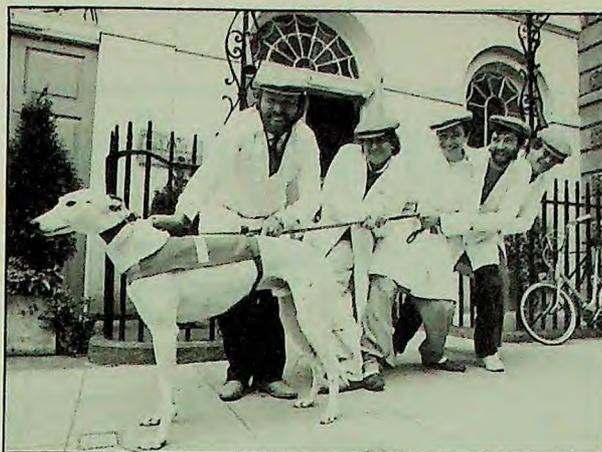


SINGLES CHART 13 · ALBUM CHART 24

MUSIC WEEK

25 YEARS ESTABLISHED 1959-£1.25



STRAINING AT the leash to start their new licensing deal: Chrysalis co-chairman Chris Wright, Go!Discs lawyer Alexis Grower, Go!Discs MD Andy MacDonald, Chrysalis MD Doug D'Arcy and Chrysalis A&R director Roy Eldridge.

Chrysalis: all systems Go!

INDIE LABEL Go!Discs, which has had chart success with Billy Bragg, has signed a licensing deal with Chrysalis for the world excluding North America.

Go!Discs managing director Andy MacDonald says he received several "seriously lucrative" offers of licensing deals and quipped that they went with Chrysalis "by including the greyhound Boy Dog in our signing-on fee".

Go! Discs plans new releases by new signings The Boothill Foot Tappers and A Thousand Miles Of Sunshine, a new mid-price album from The Box and more product from Chakk and Billy Bragg.

£15,000 nationwide MORI survey smashes low popularity myth

Country matters — official!

MUSIC INDUSTRY pre-conceptions about the popularity and sales potential of country music in the UK have been shattered by a £15,000 market research survey which reveals that 49 per cent of the British public enjoys listening to country music.

And country music came second to pop music as the most popular form of music in the UK, more widely enjoyed than classical, light orchestral, disco, soul, rock, folk, jazz or reggae, according to the survey.

The figures contained in the survey, undertaken by Market & Opinion Research International (MORI) on behalf of the US Country Music Association, will come as a surprise to many industry A&R men, marketing executives and publishers, who have long held the view that country music has a minority appeal in the UK.

Commenting on the survey, CMA chairman of the board Ralph Peer II, said: "To the surprise of many, country music is alive and well among record buyers in Great Britain. Now that this is

documented the music industry is in a position to re-examine its internal and marketing policies in order to get country music sales up where they should be."

The extensive three-part study was conducted in February and March of this year when group discussion and a quantitative survey were undertaken among the general public; at the same time, in-depth interviews were held with music industry executives to pinpoint industry attitudes to the music.

The study revealed that a number of country music artists — notably Johnny Cash, Dolly Parton, Crystal Gayle and Kenny Rogers — are as well known in the UK as many established British pop, and rock stars, including David Bowie, Culture Club and Eurythmics.

Other parts of the survey may be viewed as less surprising — the fact that "pure" or traditional country music is generally unattractive to the British record buyer, while middle-of-the-road or "crossover" country is considered to represent a positive and currently undeveloped potential market.

Country purists, about five per cent of the total market, are often given media attention, says the CMA's press release on the survey, "helping to perpetuate a perception of country music among the mass public which indirectly limits the market for MOR or crossover country".

MORI associate director, Stuart Lewis, said: "There is clearly more popularity and potential in country music than may have been assumed. It seems that the British public's opinion of country music is generally more positive than it is perceived to be by the British music industry."

And CMA European operations manager, Cynthia Leu added: "Almost everyone you speak to in the British music industry has a personal opinion about the image and potential of country music. Now the MORI report provides a broad-based factual analysis of realities in the marketplace."

The report was presented to music industry personnel at a CMA reception in London this week. Copies of the report can be obtained from the CMA London office (01-930 2445).

Starblend signs new P&D deal

TV RECORD merchandising company Starblend Records has finalised an exclusive sales and distribution agreement with RCA for the UK, and a manufacturing agreement with CBS, switching from IDS and PRT which will continue to handle back catalogue material for the present.

According to Starblend managing director Tony Harding, the move to RCA is part of "ambitious expansion plans" which include the release of

at least 10 TV advertised albums over the next five months and the launch of a rock-orientated singles label, Venom, in June.

Under the new deal, RCA's salesforce will handle the selling-in of all new Starblend product and the West Bromwich distribution centre will handle ship-out orders.

Harding says "Aligning ourselves with a first division sales and distribution company, and a first division manufacturer, gives us the

strong support services we need to fulfil our long-term objective of developing our position within the industry and expanding into other areas of production."

• Impression Records, sister company at Tellydisc, has concluded a sales and distribution agreement with PRT with immediate effect. Impression was previously distributed by IDS.

Betteridge resigns from RCA

IN A brief official announcement, RCA Records last week confirmed that David Betteridge has resigned as managing director of the UK company. Jack Davies, European vice president, will be serving as acting managing director until a replacement is appointed.

Without commenting on industry

speculation that he is to become involved with Richard Branson's Virgin Group, Betteridge said: "The wish to get back to a more personal venture has finally got the better of me. I have enjoyed good relations with the company and I wish Jack Davies and everyone at RCA the very best of luck."

Davies commented: "Under David's leadership, RCA UK has made great progress, as evidenced by our number two market share in the first quarter of 1984. We wish David success and are confident that the RCA management team will continue the momentum we have established."

Conifer boosts classical clout

IN A bid to secure a larger share of UK classical sales, Conifer has dropped the price of its leading imported label, the French independent Erato. The reduction, which takes all Erato digital and analogue recordings down to a dealer price of £3.65, was intended to bring the price in line with the major domestic labels.

But with PolyGram recently raising its dealer price to the level of £3.80 for full price new recordings, Erato finds itself in the fortuitous position of undercutting three of its main leading rivals and matching CBS and EMI.

"We have always felt that Erato could compete with the leading labels in the UK on an equal basis," says Alison Wenham, Conifer sales

and marketing director. "But with some records, such as the digitals, up to £1 more in the shops, there was a price barrier to be overcome."

Conifer is using the price cut to spearhead a label promotion campaign next month involving 60 classical dealers throughout the country who have agreed to stock Erato catalogue in return for promotion material and listings as stockists in a Gramophone ad.

Express delivery

POLYDOR RELEASES the original cast recording of the Andrew Lloyd Webber/Richard Stilgoe musical, Starlight Express, this month. The double-album will also be available in CD and chrome tape formats.

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NEWS

Telford firm tries 'direct advertising'

A TELFORD, Shropshire, interior design company has come up with a novel way of advertising by forming a record label under its own name. It has recorded a local band, Berlin Walls on a single distributed by Pinnacle.

La Rondie Kitchens & Interiors director Frankie La Rondie said: "We have given a local band a chance for national recognition, and at the same time we are advertising our own company for as long as the record remains in the buyer's collection."

Flash pic disc

PRT IS making a bid to boost sales of its Grandmaster Flash White Lines (Don't Do It) single — which has hovered around the lower end of the Top 75 for weeks — by releasing a 12-inch picture disc version.

Co-op drive for electronic music

ELECTRONIC MUSIC is to be championed via a nationwide tour of radio stations, record shops and schools in June by Electronic Synthesizer Sound Projects (ESSP), an organisation specialising in the education and promotion of music produced with computers and synthesizers.

The organisation, described as a non-profit motivated co-operative, intends to "give the other side of the coin" to the recent Keep Music Live campaign. ESSP has several projects running including an information and distribution service and a campaign for more coverage of electronic music on radio and TV.

Project co-ordinator, David Tuffnell said: "There has been a lot of publicity about the importance of using musicians in music but we are

trying to show that there is a need for electronic music as well. We can understand the Musicians' Union's fears, but electronic music does not necessarily mean that musicians will be put out of work. There are advantages as well, and these are what we will be promoting."

The organisation intends visiting various record shops as well as other outlets that can use synthesizer music — for instance, book shops and hairdressers (as background music). "response to our campaign has been very encouraging," said Tuffnell.

MfP serves up the Sixties

FOLLOWING THE success of its recent Fifties album releases, budget company Music For Pleasure goes back to the Sixties for its latest promotion campaign.

Seven new compilation albums will spearhead the promotion, among them Best Of Albums from Cilla Black (a reissue of last year's EMTV album), Manfred Mann, and Gerry And The Pacemakers. There is also an addition to the Savile's Time Travels series (1965), 20 Fab No Ones Of The Sixties, and 20 Fab No Twos, which includes The Beatles' Please Please Me. Cliff Richard In The Sixties features 16 Top 10 hits by the singer.

Promotion will include point-of-sale material, posters, streamers, browser cards and in-store displays using a Back To The Swinging Sixties theme. MfP's Geoff Inker said: "The dealer and consumer reaction to the Fifties albums was excellent, and we're anticipating a similar response to this Sixties promotion, which will also include 13 back-catalogue albums".

News in brief...

Rose release

LEN BEADLES' Rose Records is planning a follow-up to its Rose Of Romance Orchestra albums with a Volume 3 LP backed by a marketing campaign including TV and press advertising, point-of-sale material and a UK tour by the 50-piece orchestra with conductor Jack Dorsey.

Virgin game centre

VIRGIN RETAIL has acquired the Games Centre shop in London's Oxford Street and has re-opened it as the Virgin Games Centre selling computer software games, family games, puzzles, role-playing and war games. The new venture is part Virgin's "expansion programme for 1984".

Chain to sell videos

TV RENTAL chain Multibroadcast has started selling music videos in its 153 outlets, supplied by Videofore. They will initially feature the Top 40 best-selling music titles at a retail price of £11.95 (EPs) and £19.95.

MCPS ban

THE MCPS has imposed an import ban on the 12-inch Thomas Dolby single Dissidents (US/Canada Capitol V 8594) at the request of Street Music.

American Commentary



RCA nears Ariola deal

From IRA MAYER

NEW YORK: Following the RCA-Bertelsmann-Arista rumours, a former division vice-president at RCA has reportedly been assigned to formalise details of acquisition of 75 per cent of Ariola from Bertelsmann.

Sources suggest that Arista — already 50 per cent owned by RCA — would probably be folded into RCA, though maintained as a separate label. Completion of the latter purchase would be in two stages of 25 per cent each.

The entire deal is said to be dependent on a successful PolyWarner merger, and is not expected to be completed before the autumn. Unlike the proposed PolyWarner relationship, RCA would be the dominant force worldwide, despite Ariola's strength in Europe.

Latest salvos in the PolyWarner battle with the Federal Trade Commission find the labels' lawyers accusing the Government agency of "seriously jeopardising the joint venture" and of undermining their competitive positions in Europe and the US.

MAJOR CROSS-PROMOTIONS are scheduled for the soundtrack albums of the first two breakdance movies released here. Breakin'—which grossed \$6m (£43m) in its first week — has a PolyGram soundtrack which shipped in the "hundreds of thousands" on its release. It features new material by Ollie Brown and Jerry Knight, Carol Lynn Townes and Street People, along with recent hits by the Bar-Kays, Rufus and Chaka Khan, and Hot Streak, Nike, the sportswear/sneaker manufacturer, is involved in the promotion.

Atlantic has the soundtrack to Beat Street, with all-new music produced by New Yorker Arthur Baker and the film's producer, Harry Belafonte. At a presentation for retailers and media, Belafonte spoke feelingly of the tenacity with which South Bronx rap, break and graffiti culture had survived and flourished in the past several years.

Atlantic VP/GM Dave Glew outlined several related promotion pushes on behalf of the film and album: £7.5m in pre-release ads by film distributor Orion; radio spots for the soundtrack; a point-of-sale video by Atlantic; and a sportswear merchandising effort by Puma and Brandywine which involves 800 boutiques in Montgomery Ward department stores.

Initial single releases from Beat Street include Beat Street Breakdown by Grandmaster Melle Mel and the Furious Five which will be co-promoted by Atlantic on 7-inch and Sugar Hill on 12-inch; a Baker-produced cut by Afrika Bambaataa and Soul Sonic Force plus Shango (Tommy Boy); and ballads by Jenny Burton & Patrick Jude and Latin star Ruben Blades (Atlantic). Between all the simultaneously released singles, 12-inches and videos, five cuts from the album will be actively promoted initially.

THE NATIONAL Association of Independent Record Distributors and Manufacturers (NAIRD) was urged to participate in the CD and cassette markets at its national convention in San Francisco. Ironically, indies such as ROIR were the first to come up with cassette-only labels.

Tommy Boy Records head Tom Silverman (one of the founders and co-promoters of the New Music Seminar in New York) also suggested that, as the majors get bigger, they leave ever-larger market segments untouched — precisely the niche for which indies can cater.

APRS 84

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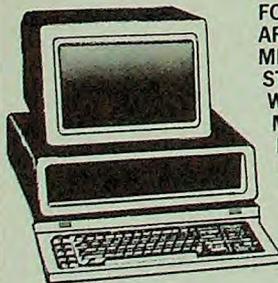
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Labels given final warning to register

INDIE LABELS which are not registered with Gallip — or which have not yet joined the ILA and had registration passed on through them — are now liable to lose out in any clash of catalogue numbers for chart calculation purposes.

Gallip charts manager Godfrey Rust reminds UK indies that in line with stated policy Gallip is no longer checking the prefixes of labels which are not registered — so any single or LP which starts picking up sales in chart shops may merely contribute to the chart success of another record, if the catalogue numbers clash and one label involved is a registered one.

"Quite a lot of labels registered before our deadline, and our objective is to have everyone registered by the end of this year — but we have some way to go," says Rust.

The record labels register is being administered by Daniel Pirani, who is finding that demand for new prefixes is very heavy. Majors are increasingly making the effort to check with Gallip, and this is helping to head off

problems.

Current examples include the direct clash between MFP's Fame series, and the new DG Walkman classical series. Prefixes are identical and numbers would soon have begun to overlap — but MFP has agreed to make adjustments to avoid this. Also, the use by CBS of an A prefix on singles (causing potential clashes with Atlantic singles); again, steps have been taken to avoid this. In an instance involving two indie labels at the moment the number clash has already occurred — the older label is registered, the newer one is not, so Gallip will not recognise sales on the unregistered label and will attribute them to the registered label's product.

Rust stresses: "We are spending a lot of time on this at the moment to avoid disasters — and we have been preventing them — but we want to get to a point where we do not have to worry about it. The objective is to have every record released on a registered label. Small labels must realise that they cannot work in a vacuum, they must register."

TV ads for Clapton compilation

A 22-TRACK compilation spanning Eric Clapton's career from 1966 to the Eighties is being TV-advertised by Starblend Records on its new Masterpieces series which will specialise in "music profiles" of major artists.

The double album, called Backtrackin', is released May 25. Starblend is emphasising the recording quality with digital mastering and the double-pack cassette version on chrome tape. Both are offered at a dealer price of £4.56. Distribution is via RCA.

TV advertising starts in the Granada region on June 6 and moves to Central two weeks later, followed by other ITV areas. Starblend is guaranteeing that all advertised TV dates will take place in the region and period stated, and point-of-sale material will feature the album sleeve design — a distinctive multi-coloured guitar fretboard and will include posters, streamers and a mobile.

The release coincides with a lot of Clapton activity in coming weeks — he is appearing in London in June, a new solo album is planned by WEA for September, and Polydor has re-released his single, Wonderful Tonight, the sleeve of which carries advertising for the Starblend package.

Starblend managing director Tony Harding says that Backtrackin' should have a broad appeal as it reflects four aspects of Clapton's career: his hit singles, his blues roots, Clapton "guitar hero", and his live shows.



STAFF OF Phonogram International and Rocket Records joined Elton John at his Windsor home for a playback of his new album, *Breaking Hearts*, and at the same time received a number of awards for sales of the *Too Low For Zero* LP from Phonogram International territories including: UK (platinum), Germany (gold), France (gold), Switzerland (gold), New Zealand (double platinum), Australia (treble platinum) and Italy (gold).

Everest row goes to court

A DISPUTE over the use of the name Everest on a record label has reached the High Court, and the California-based company The Everest Record Group has failed to get a temporary injunction to stop Everest Records (UK) trading under the name.

Mr Justice Scott said the US corporation had waited too long before applying to the court for an order to stop the new company trading. Counsel for the US label said although they had discovered the new company was trading in February, 1983, it was thought to be in a small way which would not do significant damage to the Everest Group.

But in March this year the UK company started to advertise "in a

big way" which co-incided with a major re-launch of the US company's products in the UK, causing confusion among dealers.

The Everest Group claims the UK company has infringed their trademark and has been guilty of "passing off". However, the UK company, whose directors formerly ran the Group's former UK distributors, Cassion, claim they had concluded an agreement with the Americans to use the Everest name.

The judge agreed to make directions for the trial of the case to come on as soon as possible and ordered that the UK company should deposit 15 per cent of its receipts from sales, to be varied if necessary by agreement, into a joint account.

