP 50397 TC-MFP 50397
- ROCK ON WITH THE SHADOWS  
 MFP 50468 TC-MFP 50468
- MAMAS & PAPAS: 20 GREATEST HITS  
 MFP 50493 TC-MFP 50493
- THE BEST OF THE MONKEES  
 MFP 50499 TC-MFP 50499
- THE BEATLES: ROCK 'N' ROLL MUSIC VOL 1  
 MFP 50506 TC-MFP 50506
- THE BEATLES: ROCK 'N' ROLL MUSIC VOL 2  
 MFP 50507 TC-MFP 50507
- THE BEACH BOYS: ENDLESS SUMMER  
 MFP 50528 TC-MFP 50528

- SAVILE'S TIME TRAVELS
- 20 GOLDEN HITS OF 1960 MFP 50535 TC-MFP 50535
  - 20 GOLDEN HITS OF 1961 MFP 5573 TC-MFP 5573
  - 20 GOLDEN HITS OF 1962 MFP 41 5639 1 TC-MFP 41 5639 4
  - 20 GOLDEN HITS OF 1963 MFP 50541 TC-MFP 50541
  - 20 GOLDEN HITS OF 1964 MFP 5620 TC-MFP 5620



20 FAB NO 2's OF THE 60's  
 MFP 41 5658 1 TC-MFP 41 5658 4