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
POINTER SISTERS: Automatic	Planet
SISTER SLEDGE: Thinking Of You	Cotillion/Atlantic
EVELYN THOMAS: High Energy	Record Shack
TERRI WELLS: I'll Be Around	Philly World/London
DENIECE WILLIAMS: Let's Hear It For The Boy	CBS
WOMACK & WOMACK: Love Wars	Elektra

CLIMBERS:

BLOODSTONE: Instant Love	(US Import — T-Neck)
CAMEO: Hangin' Downtown	Club/Phonogram
CHANGE: Change Of Heart	WEA
KLEER: Next Time It's For Real	Atlantic
MADONNA: Borderline	Sire
BARBARA MASON: Don't I Ever Cross Your Mind	Streetwave
RUFUS/CHAKA KHAN: One Million Kisses	Warner Brothers
PATRICE RUSHEN: Feels So Real (Won't Let Go)	Elektra
SADE: When Am I Gonna Make A Living	Epic
SURFACE: When Your X Wants You Back	(US Import — Salsoul)

As featured on the Tony Blackburn Show — Radio London 9am-12 noon

Rockpool US club play chart

1	(1)	PSYCHEDELIC FURS: Heartbeat/The Ghost In You/Heaven	(Columbia)
2	(2)	DOMINATRIX: The Dominatrix Sleeps Tonight	(Streetwise/Uproar)
3	(11)	NEW ORDER: Thieves Like Us	(Factory/UK)
4	(8)	WANG CHUNG: Dance Hall Days	(Geffen)
5	(3)	LEDERNACKEN: Amok	(Fourth & Broadway)
6	(14)	EARONS: Land Of Hunger	(Island)
7	(5)	RUN-D.M.C.: Rock Box	(Profile)
8	(4)	TALK TALK: It's My Life	(EMI-American)
9	(25)	BLANC MANGE: Don't Tell Me	(Island)
10	(12)	BERLIN: No More Words	(Geffen)
11	(New)	M + M: Black Stations, White Stations	(RCA)
12	(9)	WORLD'S FAMOUS SUPREME TEAM: Hey D.J.	(Island)
13	(10)	FAD GADGET: Collapsing New People/One Man's Meat	(Mute/UK)
14	(7)	THE SMITHS: What Difference Does It Make/This Charming Man	(Rough Trade/UK)
15	(29)	OMD: Locomotion	(Virgin/UK)
16	(24)	WAY OF THE WEST: City For Lovers	(MCA)
17	(6)	SHANNON: Give Me Tonight	(Emergency/Mirage)
18	(16)	APB: Danceability	(Oily/Albion/UK)
19	(26)	JOHN ROCCA: I Want To Be Real	(Streetwise)
20	(New)	HUMAN LEAGUE: The Lebanon	(A&M/Virgin)
21	(New)	DURAN DURAN: The Reflex	(Capitol)
22	(19)	DEPECHE MODE: People Are People	(Mute/UK)
23	(18)	MADONNA: Borderline	(Sire)
24	(—)	DANSE SOCIETY: Heaven Is Waiting/2000 Light Years	(Arista)
25	(13)	THOMPSON TWINS: Hold Me Now/Doctor! Doctor!	(Arista)
26	(17)	YELLOWMAN: Strong Me Strong/Disco Reggae	(Columbia)
27	(New)	ECHO AND THE BUNNYMEN: Ocean Rain (LP)	(Korova/UK)
28	(22)	ART OF NOISE: Beat Box (Remix)	(ZTT/Island/UK)
29	(New)	INNOCENCE IN DANGER: Innocence/Who Do You Think	(Epic)
30	(15)	ROBERT GORL: Darling Don't Leave Me	(Elektra)

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NEWS

Industry 'poised for recovery' — City report

THE MUSIC industry is poised for a "dramatic recovery" after the low ebb of 1980/81 and the outlook is bright. That is the upbeat conclusion of the latest City report on the industry prepared by ICC Business Ratios from an analysis of 100 companies — including record companies, publishers, retailers and the musical instrument trade — for the three-year period ending in October 1982.

The report monitors the slump in average profit margins which stood at 1.7 per cent in 1979/80 and fell to minus 0.5 per cent in 1980/81. Recovery came the following year with profit margins rising to 2.6 per cent, says ICC. There was also an improvement in return on capital employed which fell from 19 per cent in 1979/80 to 3.9 per cent in 80/81. Recovery followed in 81/82 with the level rising to 23.5 per cent.

The Business Ratios Report says it sees a bright future for independent record producers and retailers with some increased diversity of musical taste. "The retailing sector as a whole, though, will increasingly be dominated by music superstores and large chain shops," it adds.

● *The Music Industry (6th edition) 1984* is published by ICC Business Ratios, 28-42 Banner Street, London EC1, price £121.

Bumper summer for live music

YET MORE big names have been added to what looks set to be a bumper summer for live music fans, with promoters catering for all tastes from hippies to MOR fans.

Bob Dylan plays St James Park, Newcastle (capacity 38,000) on July 5 and Wembley Stadium (72,000) on July 7. Also on the bill at Wembley will be Santana, UB40 and Nick Lowe And His Cowboy Outfit; at Newcastle Dylan will be joined by Santana and Lindisfarne.

The three-day Glastonbury Festival (June 22, 23 and 24) has a strong selection of artists including General Public (the group formed by ex-Beat members Dave Wakeling and Ranking Roger, playing their first live show), The Smiths, Black Uhuru and Ian Dury.

Billy Joel plays his first shows in the UK for four years at Wembley Arena on June 6, 8 and 9; Joan Baez plays London Hammersmith Odeon on June 20. Status Quo bow out with an open-air concert at Crystal Palace FC on July 14, and AC/DC are set to headline this year's Castle

Donington Monsters of Rock Festival on August 18.

Roger Waters, the third member of Pink Floyd to set out on a solo career, plays London's Earl's Court on June 20/21 and Birmingham NEC 26/27. The music will feature material from Waters' Pros And Cons Of Hitch Hiking LP and musicians will include Eric Clapton.

Van Morrison, as well as playing Brighton Dome on June 5 and Oxford Apollo (10), has lined up 11 nights at London's Dominion later in the month.

Stevie Wonder plays Swansea Football Club on June 21, and has added a third night at Birmingham NEC on June 22. He also plays Brighton (26/27), Earls Court (30) and Wembley Arena (July 7/8).

● The Jamaican Sunsplash reggae music festival is now confirmed for Crystal Palace Football Stadium in South London on July 7. The event, co-promoted by Capital Radio and Synergy Productions, will include Aswad, Dennis Brown, King Sunny Ade and Black Uhuru.

Graham to leave CBS



NICKY GRAHAM (above) is leaving CBS Records after 10 years as a staff producer and senior A&R manager, to produce full-time. His production credits include *The Nolans*, *Johnny Mathis*, *Andy Williams*, *Barbara Dickson*, *Billy Ocean* and *Johnny Nash*, as well as numerous show albums including *Annie*. Prior to joining CBS, Graham was in A&R at Polydor, and before that a professional musician playing piano with David Bowie.

Musical Chairs

THE MANAGING director of MPL Communications, **Stephen Shrimpton**, is leaving the company in November to return to his native Australia where he was MD of EMI Records Australia prior to moving to MPL in 1979. . . **Mark Cooper** has joined Virgin Records press office; he was formerly reviews editor for *No 1* magazine. . . **Patrick Conseil**, talent acquisition manager for A&M is leaving to join Italy-based Blond label, working for them mainly in the UK in an A&R capacity. . . **Mike Wilkie**, formerly press officer at CBS/Epic has joined Inner Vision Records as general manager, responsible for marketing, press and promotion for the label which recently negotiated a P & D deal with EMI/Priority.

MCA: all out for Kershaw

MCA RECORDS has a major promotional campaign for Nik Kershaw's new single, *I Won't Let The Sun Go Down On Me*, taken from his gold album, *Human Racing*. Released on June 4, the single will be available in three formats, normal 7-inch in a picture bag, a six-and-a-half minute special 12-inch remix, and a limited-edition large format fold-out poster bag 7-inch.

Kershaw plays a special free concert at Hammersmith Odeon this week (25) to be filmed by MCA, and a promotion video for the single will be taken from the recording. Kershaw's *Wouldn't It Be Good* single is currently a hit in every major European country, and the single has also just entered the US top 50. He is also lined up for Elton John's *Summer Of '84* Wembley Arena gig on June 30.



DOOLEY

THE PRESSING and distribution roundabout has been going full pelt recently, and apart from Starblend moving to RCA/CBS and Impression switching to PRT (see p1), CBS has nicked two of EMI's pressing accounts — RCA's singles and all Magnet product — which could be seen as retaliation for EMI poaching Virgin at cut-price terms last year, which left CBS chairman **Maurice Oberstein** fairly unamused. . . meanwhile, that one-man musical chair, **David Betteridge** (currently top of the Dooley market share), says that for the time being his wife is dictating his future plans — home decorating. . . and long-term RCA staffers who have been with the UK company since the beginning have run out of fingers and thumbs to count the number of managing directors they have worked for. . . Two awards for perseverance: to **Magnet** for dedicated support of **Chris Rea** who, after nine years, is achieving European success with *Wired To The Moon* and sold out the Victoria Palace; and to **Proto Records** who stuck with **Hazell Dean's Searchin'** for 11 months. . . **Ian Miles** is recuperating at home after his recent operation which was for a non-malignant tumour on the heart, not cancer as Dooley mistakenly reported. . . Any strike force salesmen recognise all those dealers who appeared, slightly disguised in glasses, in the **Stiff Madness** advertisement last week?

IS THE industry reaching saturation point with prefixes? The 26 letters of the alphabet allow for over 17,000 three-letter combinations, but the prefixes already in use account for about 12,000, and the growing fashion for prefixes linked to artist names rules out many of the remaining 5,000 or so, and even they have been eroded by recent numbering overhauls by the majors in preparation for bar-coding. When Gallup gets its comprehensive catalogue of "historic" numbers from the National Sound Archive and adds that to those already used, or in use, will there be any usable, completely new, prefixes left? . . . A **Stuart Henry** Pop Quiz game on Sinclair Spectrum cassette is being distributed by Bellflower Software, 6 Rosewood Avenue, Greenford, Middlesex, in aid of the Stuart Henry Multiple Sclerosis Appeal fund. . . A Queen's Award for Export Achievement has been won by recording equipment company **Advanced Music Systems** of Burnley, Lancs, which designs and manufactures digital audio processing systems. . . After the recent **Bachelors** court case, original members **Con** and **Dec Clusky** and newcomer **Peter Phipps** are working again as **The New Bachelors**, while other founder member **John Stokes** becomes owner of shares of **The Bachelors Ltd**, but is prevented from setting up a group using the name **Bachelors**.

THE SMASH DANCE-FLOOR HIT

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HITENSION

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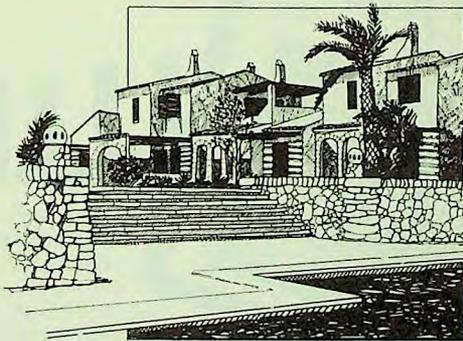
Designed specifically for both Record and Video outlets THE VIDEO STARS PROMOTION is sure to be a big hit with you and your customers. We have produced a sensational series of film and video personality posters featuring top names like Michael Jackson, Mr. T, Sylvester Stallone, Boy George and David Bowie, all available in their own space saving "Video-bin".

For a limited period (June 1st to August 31st 1984) we're giving your customers a FREE FULL COLOUR FOTO (worth approximately £1.25) with every one of these posters, and there's no administration for you to worry about. Simply place the Video-bin in a prominent position and the posters will sell themselves. (All Foto redemption details are included on a leaflet rolled inside the poster).

As usual you can rest assured that Anabas is supporting you all the way. We are running a heavy consumer advertising campaign through specialist and general interest publications including SmashHits and Just17 to ensure that our Video Stars are your star sellers.

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As well as leading the way in the Poster business, Anabas produces Britain's top selling range of Colour and Black/White 'Fotos'. Measuring 10" x 8" Anabas Fotos feature all the big names and come complete with their own compact merchandising units. During June and July 84 we're running a Trade only competition based around our Fotos. It's fun and easy to enter and the winner will receive a Time-Share in a Mediterranean Villa – for life! (Ask your Anabas Representative for details).

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OPINION

Lawyer **ROGER SAMUELS** looks at the decline of the concert circuit and calls for a revival of live gigs to help the record market.

Communication breakdown

LIVE CONCERTS are on the decline: the demand for gigs has, apparently, dropped. And one reason usually quoted is the recession, which leaves less disposable income than before in the pocket of the fans.

Competing attractions are

allegedly a second problem, with video in the front line. A band can even record its stage performance in sound and vision. Then there is television, which broadcasts concerts from Hyde Park to Central Park. Even more inroads are being made by the simulcast, by which special big-time transatlantic gigs are transmitted simultaneously to

cable subscribers who purchase the right to view the show.

The cost for the consumer can be high, but can be spread if whole families share it.

Competition for the pound in the pocket also comes from home video games and computers. It affects the demand not only for concerts, but also for recordings. The cinema and television programmes in general continue to cream off audiences. Yet, live theatre is able to hold its own. Fears that West End managements would have to close their doors have in the main been unfounded: a new recovery has favoured theatreland.

The public is demanding more sophistication. No longer, in the main will fans tolerate mediocre stage skills or poor audio reproduction quality, particularly in comparison with a manufactured studio sound.

The decline in soccer crowds should have been a lesson for concert promoters in that just offering the bare bones of an event to the public, without display, flair, and comfort, is turning the customer away.

Artists, too, may be disillusioned. Feeling the sting of the competition they can just decide not to bother. In many cases, gigging has been treated basically as a means of promoting a record rather than as an entertainment function in itself.

Economics have dictated that

there should be some indirect benefit to the performer, for concerts can make a net loss. These days many more do, which is a disincentive both to the artist and promoter.

The costs of taking a band on tour, complete with technical and road crews, are increasing. Experienced managers know that at the planning stage of the tour, little should be left to chance and the occasion comprehensively insured. This alone can be expensive.

The Rolling Stones were once reputed to have taken out an insurance policy for a concert, which was subject to an increased premium of £1,000 a minute if it overran beyond midnight. Through unfortunate circumstances which nobody foresaw, the performance started late, apparently finishing at 3 am, yielding a total premium of £180,000 to the insurance company.

However, live Videos can help offset some of the outgoings. Films of great concerts, in the Woodstock mould, can also bring in useful receipts. Sometimes, the artist may have his own production arrangements, whereby a television or film company takes the pictures and leaves him with the software for video exploitation. Neither should the trusty live audio album be forgotten, as one of the cheapest forms of recording on record.

Some artists feel that studio video is a total substitute for a live concert.

But this view denies fans the immediacy and atmosphere of a stage act and removes the excitement of musical contact.

Moving pictures are ultimately no substitute for the real thing. Artists are losing the ability to communicate, which they may not be supplementing with great acting skills for videotape.

Showmanship is at a premium. Black backdrops and minimal stage lighting and presentation are, alas, all too prevalent. Few acts are schooled in the art of live performance. Many believe that the natural exuberance, personality and electric presence of an artist would actually be compromised by formal training.

Nevertheless, megastars such as The Rolling Stones do continue to delight us with their live stage performances. Some turn to commercial sponsors to help offset their enormous tour expenses. Bands also still perform regularly on the small club circuit. It is rather in the middle range that gigs have suffered their greatest decline.

Before the music business is overrun by all forms of reproduction, let there be a clarion call for the revival of live communication. If our performers continue to disappear at the same rate from the naked public eye, it could seriously affect future sales of their recorded product.

MUSIC WEEK *extra* **MUSIC WEEK**

STUDIO

APRS 84

Exhibition Issue

Final Copy Deadline: June 5th

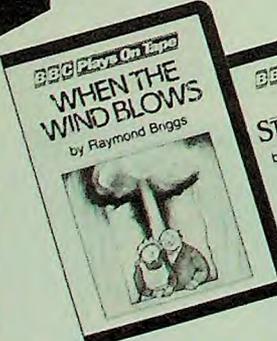
ADVERTISING — CONTACT PHIL GRAHAM
EDITORIAL — CONTACT TERRI ANDERSON
TELEPHONE: 01-836 1522

BBC Plays On Tape

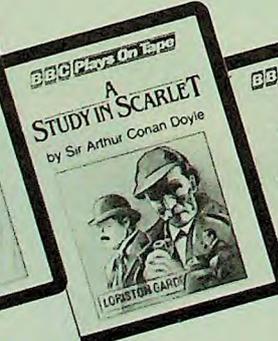
HOWWWWW



'Night Of The Wolf' by Victor Pemberton.
With Vincent Price and Coral Browne.
(ZCF 502)



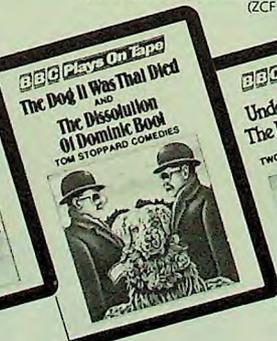
'When The Wind Blows'
by Raymond Briggs.
With Peter Sallis and Brenda Bruce.
(ZCF 499)



'A Study In Scarlet'
by Sir Arthur Conan Doyle.
With Robert Powell and Dinsdale Landon.
(ZCF 501)



'Forty Years On'
by Alan Bennett.
With Sir John Gielgud, Alan Bennett
and Paul Eddington.
(ZCF 504)



'The Dog It Was That Died'
'The Dissolution of Dominic Boot'
by Tom Stoppard.
With Charles Gray, Dinsdale Landon,
John Le Mesurier and Penelope Keith.
(ZCF 503)



'Under The Loofah Tree'
'The Disagreeable Oyster'
by Giles Cooper.
With Cyril Shaps, William Eedle,
Kathleen Helme and John Graham.
(ZCF 507)

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Finally, here's some sound advice from the BBC—order 'Plays On Tape' now.

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The Montreux Golden Rose Festival

POP

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CAMOUFLAGE

PRETENDERS

The single THIN LINE
BETWEEN LOVE AND HATE
Taken from the album
LEARNING TO CRAWL

HOWARD JONES

The new single PEARL IN THE SHELL
Taken from the album HUMAN'S LIFE

ROGER DALTRY

The new single
PARTING WOULD BE PAINLESS
Taken from the album
PARTING SHOULD BE PAINLESS

DOLLY DOTS

The single
LOVE ME JUST A LITTLE BIT MORE
(TOTALLY HOOKED ON YOU)

PETER SCHILLING

The single MAJOR TOM
Taken from the album
ERROR IN THE SYSTEM

MONTREUX



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**SPECIAL PROGRAMME
MONDAY 28TH MAY
BBC1 - 6.45PM**

EUROPARADE

This Week	Last Week	Wks on Chart	Countries
1	4	8	NL/B/D/A/CH/I
2	1	9	NL/B/GB/D/A/CH
3	5	6	NL/B/D/A/CH/DK
4	9	4	NL/B/GB/D/I/RE
5	2	12	D/A/CH/ES/DK
6	10	17	F/ES/IDK
7	11	5	B/D/CH/I
8	3	5	NL/B/GB/I/RE
9	8	16	D/A/CH/DK
10	6	10	D/A/CH/I
11	7	15	A/ES/I/DK
12	21	3	NL/B/GB/I/RE
13	13	3	GB/I/RE
14	NEW	4	GB/I/RE
15	15	4	D/CH
16	14	6	NL/B
17	16	4	D/ES/IDK
18	NEW	4	GB/I/RE
19	12	8	F/D/ES
20	19	2	NL/B
21	17	6	NL/B
22	NEW	8	GB/I/RE
23	18	8	A/CH
24	NEW	2	D/CH
25	27	2	F/I
26	30	2	GB/I/RE
27	25	7	CH/ES
28	27	25	I
29	26	8	DK
30	NEW	STATE OF THE NATION, Industry	I
31	RE	EN CLOGUE, Renaud	F
32	33	2	DK
33	29	20	ES
34	NEW	BEATS OF LOVE, Nacht & Nebel	B
35	RE	COME BACK AND STAY, Paul Young	F
36	34	5	DK
37	NEW	LOBO-HOMBRE EN PARIS, La Union	A
38	NEW	RETTE MICH, Nena	ES
39	38	6	F
40	23	3	CH

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.

LP REVIEWS

TOP 20

VARIOUS: Hungry for Hits. K-tel NE 1272.

TOP 50

SILENT RUNNING: Shades Of Liberty. Parlophone PCS 240117-1. The comparisons will come thick and fast — and there's no denying that EMI's new signing from Ireland *do* lean towards the soft U2/Simple Minds end of the market. This collection of songs is likeable and accessible enough, but doesn't bear the stamp of a band as yet truly confident of its own style or sound. Touring with Simple Minds will direct them at their most likely audience.

VARIOUS: Then Came Rock 'n' Roll. EMI THEN 1. A pleasing compilation selected by Tony Wadsworth — a creditable answer to the PolyStar Formula 30 TV advertised package, and aimed at much the same over-30s market. Despite the fact that every track has been reissued umpteen times already this should prove very attractive to the large body of occasional record buyers best reached through TV ads — 2-LP, 36 tracks, cream of the Fifties cuts.

ALTERED IMAGES: Collected Images. Epic EPC 25973. Needs no explanation, and should require little effort to seep through to the younger end of the market which made this extremely good-looking, bright-sounding band so successful. Includes Happy Birthday, a couple of nice dance mixes, and a version of Song Sung Blue, Top 20 entry a strong possibility.

General

UTOPIA: Oblivion. WEA 250685-1. Producer: Todd Rundgren. As long as Rundgren keeps producing records his loyal following will buy them, but that's not to undermine the talent of his group Utopia. As usual, their rocky, close harmony songs take a while to grow, then the tunes stick like glue — but there really isn't anything of the substance of Rundgren's solo work here — particularly in the lyrics department. A single and airplay would work wonders.

HOLGER CZUKAY: Der Osten Ist Rot (The East Is Red). Virgin V 2307. Producer: artist. Eccentric genius or loopy hippy, Herr Czukay (late of the excellent Can) is at least innocent of bandwagon-jumping. The title track is Czukay's reply to the Chinese diktat to its youth to avoid the subversive influence of rock 'n' roll. It's an awkward, not very accessible LP, which will attract synth/Can fans but isn't likely to endear Czukay to an army of new listeners. In-store play will provoke inquires. Should chart on strength of name.

HARRY SECOMBE: Highway Of Song. Star Blend Records. Distribution: PRT. Secombe is currently hosting a Sunday evening TV programme Highway, and this LP features some of the most requested songs from the shows including The Holy City, Abide With Me and Bless This House. For mums and dads.

DON WILLIAMS: Cafe Carolina. MCA Records MCF 3225. More easy-listening music from the so-relaxed Don Williams that will appeal to his vast fan following, and could go Top 50.

JOHN HANDY: Right There. Miracle MLP 3010. A treat for John Handy fans as there seems to be so little currently available (on British vinyl) from this talented American horn blower. A nine-track compilation of fine material taken from a range of past albums, and in Handy's true style, crossing over into jazz, funk and R&B. It contains his monster single Hard Work.

HAZE: C'est La Vie. Gabadon Records GABL 001. Distribution: Pinnacle. An indie, strictly speaking, but one which aims squarely at the general market with endearingly old-fashioned guitar/keyboards/harmony vocals rock, dressed up with a few touches of Eighties grimness. Interesting sleeve, and it could well be one of those LPs which sells on in-store play. Competent rather than super-skilful, and unlikely to make a commercial killing unless it miraculously manages to yield a hit single.

THEN CAME ROCK 'n' ROLL

36 ORIGINAL ROCK 'n' ROLL CLASSICS

Side One

- Little Richard Tutti Frutti
- Buddy Holly with the Crickets That'll Be The Day
- Fats Domino Blueberry Hill
- Bobby Vee Take Good Care of My Baby
- Ventures Walk Don't Run
- Gene Vincent Say Mama
- Everly Brothers Bird Dog
- Chuck Berry Sweet Little Sixteen
- Eddie Cochran Somethin' Else

Side Two

- Bill Haley and His Comets Rock Around The Clock
- Fats Domino I'm Walkin'
- Buddy Holly with The Crickets Oh Boy
- The Crickets Please Don't Ever Change
- Frankie Lymon & The Teenagers Why Do Fools Fall In Love
- Gene Vincent Be Bop A Lula
- Eddie Cochran Summertime Blues
- Johnny Burnette You're Sixteen
- Bobby Vee Rubber Ball

Side Three

- Eddie Cochran C'mon Everybody
- Fats Domino Ain't That A Shame
- Johnny Otis Show Willie And The Hand Jive
- Chuck Berry Memphis Tennessee
- Johnny Burnette Dreamin'
- Johnny & The Hurricanes Red River Rock
- Gene Vincent Git It
- Frankie Lymon & The Teenagers Juvenile Delinquent
- Jerry Lee Lewis Whole Lotta Shakin' Goin' On

Side Four

- Danny & The Juniors At The Hop
- Jerry Lee Lewis Great Balls Of Fire
- Buddy Holly with The Crickets Peggy Sue
- Everly Brothers Claudette
- Eddie Cochran Three Steps To Heaven
- Fats Domino Blue Monday
- Gene Vincent Blue Jean Bop
- Chuck Berry Johnny B. Goode
- Little Richard Good Golly Miss Molly



Album THEN1 Cassette TC-THEN 1

MUSIC

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

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Marc Bolan/T Rex "RARE MAGIC"
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Rec. NML 1011 Cass. ZCNML 1011
National TV campaign.



Rikki "SMILE FOR ME"
7" OK 006 in picture bag

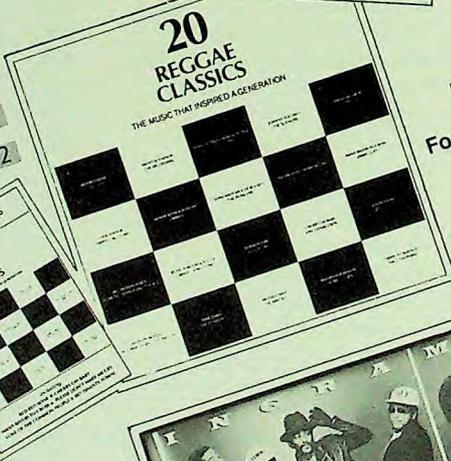


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"The Original Versions"
Rec. TRLS 222 Cass. ZCTRL 222



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Toots and the Maytals

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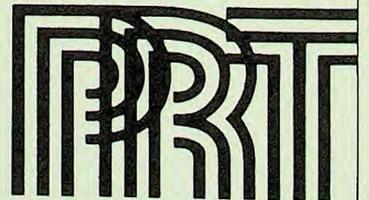


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"WHEN YOU'RE HOT, YOU'RE HOT"
12" OET 1

TOP 100 SINGLES

⊙ = PLATINUM (One million sales) ● = GOLD (500,000 sales) ○ = SILVER (250,000 sales) RE Indicates a re-entry.

Key to distributors code - see albums releases page

This Week	Last Week	Wks on Chart	TITLE Artist (Producers) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	Wks on Chart	TITLE Artist (Producer) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	Wks on Chart	TITLE Artist (Producer) Publisher	Label 7" (12") number (Distributor)
1	1	5	THE REFLEX ● Duran Duran (Alex Sadkin/Ian Little/Duran Duran) Tritex/Carlin Music	EMI (12DURAN 2) (E)	26	36	6	HIGH ENERGY Evelyn Thomas (Ian Levine/Fachra Trench) Record Shack/SHO(T) 18 (IDS)	Record Shack/SHO(T) 18 (IDS)	51	48	16	WHITE LINES (DON'T DON'T DO IT) Sugar Hill SH(L) 130 (A)	Sugar Hill SH(L) 130 (A)
2	2	7	AUTOMATIC Pointer Sisters (Richard Perry) MCA Music	Planet RPS(T) 105 (R)	27	14	7	DANCING GIRLS Nik Kershaw (Peter Collins) Rondor/Arctic King Music	MCA NIK(T) 3 (C)	52	59	2	ROMANCING THE STONE Eddy Grant (Eddy Grant) Greenheart/Intersong Music	Ice ICE(T) 61 (R)
3	8	4	LET'S HEAR IT FOR THE BOY (from 'Footloose') Deniece Williams (George Duke) Famous Chappell	CBS (TJA4319) (C)	28	33	3	EACH AND EVERY ONE Everything But The Girl (Robin Millar) Cherry Red Music	blanco y negro NEG (T) (W)	53	42	4	MAJOR TOM (COMING HOME) Peter Schilling (Peter Schilling/Armin Sabo) Southern Music	PSP/WEA X 9438(T) (W) Cassette: X9438C
4	NEW		WAKE ME UP BEFORE YOU GO GO (Wham!) (George Michael) Morrison Loahy Music	Epic (TJA4940) (C)	29	15	12	HELLO Lionel Richie (James Anthony Carmichael/Lionel Richie) Warner Brothers Music	Motown TMGT) 1330 (R)	54	44	7	MATT'S MOOD/SNEAKING OUT THE BACK DOOR Matt Bianco (Peter Collins) Copyright Control	WEA Y2K(T) (W)
5	4	7	I WANT TO BREAK FREE Queen (Queen/Mack) Queen Music/EMI Music	EMI (12QUEEN 2) (E)	30	20	8	JUST BE GOOD TO ME The S.O.S. Band (Jimmy Jam/Terry Lewis) CBS Songs/Flyte Tyne Times	Tabu/Epic (TJA3628) (C)	55	34	9	YOU TAKE ME UP Thompson Twins (Alex Sadkin/Tom Bailey) Point Music	Arista Twins (124) (F)
6	5	6	ONE LOVE/PEOPLE GET READY Bob Marley & The Wailers (Bob Marley/Wailers) Cayman (Leosung)/Warner Bros.	Island (12LIS 169) (E)	31	21	8	TO ALL THE GIRLS I'VE LOVED BEFORE Julio Iglesias & Willie Nelson (Richard Perry) Carlin/CBS Songs	CBS A4252 (C)	56	73	2	THE WIND BENEATH MY WINGS Lee Greenwood (Jerry Crutchfield) Warner Brothers Music	MCA 677 (C)
7	6	5	FOOTLOOSE Kenny Loggins (Kenny Loggins/Lee DeCarlo) ATV Music/Famous Chappell	CBS (TJA4101) (C)	32	22	3	ASSASSINING Marillion (Nick Tauber) Manilow/Charisma/Chappell Music	EMI (12 MARIL 2) (E)	57	39	10	A LOVE WORTH WAITING FOR Shakin' Stevens (R. Hawson/Shakin' Stevens) Shaky Music	Epic (TJA4291) (C)
8	3	8	AGAINST ALL ODDS (Take A Look At Me Now) Phil Collins (Ari! Martin) Effectsound/Hit & Run Music/Screen Gems EMI Music	Virgin VS 674 (E)	33	19	10	I'M FALLING The Bluebelts (Colin Fairley/Robert Andrews) Clive Banks/ATV Music	London LON(X) 45 (F)	58	NEW		HALF A BOY AND HALF A MAN Rick Lowe (Rick Lowe/Colin Fairley/Paul Bass) Phantasm Visions	F.Beat XX 34(T) (R)
9	16	3	BREAK DANCE PARTY Break Machine (Jacques Morali) Record Shack/Jess (Leosung)	Record Shack SOHO(T) 20 (IDS)	34	NEW		DANCING IN THE DARK Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt) Zomba Music	CBS (TJA4436) (C)	59	38	5	THIEVES LIKE US New Order (New Order) B.E./Warner Bros./Shakin' Baker Music	Factory - (FAC) 103 (R/P)
10	29	2	DANCING WITH TEARS IN MY EYES Ultravox (Ultravox) Sing Sing Songs/Jump-Jet/Mood/Hot Food Music	Chrysalis UV(X) 1	35	27	5	THE LONGEST TIME Billy Joel (Phil Ramone) CBS Songs	CBS (TJA4280) (C)	60	NEW		THE BODY ELECTRIC Rush (Rush/Peter Henderson) Heath Levy Music	Vertigo/Phonogram RUSH 11(12) (F)
11	NEW		GROOVIN' (You're The Best Thing/The Big Boss Groove) The Style Council (Peter Wilson/Paul Walker) EMI/Stylet Music	Polydor TSC(X) 6 (F)	36	32	5	LOVE ME TENDER Roland Het (Superstar) (Pete Hammond/Roddy Matthews) Carlin Music	Rodan/Magnet (12RAAT 2) (R)	61	61	2	PANAMA Van Halen (Ted Templeman) Warner Brothers Music	Warner Brothers W 9273(T) (W)
12	7	7	LOCOMOTION OMD (Brian Trench/OMD) Virgin Music	Virgin VS 660(12) (E)	37	23	7	(WHEN YOU SAY YOU LOVE SOMEBODY) IN THE HEART Kool & The Gang (Kool & The Gang) Planetary Nom	De-Lita/Phonogram DE(X) 17 (F)	62	60	2	SMALL TOWN CREED The Kuna Gang (Pete Wingfield) ATV Music	Kitchenware/London SK(X) 11 (F)
13	28	6	SEARCHIN' Hazel Dorn (Ian Anthony Stephens) Ramalam Music	Proto ENA(T) 109 (A)	38	26	9	AIN'T NOBODY Rufus and Chaka Khan (Russ Titelman) Warner Brothers Music	Warner Brothers RCK(T) (W) Cass: RCK1C	63	NEW		ROUGH JUSTICE Bananarama (Tony Swain/Steve Jolley) J&S/In A Bunch Music	London NANA 7 (12" - NANA 7) (F)
14	25	5	LOVE WARS Womack & Womack (Stewart Levine) Next Flight Music/Warner Brothers Music	Elektra E9789(T) (W)	39	45	3	LOVE LIES LOST Helen Terry (Steve Levine) Virgin/Warner Brothers	Virgin VS 678(12) (E)	64	47	4	TURN YOUR BACK ON ME Kajagoogoo (Colin Thurston/Kajagoogoo) Infinita/Intersong Music	EMI (12EMI 5465) (E)
15	9	7	DON'T TELL ME Blancmange (Peter Collins) Cherry Red Music	London BLANG 7 (12" - BLANG 7) (F)	40	40	6	YOU DON'T LOVE ME Marilyn (Clive Langer/Alan Winstanley) Intersong Music	Love/Phonogram MAZ 312 (F)	65	NEW		SUSSANNA The Art Company (A Chateau Production) CBS Songs	Epic (TJA4174) (C)
16	10	6	(When You're) YOUNG AND IN LOVE The Flying Pickets (The Flying Pickets/John Sherry) Campbell Connolly	1Q/Virgin TEN 20X(12) (E)	41	NEW		THINKING OF YOU Sister Sledge (Mike Rodgers/Bernard Edwards) Warner Brothers Music	Catillon/Atlantic B9744(T) (W) Warner Brothers Music	66	52	3	SWEETEST SWEETEST Jermaine Jackson (Jermaine Jackson) ATV/Copyright Control	Arista JJK (121) (F)
17	31	4	I FEEL LIKE BUDDY HOLLY Alvin Stardust (Mike Batt) Chappell/Beltry Music	Chrysalis CHS (12Z784) (F)	42	46	3	ROBIN (THE HOODED MAN) Clannad (John Clarke) Clannad Music/RCA Music	RCA HOOD 1 (R)	67	NEW		STATE OF LOVE Imagination (Tony Swain/Steve Jolley) Red Bus Music	R&B/Red Bus RBS 218 (12" - RBL 218) (A)
18	17	4	I'LL BE AROUND Terri Wells (Nick Martinelli) Mighty Three/Carlin Music	Philly World/London LON(X) 48 (F)	43	NEW		WHEN AM I GOING TO MAKE A LIVING Sade (Robin Millar) Copyright Control	Epic (TJA4437) (C)	68	37	10	GLAD IT'S ALL OVER/DAMNED ON 45 Captain Sensible (Manfield/Captain) Rondor/Warner/ATV/Rock/Williamson Music	A&M CAP(X) 6 (C)
19	18	7	STAY WITH ME TONIGHT Jeffrey Osborne (George Duke) State Music	A&M AM(X) 188 (C)	44	53	3	ON AN EMOTION Chris De Burgh (Rupert Hine) Rondor Music	A&M AM(X) 190 (C)	69	35	5	PEARLY - DEWDROPS' DROPS Cocteau Twins (Cocteau Twins) Beggars Banquet Music	4AD (BIAD 405) (P)
20	13	6	SOMEBODY ELSE'S GUY Jocelyn Brown (F. McFarlane/A. George/Jocelyn Brown) Warner Brothers Music	Fourth & Broadway/Island (12BRW 5) (E)	45	NEW		INFATUATION Rod Stewart (Michael Omartian) Rod Stewart/Rive Music/Carlin	Warner Brothers W 9256(T) (W)	70	64	4	UPROCK Rock Steady Crew (Hague/Soldier) Soldier Blue/Charisma/Chappell Music	Charisma/Virgin RSC 212 (E)
21	24	27	RELAX Frankie Goes To Hollywood (Trevor Horn) Perfect Songs	ZTT/Island (12ZTAS 1) (E)	46	NEW		DIGGI LOO - DIGGI LEY The Herby's (Anders Enberg) Air Music (London)/Chrysalis Music	MCA/Panther PAN 5 (C)	71	NEW		PERFECT SKIN Lyle Cole and The Commotives (Paul Hardiman) CBS Songs	Polydor COLEX 1 (F)
22	12	4	THE LEBANON Human League (Paddyham/Thomas/Human League) Virgin/1Q/Sound Diagrams/Warner	Virgin VS 67212 (E)	47	51	3	WHAT PRESENCE?! Orange Juice (Phil Thornalley/Orange Juice) Orange Juice/Zomba Music	Polydor OJ(X) 6 (F)	72	49	12	WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN) Scritti Politti (Karl Martin) Copyright Control	Virgin VS 657(12) (E)
23	30	2	GOING DOWN TOWN TONIGHT Status Quo (Status Quo) Dump/Eaton Music	Vertigo/Phonogram QUO 15 (F)	48	41	5	EMERGENCY (DIAL 999) Loose Ends (Nick Martinelli) Virgin Music/Brampton Music	Virgin VS 677 (12) (E)	73	71	2	BAD LIFE P.I.L. (John Lydon/Martin Atkins) JRM/Virgin Music	Virgin VS 679(12) (E)
24	11	6	LOVE GAMES Belle and The Devoettes (Paul Curtis) CBS Songs/Leonia Music	CBS (TJA4332) (C)	49	NEW		SAD SONGS (SAY SO MUCH) Edson Jones (Chris Thomas) Big Pig Music	Rocket/Phonogram PH 712 (F)	74	50	10	PEOPLE ARE PEOPLE ● Depeche Mode (Depeche Mode/Daniel Miller) Grabbing Hands/Sonet Music	Musa 7BONG 5 (12" - 12BONG 5) (P/S)
25	NEW		PEARL IN THE SHELL Howard Jones (Rupert Hine) Warner Brothers Music	WEA HOW 4(T) (W)	50	56	2	DRAG ME DOWN The Boomtown Rats (The Boomtown Rats/Pete Walsh) Mercury/Phonogram MER(X) 163 (F)	Mercury/Phonogram MER(X) 163 (F)	75	NEW		ILLUMINATIONS Swans way (John L. Walters) Balgier/CBS Songs	Balgier/Phonogram PH 512 (F)

THE NEW 100

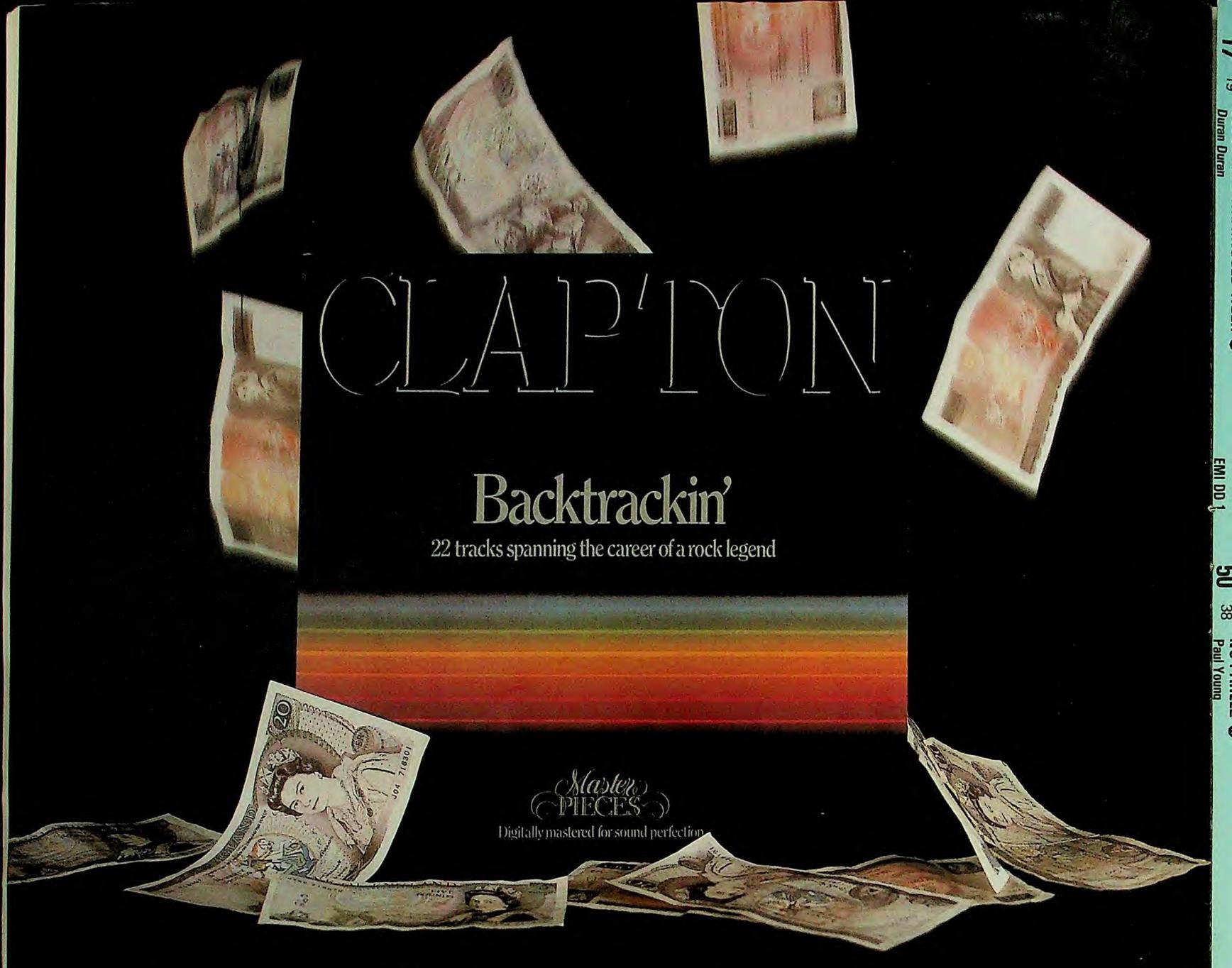
Due to a printing error, two records in last week's singles chart were placed against incorrect positions. The Culture 'Spiritwalkers' and 'To Be Or Not To Be' by Mel Brooks should have been No. 88 and No. 97, respectively.

This Week	Last Week	TITLE Artist (Producer) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	TITLE Artist (Producer) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	TITLE Artist (Producer) Publisher	Label 7" (12") number (Distributor)
76	72	OCEAN DEEP/BABY YOU'RE DYNAMITE Cliff Richard (Pruess/Welch) Patch/Carlin/Hypnotic/Chrysalis Music	EMI (12EMI 5457) (E)	85	75	YOUR LOVE IS KING Sade (Robin Millar) Copyright Control	Epic (TJA 4137) (C)	94	87	SHE'S TROUBLE (Special New Mix) Musical Youth (Peter Collins) Chappell Music	MCA YOU(T) 8 (C)
77	85	SPIRITWALKER The Cult (John Brand) Chappell Music	Situation Two SIT 33(T) (P/F)	86	-	AGADOO Black Lace (-) Flagg Music/Cop. Control	Flair FLA 107 (P)	95	-	SUCCESS The Weather Girls (Paul Jabara) Chappell/Diga/Fave Rave Music	CBS (TJA4401) (C)
78	82	SO MANY MEN, SO LITTLE TIME Miguel Brown (Ian Levine) ATV Music	Record Shack SOHO(T) 17 (IDS)	87	-	DANCE WITH ME Carol Kenyon (Stephan Lipson) Illegal Music	A&M AM(X) 189 (C)	96	93	LIVING ON VIDEO Trans X (Daniel Bernier) Memory Lane Music	Polydor POSPX) 650 (F)
79	-	ROBERT DE NIRO'S WAITING Bananarama (Tony Swain/Steve Jolley) J&S/In A Bunch Music	London NANA 5 (12" - NANA 5) (F)	88	-	BREAKDANCE Irene Cara (Giorgio Moroder) Warner/Carla/Alcor/Bross Heart Music	Network/Epic (TJA4427) (C)	97	96	CARELESS Bourgie Bourgie (Mike Hedges) Copyright Control	MCA BOU(T) 2 (C)
80	-	I WANNA MAKE YOU FEEL GOOD The System (Mic Murphy/David Frank) Warner Brothers Music	Polydor POSP(X) 685 (F)	89	76	GREEN GREEN GRASS OF HOME Elvis Presley (-) Burlington Music	RCA 405 (R)	98	-	PEACE ON EARTH Snowy White (Kuma Harada) England Publishing	Towerbell (12TOW 52) (A)
81	-	AIN'T NO STOPPIN' (Ain't No Way) McFadden & Whitehead (McFadden/Whitehead/Vital/Venner) Carlin Music	Buddah BDS(L) 504 (A)	90	90	BBC SNOOKER THEMES (EP) Various (Various) Studio G/Lawrence Wright/Warner/FDH/EMI Music	BBC RESL 144 (A)	99	-	ULTRA FANTASTICO (from "The Kit Curran Radio Show") Denis Lawson (David Mackay) Sabre/Eaton Music	EMI 5466 (E)
82	-	THE BOYS IN BLUE Everton Cup Squad '84 (Geoff Morrow) Geoff Morrow Music	PRT EFC 1 (A)	91	83	SPACE ODDITY - MAJOR TOM (COMING HOME) Jonathan King (Jonathan King) Westminster/Southern Music	Epic (TJA4335) (C)	100	-	SPRING FEVER Maffezzola (Geoff Calver) Steinar/Carlin Music	Steinar STE 720 (12" - STE 1220) (P)
83	78	AIN'T THAT PECULIAR Mari Wilson (Teddy Johns) Jobete Music	The Compact Organization PINK(X) 8 (F)	92	-	MURDER/THIEVES LIKE US New Order (New Order) B.E./Warner Brothers/Shakin' Baker Music	Factory Benelux - (FBN 22) (I)				
84	-	LOVE AND PRIDE King (Richard James Burgess) Copyright Control	CBS (TJA4274) (C)	93	-	THE UPSTROKE Agents Aren't Aeroplanes (Ward/Atkinson/Stock/Waterman) All Boys Music	Proto AGENT) 1 (R)				

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

TITLES A - Z (WRITERS)

Against All Odds (Take A Look At Me Now) (Collins)	8	Dancing In The Dark (Springsteen)	34	I'll Be Around (Bell/Hurt)	18	Turn Your Back On Me (Beggla) Kajagoogoo	64
Agadoo (-) (Cassini/Curie)	86	Dancing With Tears In My Eyes (Cross)	10	Illuminations (Sovann/Levy)	75	Ultra Fantastico (From "The Kit Curran Radio Show") (Mackay/La Fremont)	99
Ain't No Stoppin' (Ain't No Way) (McFadden/Whitehead/Vital)	81	Diigi Loo - Diigi Ley (Soderberg/Lindberg/Henry)	46	I'm Falling (Hodges/McCluskey)	53	Uprock (Soldier/Hague)	70
Ain't Nobody (Robinson/Moore/Tarplin/Rogers)	83	Drag Me Down (Geldof)	50	In The Heart (R. Bell/J. Taylor, Bell)	37	So Many Men, So Little Time (Levine/Tranch)	54
Assessing (Merrill)	32	Each And Every One (Wort/Thorn)	28	Kool & The Gang	37	Wake Me Up Before You Go (Michael)	4
Automatic (Wash/Goldenberg)	2	Emergency (Dial 999)	2	Infatuation (Stewart/Hitchcock/Robinson)	45	What Presence?! (Collins)	47
Baby You're Dynamite (Fletcher/Flett)	76	High On Emotion (De Burgh)	44	Just Be Good To Me (Lewis/Morris)	30	When Am I Going To Make A Living (Ade/Matthewman)	43
Bad Life (Lydon/Levine/Atkins)	73	Foodsource (Pitcheford/Loggins)	48	Labanona, The (Burdens/Calls/Okay/Wright)	22	(When You Say You Love Somebody) In The Heart (R. Bell/J. Taylor/R. Bell/Kael & The Gang)	37
BBC Snooker Themes (Wood/Osborne/May)	88	Glad It's All Over (Captain/Mannfield)	68	Let's Hear It For The Boy (from 'Footloose')	24	(When You're) Young And In Love (McCoy)	16
Big Boss Groove, The (Walker/Talbot)	11	Green Green Grass Of Home (Putnam)	89	Love Lies Lost (Terry/D'Onofrio)	39	White Lines (Don't Don't Do It) (Robinson)	51
Body Electric, The (Lee Lifson/Pearl)	60	Groover (Walker/Talbot)	60	Love Me Tender (Presley/Matson)	36	Wood Beez (Pray Like Aretha Franklin) (Green)	56
Boys In Blue, The (Morrow)	82	Half A Boy And Half A Man (Lowe)	38	Love Wars (C. & L. Womack)	44	Wood Beez (Pray Like Aretha Franklin) (Green)	56
Break Dance Party (Morali/Zari/Belolo) Rodgers)	87	High On Emotion (De Burgh)	44	Love Worth Waiting For (A. Sush/Leathwood)	57	You Don't Love Me (Manlym)	40
Breakdane (Moroder/Carla/Ull)	89	I Feel Like A Buddy Holly (Batt)	17	Major Tom (Coming Home) (Schilling/Lodge)	53	You Take Me Up (Babbey/Currie/Lewney)	55
Careless (Banc/Burgoyne/Daniel)	58	I Wanna Make You Feel Good (Murphy)	58			You Love Is King (Sade/Matthewman)	85
Damned Or As (Various)	87	Passion (Frank)	87			You're The Best Thing (Wael)	11
Dance With Me (Battor/James)	87						
Dancing Girls (Nik Kershaw)	27						



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INCORPORATING LP AND CASSETTE SALES

100 TOP 100 TOP 100 TOP



1	1	LEGEND	Island BMW 1	34	81	CHANGE OF HEART	WEA WX5	68	RE	FANTASTIC	Inner Vision I/VL 25328
2	2	NOW THAT'S WHAT I CALL MUSIC II	Virgin/EMI NOW 2	35	39	TOUCH	RCA PL 70109	69	64	LIONEL RICHELIE	Motown STMA 8037
3	4	THE WORKS	EMI WORK 1	36	37	FUGAZI	EMI MRL 1	70	58	GENESIS	Charisma/Virgin GENLP 1
4	5	CAN'T SLOW DOWN	Motown STMA 8041	37	31	NOW, THAT'S WHAT I CALL MUSIC	EMI/Virgin NOW 1	71	59	IT'S YOUR NIGHT	Dwest 923970-1
5	3	HYSTERIA	Virgin V2315	38	27	THE SMITHS	Rough Trade ROUGH 61	72	69	STREET SOUNDS ELECTRO 3	Street Sounds ELCS 3
6	5	THRILLER	Epic EPC 85930	39	24	GRACE UNDER PRESSURE	Verigo/Phonogram VERH 12	73	61	ORIGINAL MOTION PICTURE SOUNDTRACK - YENTL	CBS 88302
7	7	ORIGINAL SOUNDTRACK FROM "FOOTLOOSE"	CBS 70246	40	35	U2 LIVE "UNDER A BLOOD RED SKY"	Island IMA 3	74	48	FAME AND FASHION (BOWIE'S ALL TIME GREATEST HITS)	RCA PL 94919
8	NEW	MANGE TOUT	London SH8554	41	33	LABOUR OF LOVE	DEP International/Virgin LP DEP 5	75	73	IN YOUR EYES	Warner Brothers 923744-1
9	9	AN INNOCENT MAN	CBS 25554	42	26	STREET SOUNDS EDITION 9	Street Sounds STSND 009	76	68	THE BOP WON'T STOP	Epic EPC 88301
10	10	INTO THE GAP	Arista 205 971	43	32	IN THE HEART	De-lite/Phonogram DSR 4	77	82	ORIGINAL SOUNDTRACK FROM "FLASHDANCE"	Casablanca/Phonogram CANH 5
11	13	MAN ON THE LINE	A&M AMLX 65002	44	NEW	WOULD YA LIKE MORE SCRATCHIN'?	Charisma/Virgin CLAM 1	78	80	ALWAYS AND FOREVER - THE COLLECTION	Impression LP IMP 4
12	NEW	HUNGRY FOR HITS	K-tel NE 1272	45	55	LOVE WARS	Elektra 960293-1	79	RE	RID	EMI EMC 3411
13	12	ALCHEMY - DIRE STRAITS LIVE	Verigo/Phonogram VERY 11	46	NEW	THEN CAME ROCK 'N' ROLL	EMI THEN 1	80	99	A WALK ACROSS THE ROOFTOPS	Limn/Virgin LKH 1
14	8	OCEAN RAIN	Korova KODE 8	47	44	BODY AND SOUL	A&M AMLX 65000	81	97	THE SIMON AND GARFUNKEL COLLECTION	CBS 10029
15	11	AND I LOVE YOU SO	Warwick WW 5137	48	41	QUEEN GREATEST HITS	EMI EMTV 30	82	72	TOUCH SENSITIVE	Arista 206 251
16	23	LEGEND (MUSIC FROM ROBIN OF SHERWOOD)	RCA PL 70188	49	42	THE CROSSING	Mercury/Phonogram MERR 27	83	57	WIRED TO THE MOON	Magnet MAGI 5057
17	19	SEVEN AND THE RAGGED TIGER	EMI DD 1	50	38	NO PARLEZ	CBS 25521	84	77	THE ROSE OF TRALEE & OTHER IRISH FAVOURITES	Polydor POLD 5131

PUBLISHING

Edited
by
NIGEL HUNTER

THIS YEAR marks the 60th anniversary of the first staging of a musical, *Stop Press*, written by a young man called Reginald Armitage. Who? Armitage was the real name of Noel Gay, who became one of the most influential stage musical and song writers in British pop history, and who laid the foundations of arguably the UK's most consistently successful combined music publishing and artist management organisation.

Noel Gay was his pen-name, and is now the name of the present organisation, along with the name of Richard Armitage, his son. Why Armitage chose the name has never been definitely established, but two theories are that he combined the names of stage luminaries of the time, Noel Coward and Maisie Gay, or he may have wished to use an old family name, Noel Gale, and was misheard by the contract clerk.

He needed a pen-name because he originally wanted to be a cathedral organist, and realised that the cathedral authorities of the Twenties would look askance at him also being identified with West End revues and songs on the new invention called the wireless.

"This year is the 60th anniversary of the end of my father's prospects of becoming a cathedral organist," says Richard Armitage, who is convinced that that 1924 opening of *Stop Press* sealed his father's fate irrevocably. The musical attracted the attention of Twenties showman Andre Charlot, who commissioned him to write the entire score for his own 1926 show. The advent of the Thirties saw the first three of a continuous stream of song hits from Gay in *Round The Marble Arch*, *All The King's Horses* and *There's Something About A Soldier*.

In fact, for the next 20 years Gay dominated the London stage and the hit parade, fulfilling commissions from the leading theatrical and film producers and penning material specifically for the stars — Gracie Fields, Gertrude Lawrence, Jack

Nigel Hunter traces the Noel Gay story over six decades

Fame and family

Hulbert, Cicely Courtneidge, Flanagan & Allen, Evelyn Laye, and top bandleaders like Billy Cotton, Ambrose, Jack Hylton, Henry Hall, Jack Payne and Joe Loss.

1937 saw the opening of his musical *Me And My Girl* starring Lupino Lane, reflecting a little of the luck always necessary in achieving fame and fortune. The show had got off to a shaky start at the Victoria Palace and closure was looming when a BBC outside radio broadcast was cancelled one evening, and the unit went to the Palace instead as a last-minute measure.

The large radio audience heard the theatre-goers laughing, the memorable title song and the show-stopping *The Lambeth Walk*, and *Me And My Girl* was in danger no more. It ran for five years, notwithstanding the outbreak of war and being bombed out of two theatres, and it was seen three times by King George VI. A revised revival of *Me And My Girl* will open in Leicester this summer prior to a London season in September.

1938 was another notable year, with Gay forming his own music publishing company. It was based at 33 Soho Square, and made a spectacular start with hits like *Run Rabbit Run*, *All Over The Place*, *Hey Little Hen* and *Love Makes The World Go Round*. In 1940 Gay scored for the Charles B Cochran Savoy Theatre revue *Lights Up*, including two memorable songs entitled *You've Done Something To My Heart* and *Let The People Sing*. The latter became the signature tune of ENSA, the forces entertainment unit, during the war and also for an eponymous long-running BBC radio series.

The Noel Gay Music offices were bombed in 1942, causing the loss of some valuable scores and records, now being replaced with the assistance of well-known archivist Chris Ellis. The company moved to its present address at 24 Denmark Street, where it is one of the last survivors of the publishing firms

was unable to compose any more, and he died in 1954.

His son Richard originally intended to be a lawyer, and spent two years working in administration at his mother's family firm. While studying law in London, he came into Noel Gay Music during a vacation in 1949 "to help out



OPTIMISTIC SMILES from the second and third generations of the Richard Armitage-Noel Gay Organisation. From left, Charles Armitage, Richard Armitage and Alex Armitage.

which once thronged the thoroughfare and earned it the name of Tin Pan Alley.

Noel Gay's last big hit was *My Thanks To You*, written with Norman Newell in 1950 and recorded by the late Steve Conway, among others. His hearing deteriorated to the point where he

temporarily" when Jimmy Campbell, another songwriter and co-founder of the Campbell Connelly publishing firm, left the company. Richard is still there "helping out" 35 years later.

The Fifties witnessed a major expansion of the company's activities into artist agency and management with clients such as Russ Conway and Peter & Gordon. Later that decade, a student called David Frost came into the fold as the forerunner of a considerable number of personalities not directly linked with the music industry, whose personal affairs are managed by the Richard Armitage-Noel Gay Organisation. They include Esther Rantzen and her husband Desmond Wilcox, Russell Harty, Jan Leeming, Finola Hughes, Jeremy Beadle and Emma Thompson.

Five years ago, Rowan Atkinson invited the Gay Organisation to see him in action on the Edinburgh Festival Fringe. Someone went, and not only is Atkinson on the books now, but so is his musical director at that time, Howard Goodall, whom Richard Armitage describes as "an overwhelming composer and keyboard technician".

Among the current well-known musical clients are Richard Stilgoe, The King's Singers, Geoff Love, Cantabile, The Cambridge Buskers, Tony Macaulay (whose *Windy City* musical has scored a success in Chicago, the location of its action), and Norman Newell, who co-wrote Noel Gay's last hit.

Armitage is enjoying the anniversary preparations, which include an LP by a brass band of Noel Gay tunes recorded in Wakefield, where his father's roots were. So far, 48 different Gay compositions have been reactivated to yield 84 reissues or new recordings during 1984. Armitage has noticed many changes during his association with the company.

"When I first started here, a recording contract was one page long," he recalls. "Now it's usually at least 40 pages." He also noticed a disturbing atmosphere in the business about five years ago "when the bottom dropped out of the market". But, things have improved and staffing has expanded. In publishing terms, Armitage defines the company's quest as one for "songs for all time".

"I'm not trying to be young," he says, "but I do enjoy some things I hear on Radio One. On the other hand, I do wonder whether any of them will be reissued in 10 years' time. I think Boy George will still be someone to be reckoned with in 10 or even 20 years' time, and a group like The Flying Pickets have the right sort of lasting quality, always providing they don't quarrel with each other and split up, as so often happens."

Armitage regrets that Radio One and other outlets give far less time and chance to records and artists to prove themselves than in the past, and consequently it's much harder to get songs accepted as standards.

His two sons Charles and Alex are the third generation of Armitages involved in the Organisation, working on publishing and the management/agency sectors respectively. In the 60th anniversary year of his father's start in the entertainment world, Armitage faces the future with confidence and enthusiasm.

"If you've got outstanding talent properly and constructively harvested, there's no reason to be anything but extremely optimistic."



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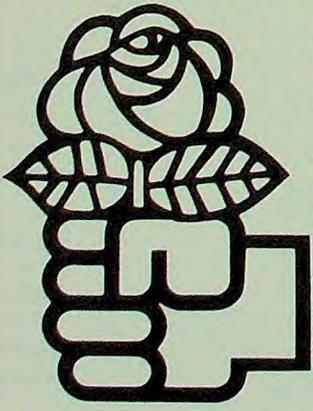
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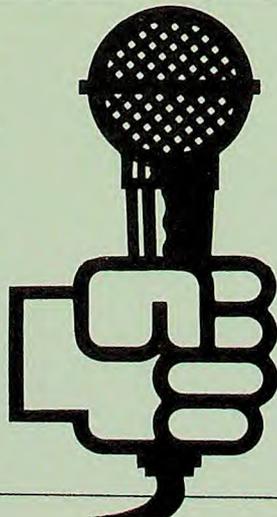
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Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 record outlets.

Rank	Artist	Label	Chart	Artist	Label	Chart	Rank	Artist	Label	Chart
1	THE REFLEX	Duran Duran	EMI (12)DURAN 2	HIGH ENERGY	Evelyn Thomas	Record Shack SOHO(T) 18	51	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Mella Mel	Sugar Hill SH(L) 130
2	AUTOMATIC	Pointer Sisters	Planet RPST(T) 105	DANCING GIRLS	Nik Kershaw	MCA NIK(T) 3	52	ROMANCING THE STONE	Eddy Grant	Ice ICE(T) 61
3	LET'S HEAR IT FOR THE BOY (from 'FOOTLOOSE')	Deniece Williams	CBS (T)A4319	EACH AND EVERY ONE	Everything But The Girl	blanco y negro NEG (T)	53	MAJOR TOM (COMING HOME)	Peter Schilling	PSP/WEA X 9438(T)
4	WAKE ME UP BEFORE YOU GO GO	Wham!	Epic (T)A4440	HELLO	Lionel Richie	Motown TMGT(T) 1330	54	MATT'S MOOD/SNEAKING OUT THE BACK DOOR	Matt Bianco	WEA YZ3(T)
5	I WANT TO BREAK FREE	Queen	EMI (12)QUEEN 2	JUST BE GOOD TO ME	S.O.S. Band	Tabu/Epic (T)A3626	55	YOU TAKE ME UP	Thompson Twins	Arista TWINS (124)
6	ONE LOVE/PEOPLE GET READY	Bob Marley & The Wailers	Island (12)IS 169	TO ALL THE GIRLS I'VE LOVED BEFORE	Julio Iglesias & Willie Nelson	CBS A4252	56	THE WIND BENEATH MY WINGS	Lee Greenwood	MCA 877
7	FOOTLOOSE	Kenny Loggins	CBS (T)A4101	ASSASSINING	Martillon	EMI (12)MARIL 2	57	A LOVE WORTH WAITING FOR	Shakin' Stevens	Epic (T)A4291
8	AGAINST ALL ODDS (Take A Look At Me Now)	Phil Collins	Virgin VS 674	I'M FALLING	The Bluebells	London LON(X) 45	58	HALF A BOY AND HALF A MAN	Nick Lowe	F.Beat XX 34(T)
9	BREAK DANCE PARTY	Break Machine	Record Shack SOHO(T) 20	DANCING IN THE DARK	Bruce Springsteen	CBS (T)A4436	59	THIEVES LIKE US	New Order	Factory - (FAC 103)
10	DANCING WITH TEARS IN MY EYES	Ultravox	Chrysalis UV(X) 1	THE LONGEST TIME	Billy Joel	CBS (T)A4280	60	THE BODY ELECTRIC	Rush	Vertigo/Phonogram RUSH 11 (12)
11	GROOVIN' (You're The Best Thing/The Big Boss Groove)	The Style Council	Polydor TSC(X) 6	LOVE ME TENDER	Roland Rat (Superstar)	Rodent/Magnet (12)RAT 2	61	PANAMA	Van Halen	Warner Brothers W 9273(T)
12	LOCOMOTION	OMD	Virgin VS 660(12)	(WHEN YOU SAY YOU LOVE SOMEBODY) IN THE HEART	Kool & The Gang	De-Lite/Phonogram DEX 17	62	SMALL TOWN CREED	The Kane Gang	Kitchenware/London SK(X)11
13	SEARCHIN'	Hazell Dean	Proto ENAT(T) 109	AIN'T NOBODY	Rufus and Chaka Khan	Warner Brothers RCK 1(T)	63	ROUGH JUSTICE	Bananarama	London MANA 7 (12" - NANX 7)
14	LOVE WARS	Womack & Womack	Elektra E9799(T)	LOVE LIES LOST	Helen Terry	Virgin VS 678(12)	64	TURN YOUR BACK ON ME	Kajagoogoo	EMI (12)EMI 5465
15	DON'T TELL ME	Blancmange	London BLANC 7 (12" - BLANX 7)	YOU DON'T LOVE ME	Marilyn	Love/Phonogram MAZ 3(12)	65	SUSANNA	The Art Company	Epic (T)A4174
16	(When You're) YOUNG AND IN LOVE	The Flying Pickets	10 Records TEN 20(12)	THINKING OF YOU	Sister Sledge	Cotillion/Atlantic B5744(T)	66	SWEETEST SWEETEST	Jermaine Jackson	Arista JJK (121)
17	I FEEL LIKE BUDDY HOLLY	Akim Stardust	Chrysalis CHS (12)2784	ROBIN (THE HOODED MAN)	Clannad	RCA HOOD 1	67	STATE OF LOVE	Imagination	R&B/Red Bus RBS 218 (12" - RBL 218)

DISCO *and dance*

Dancing in the streets

IT HAS been a booming 12 months for disco/dance records, the people who make them and the labels which market them.

While it has always been recognised that during general softenings of the market, black and dance music prosper comparatively because of their loyal base audience and that buyers as a whole will lean towards music of a positive, escapist nature during periods of gloominess, there is more going on than just another case of the soul beat weathering the storm.

Twenty-seven of the Top 75 singles in *Music Week* for May 12 were records which had started in the dance charts or the clubs, more than a third of the total chart — and that wasn't even including pop records which have been huge club hits because of their rock/dance nature: Blancmange, Frankie Goes To

Hollywood (pictured), Scritti Politti, Depeche Mode and so on. The sound of the day is a dance-based sound, and the charts are reflecting it.

So many of the more recent trends on record have close disco/dance affiliations: electro, offspring of new romantic and the New York Beat Box sound; its hip-hop and urban rap close cousins; Hi-NRG (or high energy, if you prefer), shaking off its gay closeting to hint at potential as a mainstream pop force, and dragging its ageless godparent Northern soul back into the spotlight too; obvious signs of a higher profile for black soul (the pre-“disco” essence thereof) and traditional R&B-based dance fodder.

There's a whole new melting pot out there with a whole menu of exciting ingredients dropping in to keep the brew on the boil.

Moreover, it's selling records — 12-inchers, 7-inches and, in some cases, albums.



BIG SHOTS NOW: Like so many other records, Frankie Goes To Hollywood's number one smash, *Relax*, started life on the dancefloors.

Ask Street Sounds, which has charted umpteen compilation dance LPs straight into the national Top 30 throughout the last 12 months; ask London, with more consecutive hit singles to its name in recent times than the label ever had when it was the UK's major licensee of American hits, and almost all with dance-orientated records.

Ask Record Shack, formerly a small independent label catering to a specialised field, whose product has suddenly exploded it into one of the hottest, liveliest and most successful indies in the land.

Yes, disco/dance is big news in 1984. This supplement highlights a few of the sounds, styles, companies and people involved in various aspects of the current scene, with glimpses of some of the immediate developments due from certain quarters.

Major bounces back with dancefloor action

High times for WEA

AFTER WHAT he freely admits was “a lean patch” during 1983, WEA's Fred Dove, the company's long-time head of disco/dance and black music promotions, has been gratified to note both the current upturn in major crossover potential of good-quality black and dance music, and the fact that WEA has seen a very significant share of this action.

Since last Christmas, the company has broken Madonna with two national Top 20 hits, brought Manhattan Transfer back to the fore with dance-orientated material, given Quincy Jones' protégé James Ingram a hit with *Ya Mo Be There*, and perhaps most gratifyingly pushed Rufus & Chaka Khan's *Ain't Nobody* to British Top 20 (and top disco placing) success after many months of diligent plugging.

Runaway hit

Currently, WEA has what looks like another runaway hit with *Womack & Womack's Love Wars* — importantly, both as a single and an album — and is also scoring in the disco charts with *Slave*, *Starpoint*, and the Detroit Spinners newie-plus-revival *Right Or Wrong/I'll Be Around*.

The problem with any major size of WEA is obviously the sheer amount of product it is committed to release, all of it competing for marketing and promotional attention, and each release needing to justify its share thereof.

The proportion of major club-to-pop crossovers is now, however, climbing gratifyingly high, and Dove reads it as reflecting greater public appreciation of more soulful,

high-quality dance music, rather than just a general softening of the market as a whole.

“I had the feeling that 1984 would be a turnaround year for soul music, as well as for WEA, and I'm turning out to be right on both counts,” he says. “There is more interest in soul, which helps sell black dance music, but also benefits the more MOR styles as well — and a company like ours is obviously looking for a consistent, constant sales market across-the-board. When it comes to crossover sales, there are still barriers to break down, especially in the album field; breaking black product through that barrier around 1,300 sales on a consistent basis would be a real triumph.”

Dove is looking for his next major winner at Change, a US group who were first broken here by WEA in 1980, scoring major British hit singles with *A Lover's Holiday* and *Searching*. After a period contracted elsewhere, they have returned just in time to deliver a winner in *Change Of Heart*, currently a huge import album which is a dancefloor smash. Both the album and title-track singles have just been released over here, the latter carrying the two former hits on the 12-inch flipside, by way of a bonus.

The Fatback Band are now also with WEA, and their new album, *Phoenix*, will be with us by the end of the month, as will Peabo Bryson's *Straight From The Heart*, The Saga Continues by Roger (Troutman), Patrice Rushen's *Now*, Margie Joseph's *Ready For The Night*, and *Love Language*, a long-awaited comeback set by Teddy Pendergrass, who left the scene following a near-fatal car smash a couple of years back.

Those ingredients of soulfulness and quality are clearly evident in this impressive line-up, and Dove is almost certainly correct in feeling that the wider musical climate is once again right for acceptance of this kind of material.

“The feeling is like it was in the mid-Seventies, just before *Saturday Night Fever* came along and suddenly became a huge common denominator for everything with a disco tag. Black music has been recovering from that clone syndrome ever since. Back then, albums by acts like The Isley Brothers were hitting the pop album charts — now we're seeing it happen again.”

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• Supplement written and edited by BARRY LAZELL

DISCO

RECORD SHACK OF London Town (to give the shop its full name) has for some years been one of the specialist retail meccas of the disco/dance world, poised in the hub of Soho and gathering a clientele of DJs, hip clubgoers and that breed of specialist punter who looks for import 12-inchers of jazz-funk albums.

Alongside the shop, partners Jeff Weston and Howard Caplan launched the Record Shack label.

The label has been hitting the specialist charts with 12-inch releases fairly regularly ever since, giving London-based talent like Shakatak and the UK Players their first vinyl breaks, (Shakatak were originally Shack Attack).

The catalyst for Record Shack — both shop and label — came with the emergence and boom of the gay London dance scene, with its high-energy, rapid-tempo dance tracks. Pinpointing a market worth cornering, Weston and Caplan moved into aggressive in-depth retailing of this music aimed initially at gays, not only in London, but via mail order to the entire country and overseas.

Virtually all the material was on US import at first, and because many of the more funk-orientated specialist outfits tended to shun the ultra-high-tempo material which seemed to smack unfashionably of passé late-Seventies disco, the Shack was selling it to people nationwide who might normally be buying elsewhere.

Getting the label in on the act was an obvious step, and Shack began to licence US material and artists which had already been water-tested by the customers in London's gay

Record Shack: maintaining a high energy chart attack

clubs. Artists like Patrick Cowley and Sylvester and Scherrie Payne had successful releases here, and the Sylvester/Cowley collaboration Do Ya Wanna Funk, which Record Shack licensed to London to ensure depth of distribution, reached number 32 in 1982.

In 1983 success really came home to roost. The label got a firmer nationwide distribution base by signing with IDS, and the music which was its backbone spread beyond the gay clubs and settled down as high energy dance music ((Hi-NRG) — a popular club style in many areas, but particularly in the Midlands and North where uptempo Northern Soul had always reigned supreme.

Legendary Northern figure Ian Levine began to produce for the label, and it also struck national chart luck with a pair of unexpected hits; firstly Ashaye's astute soundalike cover of the Michael Jackson megamix, and then the Jacques Morali-produced Where Is My Man, sung by Eartha Kitt and licensed from Arthur Baker's Streetwise label in the US. Few outfits but Record Shack would have recognised the inherent potential in this disc, but it picked up BBC airplay, massive club reaction, and almost made the Top 20 on the Gallup chart.

This year the biggest hit has come in Break Machine's Street Dance, another astute UK pick-up

which was not overtly a Hi-NRG record, but hit both the current mainstream musical pulse and a burst of interest in US urban break-dancing.

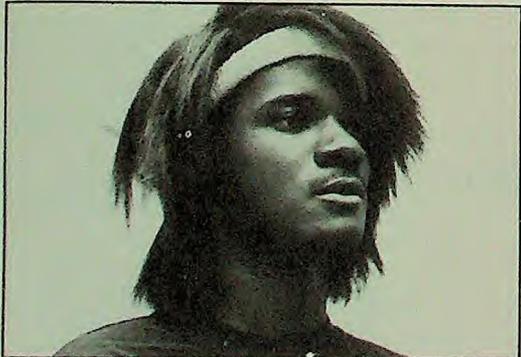
Record Shack currently has the Break Machine follow-up, Break Dance Party, storming the charts, and has also made the Top 50 with the Ian Levine-

produced High Energy by Evelyn Thomas, also the number one seller in its specialist field.

A string of Hi-NRG chartmakers has come

along for the label in the last few months, particularly Miquel Brown's So Many Men, So Little Time, which still keeps threatening to cross over as a pop hit. Current biggies in the specialist market, apart from Evelyn Thomas, include Laura Pallas with Emergency and Eastbound Expressway's Frantic Love, getting wider interest because of its use as the theme for Channel 4's Ear Say show.

Jermaine to the argument



JERMAINE STEWART (above) has a new single due for release on June 4 entitled *Get Over It*, and an album scheduled for later in June. Jermaine, originally from Ohio, has adopted Britain despite a certain amount of success in the US as backing singer for such as Millie Jackson, Gladys Knight and Shalamar (with whom he toured for three years). Stewart's break came when Culture Club bassist Mikey Craig helped produce some solo demo tapes, and when the newly-formed Virgin-backed 10 Records signed him to help launch its new label.

TAKE TO THE



BRITAIN'S FOREMOST DANCE MUSIC PROMOTIONS AND MARKETING SERVICE

STREET DANCE is Britain's foremost DANCE Music Promotions and Marketing Service. As part of the Streetwave/StreetSounds group, STREET DANCE has an in-depth expertise and specialist knowledge of DANCE MUSIC. No other organisation, whatever its size, has repeatedly produced such outstanding results, not only in the form of chart positions, but most important VOLUME SALES.

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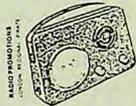
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As well as the breakthrough success of Record Shack, there are several other labels — all small independents — which have benefited from the boom of Hi-NRG music and which have scored consistently with several releases. Here we look at four such labels — Challenge, Proto, Electricity and ERC.

Energetic indies...

ELECTRICITY IS distinctive in being based well outside London — in Stafford, in fact — and with its feet firmly in Northern Soul origins. Run by Kevin Roberts, who is also its main producer, the label is a division of Roberts' High Energy Records which originally came onto the

Electricity

scene with its eyes firmly on Northern Dance styles. As the fast Northern style has rapidly metamorphosed into today's Hi-NRG, Electricity has cleaned up on the results. Major sellers have included Countdown (Here I Come) by Kofi &

The Lovetones and Velvett's Nothing's Worse Than Being Alone, while current fast movers include Eric Roberts' The Next In Line, a return to the fore by Linda Lewis on You Turned My Bitter Into Sweet, and Alive With Love by Tina Fabrique, a recent US acquisition from Prism Records.

ERC

ERC IS riding particularly high at the moment with Jimmy Ruffin & Jackson Moore's duet on I'm Gonna Love Forever, which apart from being huge in Hi-NRG circles has also shown on the national top 100. Ruffin, of course, is a familiar name from the heyday of Motown, and the label has not been slow to offer other veteran acts whose music has adapted well to the current idiom. Recent releases include Jimmy James (remember his UK R&B soul club times with the Vagabonds) with Love Fire (ERCL 110), and amazingly, Billy Preston with And Dance (ERCL 116) — the latter another astute US pick-up. ERC is also selling well in Hi-NRG circles at the moment with Christopher Street's Happiness, and We Are Invincible by the 501s.

Proto

PROTO'S CURRENT biggies are When You Walk In The Room by Ramming Speed, and The Upstroke by the delightfully-named Agents Aren't Aeroplanes, while Passion is selling strongly with Romance's

Tie Me Down, and Somebody to Love by the Cafe Society. This label is run by Les McCutcheon and Nigel Wright, who made their mark as producers during the disco medley boom which followed the success of Stars On 45.

Challenge/Elite

ONE OF the more recent labels to have found early success in 1984's Hi-NRG boom is Challenge, London-based sister label to the established dance music indie Elite. The most successful Challenge offering this year so far has been Mimi's debut release The Man's So Real, which reached the number one slot on the Hi-NRG chart featured in *Music Week* on April 14. Mimi also exercises her vocal chords on another current Challenge release, Word Of Mouth's Heartbeat/Heartbreak (CHAPT 1), and will return again in full solo flight on a single scheduled for August.

Imminent projects are a new Richie single titled Be Your Own Woman (TAL 9), and a "unique and controversial" project of which details are still under wraps. The label has also exposed the talents of Copacabana DJ Chris Lucas, who recently did a "totally intensified remix" on the Mimi track, and will be taking a hand in both producing and remixing future releases on Challenge.

Elite, incidentally, is back in action via the new Atmosfear single When Tonight Is Over, with vocals by Beverley Skeete, and featuring a manic US 'thundermix' by Adrian Sherwood — the guru behind his own On-U-Sound label, and the man responsible for dance-remixing Depeche Mode's People Are People. The current wide-open musical scene being what it is, When Tonight Is Over is getting rock press reviews and unexpectedly high pre-sales from rock-orientated outlets, particularly Rough Trade, in addition to black specialist reaction.



SHAKATAK: Originally named Shack Attack after the label that gave them their vinyl break... see Record Shack story opposite page.

THE STREETS

STREET SOUNDS

StreetSounds is Europe's leading DANCE compilation series. During the past year StreetSounds has built a reputation for consistently producing best selling product and providing strong, on-going Marketing support through TV, Radio, Press and P.O.S. Campaigns. Many companies have tried (and failed) to emulate StreetSounds SUCCESS.

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|--------------------------------------|------------------------------------|
| SIDE ONE | SIDE TWO |
| 1 SOMEDAY - GAP BAND | 1 HEAVEN SENT YOU - STANLEY CLARKE |
| 2 DON'T MAKE ME WAIT - CARL ANDERSON | 2 LOVE ME LIKE THIS - REAL TO REEL |
| 3 NIGHT STALKERS - INGRAM | 3 KEEP IT COMIN' - THE JONES GIRLS |
| 4 STEPPIN' OUT - GEORGE HOWARD | 4 THIS TIME - FUNK DELUXE |
| 5 DEJA VU - A B'S | |
- Album Cat. No. STSND 009, Cassette Cat. No. ZCSTS 009, Dealer Price £3.04.

STREETSOUNDS ELECTRO 4

- | | |
|---|---|
| SIDE ONE | SIDE TWO |
| 1 STEPS AHEAD - RADIO ACTIVE | 1 SUCKER M.C.'S - RUN-D.M.C. |
| 2 HERE COMES THAT BEAT! - PUMPKIN AND THE PROFILE ALL-STARS | 2 BREAKIN' IN SPACE - KEY-MATIC |
| 3 MEGA MIX (INCLUDES: ROCK IT, AUTODRIVE, FUTURE SHOCK, T.F.S. ROUGH, AND CHAMELEON '84) - HERBIE HANCOCK | 3 BEETHOVEN'S FIFTH (STREET) SYMPHONY - THE VHB |
| | 4 TECHNO CITY - CYBOTRON |
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|---|---|
| SIDE ONE | SIDE TWO |
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| 2 MUSIC - SYNGBEAT | 2 HIP HOP BEAT (STREET MIX) - RAP LOGISTS |
| 3 STYLE OF THE STREET - BROKEN GLASS | 3 B.E.D. '34 - FOREVER REACTION |
| 4 U PEOPLE - FOREVER REACTION | |
- Album Cat. No. ELCS4, Cassette Cat. No. ZCELC4, Dealer Price £3.49.

STREETSOUNDS HI-ENERGY 2

- | | |
|---|---|
| SIDE ONE | SIDE TWO |
| 1 HE'S A SAINT, HE'S A SINNER - MIQUEL BROWN | 1 ALIVE WITH LOVE (A LOVE LETTER) - TINA FABRIQUE |
| 2 NOTHING'S WORSE THAN BEING ALONE - VELVETTE EMERGENCY | 2 YOU TURNED MY BITTER INTO SWEET (MEGAMIX) - LINDA LEWIS |
| 3 LAURA PALLAS | 3 I LOVE MEN - CINEMA |
| 4 HAPPINESS - CHRISTOPHER STREET | 4 IN ORBIT - YVONNE CUDDEN |
| 5 PRIMITIVE DESIRE - EASTBOUND EXPRESSWAY | 5 SOMEBODY TO LOVE - CAFE SOCIETY |
| | 6 TIE ME DOWN - ROMANCE |
- MIXED BY IAN LEVINE. Album Cat. No. HINRG 17, Cassette Cat. No. ZCNRG 17, Dealer Price £3.49.



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 KHAN 12
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DISCO

Dave McAleer: 'Priority Promotions works'

CARVING ITS own individual role into the complex world of dance record promotion in the UK is Priority Promotions, run by Dave McAleer, who has successfully promoted this type of music for 13 years while working for RCA, PRT, DJM, 20th Century and TMT.

The company's motto is "Priority Promotion Works!", and perhaps justifiably, as during the first 18 months of operations over 75 per cent of the records it has worked have reached the national Top 100, and over 90 per cent have hit the *Music Week* disco/dance sales charts.

McAleer says: "The first thing to explain about Priority is that we are not a disco/dance music promotion company sending records free of charge to hundreds of record-buying club DJs. We really work a record by going through the dealers, press and radio station DJs who specialise in

black-orientated dance music, creating a 'buzz' and thereby creating sales which result in chart placings.

"We are very selective about the records we work, taking only two a month, as we need this concentrated effort to get the required results. We are a very cost-effective form of promotion for a record company, since the cost is structured to the success the record achieves. We're pleased to be thought of as their 'secret weapon' by many top labels."

This extremely careful selection of assignments can be surprising to would be customers: "We believe 100 per cent in every record we work — a very necessary factor, as it will be the *only* record which we'll be working at that time. We therefore find that we are, nine times out of ten, saying 'no' to potential work, which has surprised many of our would-be clients — however, from

this attitude they do realise that if we do work any of their records, they will get the full treatment."

Despite the proliferation of dance promo operations around the country, McAleer does not feel that there is another company which offers a similar service; ie, an all-round promotion job with dealer sales and chart placings as the targets.

"We don't see companies like Rush Release as competition, since we do different jobs with different objectives. We often put record labels onto Rush Release, etc, if they are solely after a club promotion job.

"Thankfully, our success has meant that we don't have to go hunting for work, and so far we've kept a low profile when it comes to promoting ourselves. All our efforts have gone into promoting the records we work."

Exporting the dance craze

AS DISCO and dance-orientated music has advanced steadily to take an ever-larger share of the charts and airwaves at home over the past year, so the hunger overseas for the music which keeps British feet tapping has increased to ravenous proportions. Direct export of UK dance music on UK labels is now at an all-time high, and this is excellent news not only for those who handle the exporting, but also particularly for small, independent UK labels which can be guaranteed high-volume sales overseas.

Since the beginning of 1984, the overseas demand for British dance (particularly 12-inchers and Hi-NRG albums) has been at such record levels that, with specific reference to independent dance labels, many have found that pre-orders from exporters alone have validated initial pressings of anything from 1,000 to 5,000 units. This, obviously, has put money into the coffers for promotion within the UK.

Export market leader Lasgo (now two-time winner of the Queen's Award for Export Achievement) has set up a department specifically to promote UK dance product overseas, and Michael Lo Bianco, who runs it, sees the interest in this area growing even further: "Dance music is incredibly international. If the beat is right, the mix is clear and the vocals strong, sales can be guaranteed even if the act involved is totally unknown. Our skill comes in locating the right British music for the right markets in other countries. For example, Hi-NRG will sell strongly to North America and Southern Europe, whereas out-and-out disco goes well in the Far East, Scandinavia and Northern Europe generally."

He also stresses the overseas acceptability nowadays of British new wave dance: "Interestingly enough, the most universally acceptable dance music internationally today is modern white dance of the New Order kind. Nobody, it seems, can resist a well-composed, powerful electronic beat, and fortunately no country does it better than Britain. Even in my native country of Italy, where disco music is enormous, there is nothing to compare with the sheer overall scope and quality of British dance."

Lasgo's best-selling 12-inchers from UK independent dance labels over the last 12 months have been: Evergreen — Hazell Dean (Proto); Primitive Desire — Eastbound Expressway (Record Shack); Catch Me — Marcia Raven (Passion); Living Inside Me — Data (Illuminated); Break It — Contact-U (Elite); Metal Dance — SPK (Desire). Best-selling albums on export have been three compilations: Crucial Electro on Street Sounds, Passion Tracking Vol 1 (Passion), and 12 Inches Of Pleasure (Proto).

Lasgo estimates that from export sales figures, the most consistent labels for high-quality dance product in overseas demand have been Proto, Record Shack, Passion, Elite, Streetwave/Street Sounds, and Survival. Sales director Richard Stern concludes: "People are saying now that the success of dance can't last — only people were saying that last year, too. The fact is that often over 90 per cent of the Top 100 singles are available as 12-inchers, and that means that both majors and independents alike realise the importance of orientating product to the clubs and the dance market."

Decline of the import

IMPORTS, PARTICULARLY now 12-inch product from the US, have traditionally had a prominent role in creating that all-important buzz among DJs, dancers and reviewers for a new sound, record or artist.

Perhaps the heyday of the 12-inch import was around 1979, when dance classics like Anita Ward's Ring My Bell, Dan Hartman's Instant Replay, and McFadden & Whitehead's Ain't No Stoppin' Us Now shifted in thousands on import, outselling the UK-released disco records.

Today the import scene is not so frenetic and the massive sales are no longer there, partly because turnaround of UK release is much quicker now anyway, but also because the continued decline in value of the pound against the dollar has pushed import prices up drastically, to the extent where a US 12-inch can cost more than a British album.

While 12-inchers may have declined, there is still a steady import market for soul and dance-orientated albums, which generally have a much slower UK release turnaround than singles. Strong-selling recent examples have come from Change, Bobby Womack, Kenny G, Dennis Edwards, and Womack and Womack. Still giving the importers good business are LPs by George Howard, the Emotions, Kent Jordan, L J Reynolds and Rose Royce.

There is also a small section of the import business dealing in smaller numbers, higher prices and a dedicated clientele — that of Japanese album imports, mostly of jazz or jazz-funk. There is a constant if small market for these releases

even at retail prices of around £12 and upwards.

For specialist shops in central metropolitan locations, like Groove, Bluebird or City Sounds in central London, imports still account for a considerable share of turnover. Tony Blackburn's regular playlisting of black imports on his show, plus their use on the multitude of soul-orientated pirate stations, have probably actually increased the sales of certain imports in the capital in recent times, against the general trend.

The numbering of importer/wholesalers specialising in black and dance product has almost certainly contracted in recent years, in line with the decline in total turnover. Most of the traditionally well-patronised outfits are still active, however, and most specialist shops use them. Greyhound and Record Corner are among suppliers mentioned most often by disco/dance chart panel shops.

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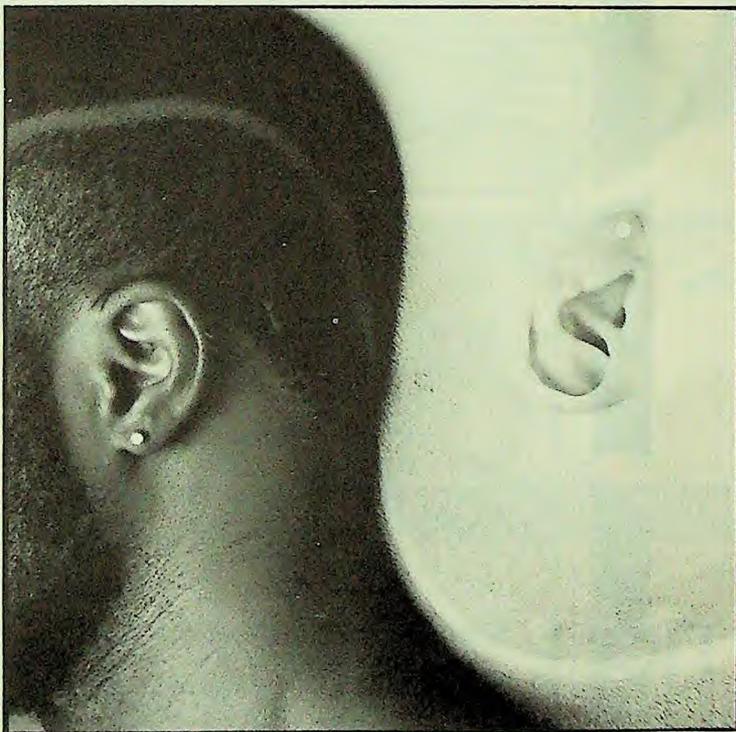
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DISCO

Small label does big business on the dancefloor

Indies join the dance

TIME WAS when the smaller independent labels would generally focus on grassroots new wave rock music for their bread and butter, with soul and dance music, being mainly imported repertoire, being left to major licences.

Some labels, of course, still operate that way, but the musical climate of the Eighties has made it quite possible for indie labels to move into disco/dance specialisation and break into mainstream success from that direction. The tremendous success of labels like Record Shack has been a strong pointer in this trend.

An example of a long-established indie label (currently distributing through Spartan) which over the last two years has geared itself exclusively to the soul/disco market,

is the North London-based Satril Records.

Through a dual policy of acquiring likely independently-produced US material and keeping an ear to the ground for suitable British talent, Satril has scored several dance chart hits with 12-inchers by Jackie Moore, Eleanor Grant, Amusement Park, and Dunn & Bruce Street.

Crossover

The label's biggest dance and crossover success, however, came last summer — not from an American acquisition, but via its biggest UK signing, veteran Sixties hitmaker Kenny Lynch, more generally known these days in a

managerial and TV personality role.

Lynch's Half The Day's Gone And We Haven't Earned A Penny became first a popular hit label hit around the clubs and then, through Spartan, a dance chart top-tenner and a satisfying crossover into the national pop charts. An album of dance-orientated material which followed was also well received.

Satril's latest dance excursion is a new compilation album titled Mighty Dance (SATLP 301), which is comprised of the extended 12-inch versions of the pick of those singles released to date, including the hit tracks by those artists already mentioned, plus Ashes And Stars, Fresh Face, and others. Each side of the album features a 30-minute sequence of tracks to provide non-stop dance appeal; a useful addition for DJs and punters alike to the growing ranks of such LPs.

That personal touch

A RECENT and already successful addition to the range of promotional services now available to record labels with disco/dance product is Dance Disc Promotions, a London/West Essex-based operation run by Cino Berigliano, himself an experienced club DJ.

The main distinguishing factor of DPP is that it is not based upon a mailing list, but instead specialises in personal promotion and delivery of records to all major clubs in the Greater London area. A one-to-one working relationship with all the DJs who are thus serviced is the basis of what is offered.

"We guarantee that product is actually in clubs ready for playing at any time — because we personally will have delivered it there," says Berigliano. "Our rapport with the DJs means that it will be played, given a test play on arrival, and an unbiased opinion of its usability will be formed by the DJ. We would then report all this information back to the company personally."

"Having worked the product for the desired period, we then compile a reaction report, consisting of a detailed breakdown of the success of that product, from both DJ's reactions and those on the dancefloor."

DDP also arranges artist PAs around London, again by personal contact with clubs, distributes promotional videos to suitable outlets and even arranges small-run white label dance disc pressings, and appropriate merchandising like sweatshirts and badges.

Finally, a nationwide promo pack has now also been introduced as an addition to the personal London Service, whereby a new release is mailed to 100 shops nationwide, plus 50 regional clubs and the same number of local radio stations.

Artists who have had records worked by DDP in recent months (and PAs arranged too in some cases), include Toni Smith, Dave Roach, Mainline, Bianca and Bill Fredericks. The company will also be servicing Making Waves' new re-issue of Roni Griffith's Breaking Up to its clubs.

• Located in Ilford, DDP can be contacted on (01) 551 0631.

A bigger splash...

MAKING WAVES, best known in the industry as a respected distributor and importer of specialist and collector-orientated music and labels, is making an uncharacteristic entry into the dance field with a record released next week.

The company has licensed Roni Griffith's still-in-demand 1982 hit (The Best Part Of) Breaking Up, which it has already been importing and selling strongly from Vanguard Records in the US.

The record was originally released here via PRT, but the latter's licensing deal with Vanguard expired last year with the subsequent deletion of all the licensed product, since when Vanguard has been without a UK outlet.

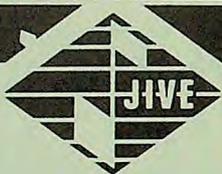
Demand for the track, which after its initial run of dancefloor success bubbled at the foot of both the disco and national charts for several months while the original pressing could still be found in the shops, has increased strongly recently in line with the general boom in Hi-NRG-orientated material — hence the market for imported copies. In the current climate, a full re-issue of the record was obviously a sensible idea.

Making Waves has licensed the single as a one-off deal, though managing director Dave Lawrence says his company does have open access to the Vanguard catalogue should it wish to take up further options.

(The Best Part Of) Breakin' Up will appear on the Makin' Waves label as both a 7 and 12-inch, catalogue numbers being SURF 101 and SURF 101T respectively.

Because of the commercial potential involved, promotion is being taken very seriously, with Impulse, Dance Disc Promotions and Operation Dambusters being retained to work the record to radio, clubs and retail outlets respectively.

• Dealers who may have a backlog of demand for the single can order direct from Making Waves on (01) 481 9917.



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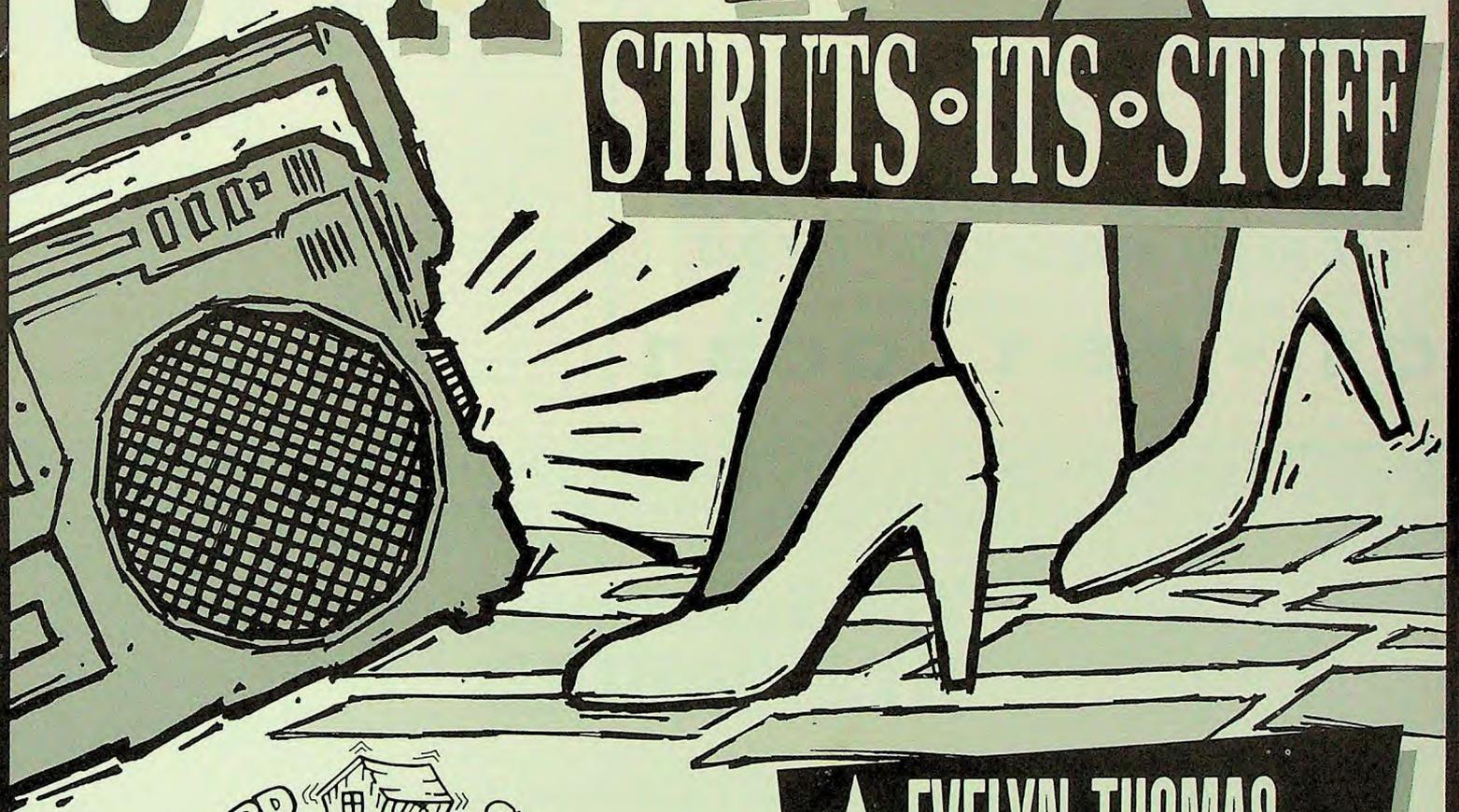
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DISCO

The Inferno at the heart of Northern soul

AMID MUCH discussion recently on the way in which Northern soul influences (and songs, in some cases) have been returning to the fore through many of the recent crop of Hi-NRG hits, there have also been signs that the original Northern sound itself — which in any case has never really gone away North of Stoke-on-Trent — is due for a period of new activity.

By way of illustration, long-time Northern soul promoter and entrepreneur Neil Rushton has renewed activity on his Inferno label, which had major Northern hits in the late Seventies with the likes of Freda Payne, Frank Beverly and the Phil Coulter Orchestra.

Rushton eulogises the atmosphere of renaissance in announcing his new releases: "Somehow the torch keeps burning and Northern soul survives to stop another day. As the UK braces itself for the longest, hottest, most soulful summer since 1965, the signs are that the country's quirkiest underground scene is about to go overground.

"Compilation albums of obscure soul gems are getting rave reviews in the rock press, more and more American live acts are being brought out of obscurity to amaze — and be amazed by — the Northern scene,

and new venues are springing up overnight."

Inferno has two new singles to fuel the revival: Our Love (Is In The Pocket), an old Darrell Banks soul standard, comes from UK band The Suspicions, described as "the brashest soul vision to emerge north of Watford since Dexy's". They only get one side of the single, however, the flip being a re-issue of They're Talking About Me by Johnny Bragg, which was one of Inferno's original (and best-selling) releases. Catalogue number is BURN 8.

The other single features J J Barnes, a popular stalwart of the Detroit soul scene of the Sixties and Seventies best remembered for his A Real Humdinger hit on Ric Tic in 1966.

His Competition Ain't Nothing (BURN 7) was recorded in the UK, but smacks strongly of the Motown/Detroit soul sound which has always been the bedrock of "Northern". The packaging is eye-catching on this one too, as Inferno has designed a sleeve which is a close and affectionate facsimile of the orange Tamla Motown singles bag of the late Sixties.

● Inferno can be contacted directly on 05436 3022, while distribution is via Pinnacle.

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19	STAY WITH ME TONIGHT Jeffrey Osborne	A&M AM(X) 188	69	35 PEARLY — DEWDROPS' DROPS Cocteau Twins	4AD (B)AD 405
20	SOMEBODY ELSE'S GUY Jocelyn Brown	Fourth & Broadway/Island (12)BRW 5	70	64 UPROCK Rock Steady Crew	Charisma/Virgin RSC 2(12)
21	RELAX Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 1	71	NEW PERFECT SKIN Lloyd Cole and The Commotions	Polydor COLEX(X) 1
22	THE LEBANON Human League	Virgin VS 672(12)	72	49 WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN) Scritti Politti	Virgin VS 657(12)
23	GOING DOWN TOWN TONIGHT Status Duo	Vertigo/Phonogram QUO 15	73	71 BAD LIFE PIL	Virgin VS 675(12)
24	LOVE GAMES Belle and The Devotions	CBS (T)A4332	74	50 PEOPLE ARE PEOPLE Depeche Mode	Mute 7BONG 5 (12" — 12BONG 5)
25	PEARL IN THE SHELL Howard Jones	WEA HOW 4(T)	75	NEW ILLUMINATIONS Sawns way	Belgier/Phonogram PH 5(12)

76	(72) OCEAN DEER/BABY YOU'RE DYNAMITE, Cliff Richard	EMI (12)EMI 5457	93	(-) THE UPSTROKE, Agents Aren't Aeroplanes	Proto AGENT(X) 1
77	(85) SPIRITWALKER, The Cut	Situation Two SIT 33(T)	94	(87) SHE'S TROUBLE, (Special New Mix), Musical Youth	MCA YOUTH 8
78	(82) SO MANY MEN, SO LITTLE TIME, Miquel Brown	Record Shack SOHO(T) 17	95	(-) SUCCESS, The Weather Girls	CBS (T)A4401
79	(-) ROBERT DE NIRO'S WAITING, Bananarama	London/NANA 6 (12" — NANA 6)	96	(93) LIVING ON VIDEO, Trans-X	Polydor POSPX(X) 650
80	(-) I WANNA MAKE YOU FEEL GOOD, The System	Polydor POSPX(X) 685	97	(96) CARELESS, Bourgie Bourgie	MCA BOUT(X) 2
81	(-) AIN'T NO STOPPIN' (AIN'T NO WAY), McFadden & Whitehead	Buddah BDS(L) 504	98	(-) PEACE ON EARTH, Snowy White	Towerbell (12)TOW 52
82	(-) THE BOYS IN BLUE, Everton Cup Squad '84	PRT EFC 1	99	(-) ULTRA FANTASTICO (from "The Kit Curran Radio Show"), Denis Lawson	EMI 5466
83	(78) AIN'T THAT PECULIAR, Mari Wilson	The Compact Organisation PINK(X) 8	100	(-) SPRING FEVER, Mezzoforte	Steiner STE 720 (12" — STE 1200)

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Spandau ballet

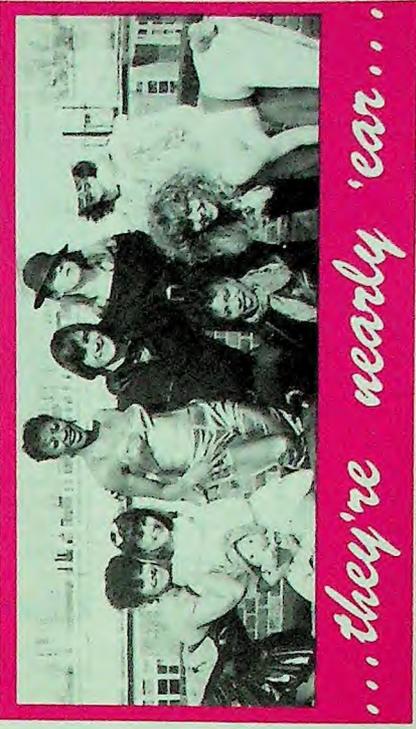
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43	NEW WHEN AM I GOING TO MAKE A LIVING Sade	Epic (T)A4437	76	(-) LOVE AND PRIDE, King	CBS (T)A4274
44	53 HIGH ON EMOTION Chris De Burgh	A&M AM(X) 190	77	(75) YOUR LOVE IS KING, Sade	MCA MCAT(X) 884
45	NEW INFATUATION Rod Stewart	Warner Brothers W 9256(T)	78	(-) AGADOO, Black Lace	Fair FLA 107
46	NEW DIGGI LOO — DIGGI LEY The Herreys	MCA/Panther PAN 5	79	(-) DANCE WITH ME, Carol Kenyon	A&M AM(X) 189
47	51 WHAT PRESENCE?! Orange Juice	Polydor OJ(X) 6	80	(-) BREAKDANCE, Irene Cara	Network/Epic (T)A4427
48	41 EMERGENCY (DIAL 999) Loose Ends	Virgin VS 677(12)	81	(76) GREEN GREEN GRASS OF HOME, Elvis Presley	RCA 405
49	NEW SAD SONGS (SAY SO MUCH) Eton John	Rocket/Phonogram PH 7(12)	82	(90) BBC SNOOKER THEMES (EP), Various	BBC RESL 144
50	56 DRAG ME DOWN The Boomtown Rats	Mercury/Phonogram MER(X) 163	83	(83) SPACE ODDITY/MAJOR TOM (COMING HOME), Jonathan King	Epic (T)A4335

84	(-) MURDER/THIEVES LIKE US, New Order	Factory Benelux — (FBN 22)
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84	(-) LOVE AND PRIDE, King	CBS (T)A4274
85	(75) YOUR LOVE IS KING, Sade	MCA MCAT(X) 884
86	(-) AGADOO, Black Lace	Fair FLA 107
87	(-) DANCE WITH ME, Carol Kenyon	A&M AM(X) 189
88	(-) BREAKDANCE, Irene Cara	Network/Epic (T)A4427
89	(76) GREEN GREEN GRASS OF HOME, Elvis Presley	RCA 405
90	(90) BBC SNOOKER THEMES (EP), Various	BBC RESL 144
91	(83) SPACE ODDITY/MAJOR TOM (COMING HOME), Jonathan King	Epic (T)A4335
92	(-) MURDER/THIEVES LIKE US, New Order	Factory Benelux — (FBN 22)

SINGLES *melomach* SINGLES

1	(1) AUTOMATIC, Pointer Sisters	22	(10) DON'T TELL ME, Blancmange
2	(2) THE REFLEX, Duran Duran	23	(17) JUST BE GOOD TO ME, S.O.S. Band
3	(NEW) WAKE ME UP BEFORE YOU GO GO, Wham!	24	(12) THIEVES LIKE US, New Order
4	(NEW) GROOVIN', The Style Council	25	(19) FOOTLOOSE, Kenny Loggins
5	(5) LET'S HEAR IT FOR THE BOY, Deniece Williams	26	(NEW) WHEN AM I GOING TO MAKE A LIVING, Sade
6	(9) BREAK DANCE PARTY, Break Machine	27	(14) THE LEBANON, Human League
7	(3) ONE LOVE/PEOPLE GET READY, Bob Marley & The Wailers	28	(26) WHITE LINES (DON'T DON'T DO IT), Grand Master & Melle Mel
8	(18) DANCING WITH TEARS IN MY EYES, Ultravox	29	(NEW) THE BODY ELECTRIC, Rush
9	(15) LOVE WARS, Womack & Womack	30	(22) EMERGENCY (DIAL 999), Loose Ends
10	(6) I'LL BE AROUND, Terri Wells	31	(20) AIN'T NOBODY, Rufus and Chaka Khan
11	(4) SOMEBODY ELSE'S GUY, Jocelyn Brown	32	(NEW) WHAT PRESENCE?, Orange Juice
12	(21) SEARCHIN', Hazel Dean	33	(33) UPROCK, Rock Steady Crew
13	(16) RELAX, Frankie Goes To Hollywood	34	(NEW) STATE OF LOVE, Imagination
14	(13) STAY WITH ME TONIGHT, Jeffrey Osborne	35	(24) DANCING GIRLS, Nik Kershaw
15	(8) I WANT TO BREAK FREE, Queen	36	(NEW) AIN'T NO STOPPIN' (Ain't No Way), McFadden & Whitehead
16	(23) HIGH ENERGY, Evelyn Thomas	37	(36) MAJOR TOM (COMING HOME), Peter Schilling
17	(7) ASSASSINATING, Marillion	38	(28) (WHEN YOU SAY YOU LOVE SOMEBODY) IN THE HEART, Kool & The Gang
18	(34) THINKING OF YOU, Sister Sledge	39	(NEW) PANAMIA, Van Halen
19	(NEW) PEARL IN THE SHELL, Howard Jones	40	(37) MATT'S MOOD/SNEAKING OUT THE BACK DOOR, Matt Bianco
20	(25) EACH AND EVERY ONE, Everything But The Girl		
21	(11) LOCOMOTION, OMD		

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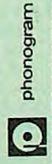
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PERFORMANCE

Simple Minds

UP ON the catwalk Simple Minds are suddenly superstars — and enjoying every minute of it. With a clutch of hit singles from the number one Virgin LP *Sparkle In The Rain* under their belts, the group's return to Hammersmith Odeon was nothing short of triumphant.

The date had been postponed due to Jim Kerr's illness in the spring and, fortified by his convalescence and his well-publicised marriage to Chrissie Hynde, the swaggering frontman was every inch the star.

The group's sound and image has come a long way since their early days, but the emphasis was still on melody in a set largely comprising material from *Sparkle*, but also taking in songs from *Sons And Fascination* and *New Gold Dreams*.

The peaking of their commercial success has inevitably brought a critical backlash, but the group remain a songwriting force to be respected and seem set to bring the UK more musical kudos abroad.

Opening the evening were another group destined for the "Simple Minds/2" pigeon-hole so beloved of some critics. EMI's latest hopefuls, *Silent Running* from Ulster, have got the bounce and enthusiasm, but as yet the material lacks that vital spark. Gigging with Simple Minds must be the best possible apprenticeship for them, and will direct their music at the most likely buyers for their debut LP, *Shades Of Liberty*. **DANNY VAN EMDEN**

Annabel Lamb

ANY FEMALE artist who struggles against the popular image of what she should sound like and look like deserves praise. When Annabel Lamb's first A&M LP, *Once Bitten*, was released it looked

as if not only that an individual thinker emerging, but one who had considerable songwriting skills too.

Since then, there has been a clutch of disappointing singles which left one with the feeling that maybe the guidance the artist was receiving might be less constructive than her own sense of direction — if that was what had led to the lush, rich sound on *Once Bitten*.

At the Venue Annabel Lamb (and her noteworthy band) again defied the image makers, sound and style-wise. Her music is difficult to classify, ranging from Bowiesque to white reggae, but was at its best when her vocals were looser — her most recent LP featured her singing in startlingly lower key and she seemed uncomfortable on some of her newer material.

While nobody actually danced, the audience obviously enjoyed Annabel Lamb and warmed to her genuine bashfulness. She is an artist who deserves to do well, and one feels that she will regain her chart status once she feels relaxed enough to do what she wants. **DANNY VAN EMDEN**

Adrian Legg/Sade

LUMPING TOGETHER two performers as hugely dissimilar as virtuoso guitarist Adrian Legg and beautiful young (recently charted) chanteuse Sade may well have been the BBC's idea of good radio, but it made for a very uncomfortable live concert.

All the two artists had in common was stunning talent; otherwise they were poles apart in age, style, appeal and presentation. A handful of people in the Paris Theatre for the Radio One In Concert recording (which is broadcast on Saturday) could appreciate both, but the schoolkids who had come for Sade talked steadily through Legg's set.

He can play anything on a guitar; his mastery of technique in umpteen dif-

ferent styles from complex classical through blues and jazz to folk of all kinds is slightly terrifying. His own compositions are enjoyable to listen to as musical inventions but the greatest pleasure is simply to appreciate how well he knows this instrument.

He totally lacks, however, any of the stage presence which could hold an uncommitted audience, and his performance was closer to demonstration than stage act. His work can be enjoyed best, probably, on record (Technopicker, on Spindrift, through Making Waves Distribution). **TERRI ANDERSON**

IN TERMS of style and talent the diminutive Sade stands head and shoulders above her contemporaries, and her contribution to the evening was as compellingly entertaining as one would expect.

Kicking off with a *frisson*-inducing cover of *Why Can't We Live Together*, Sade proceeded to captivate the audience — which quietened down, but didn't entirely shut up — with a set to show off her considerable vocal range and the pleasing tightness of her backing band (when she coyly said "They're not bad are they", she certainly wasn't kidding).

Although she may lack the live dynamism of many groups, Sade is one of the most exciting artists around at present — and, armed with that voice, one who can look forward to years of success ahead. **DANNY VAN EMDEN**

Chuck Berry

THE OLD boy proved at the Venue last week that he can still deliver the goods, rattling through the golden oldies/rock 'n' roll classics to the delight of a packed house.

That many of those lapping up his music were not even thought of when Berry first played them, proves that basic rock and roll and R&B are lasting musical

forms that will be played and enjoyed long after many of today's and yesterday's more transparent and pretentious musical styles have faded into obscurity.

More Berry days would be appreciated, but in the meantime, there is an excellent video programme, filmed live in the US available on Videoform. **JIM EVANS**

IQ

"PROGRESSIVE BAND" IQ are going to be huge, in fact it's a mystery why they have not been signed yet. The band have been gigging consistently to promote both new material and tracks culled from their demo, *Seven Stories Into Eight*, and their new self-financed vinyl debut, the excellent *Tales From The Lush Attic* (through Pinnacle).

On the night IQ played an absolute blinder — their quirky, complex compositions being both accessible as well as counterbalanced by their humour.

Every number was little short of superb, with subject matter ranging from drug dependence (*The Enemy Smacks*) to child molesting (*Through The Corridors*).

As is so common with progressive units, IQ use theatrics and stage props very effectively. The band did have their fair share of problems though with the unbearable heat in the Marquee, a broken bass string and intermittent feedback from the PA, but they took these irritations in their stride.

With a session on Radio One's Friday Rock Show behind them and a series of dates set for the US in late May, the future for IQ looks good. **DARREN CROOK**

Apocalypse

THE BIG sounding, jazz inspired dance bands definitely seem to be making a comeback. *Apocalypse*, a nine-piece out-

fit including a brass section, provided an enjoyable evening of lively music which demonstrated a strong awareness of rhythm and mood.

Many of their tracks sounded like potential singles, and the 100 Club dance floor was continually full and active. Such tracks as *Alice*, *Going Up In The World* and *Don't Stop* were all performed with clear enthusiasm. But the numbers appreciated most were when the band dropped the furious tempo — both *Dark Side Of Town* and *The Other Side Of Midnight* provided welcome light relief.

In these days of image-consciousness, *Apocalypse* hardly look like pop stars — but then maybe they have more to offer than that. A single, due out on May 21, sounded strong enough to help them reach a wider audience and to breathe some life back into the stagnant singles chart. **GARETH THOMPSON**

The Cure

THE CURE'S recent atypical hit singles, the delightful *Caterpillar* and *Love Cats*, plus frontman Robert Smith's association with *The Banshees*, may have led one to expect something different from their spring live dates. But their Hammersmith Odeon appearance was in every way familiar — right down to the audience's almost exclusively black attire.

The group's music, ranging from spine-chilling mysticism to psychedelia, is not of the variety that makes you want to dance. In a set of wildly veering quality, it was at times entrancing — and always original to the point of eccentricity — despite the group's predilection for outdated imagery. The set was adaptable enough to take in some older material to please diehard fans, of which there are many as *The Cure* were in danger of being too cloy for too long, as well as newer followers who came to hear the singles. **DANNY VAN EMDEN**

TALENT

Womack & Womack: impeccable pedigree

A HUSBAND and wife songwriting team with impeccable musical pedigrees have finally established themselves as recording artists in their own right. Linda and Cecil Womack, currently in the UK charts with their *Love Wars* LP and single on Elektra Records, have written many hits for other artists but had never recorded themselves.



CECIL AND LINDA Womack: From writing hits for others to recording their own album, and touring the UK in June.

Cecil Womack's brothers include Bobby, who is also currently in the LP chart with his LP, *The Poet II*, on Motown Records, and record producer Curtis. Linda is the daughter of the late, legendary Sam Cooke, and she was just 14 when she wrote her first hit, *I'm In Love*, for Wilson Pickett.

Back in the Sixties Cecil and Bobby Womack wrote several hit songs, most notably *It's All Over Now*, which was covered by the Rolling Stones. As a member of family group *The Valentinos* he recorded for Sam Cooke's SAR label, and first met the seven-year-old Linda. Friendship eventually grew into something much more, and the couple married eight years ago.

As a songwriting partnership, their songs have been recorded by Millie Jackson, Ben E King, Patti LaBelle, Blondie, Chaka Khan and Mary Wells. They were also responsible for three gold US hits by Teddy Pendergrass, and in 1982 wrote and produced for *The Poet*, Bobby Womack's platinum-selling album.

"The time never seemed right before for us to make our own album," Cecil said during a recent London visit. "We were always so busy writing and producing for other artists, but once we'd taken the decision, everything was completed within two months."

The couple will return to the UK in early June for live shows — their first ever — and they will also be using British musicians. "We've decided to do our first dates here because the UK is where it has all really started for us. The fans have been very good to us, and it is our way of saying thanks to them," Cecil added.



PAPA RAGE (centre) has signed to Jet Records worldwide, and his musical production based on folk life in Poland will be released on album later this year. *Rage*, who describes his music as *emigré folk* — Eastern European tunes with a big dance beat — started the project after discovering a stack of old family documents written by his late Polish grandfather. There are also plans for a video, to be filmed in Poland. *Rage* (centre) is pictured with his business affairs manager, Alexis Grower, Lyndsy Williams, Jet Records artist liaison, and David Arden, managing director.

Pink Pop '84

BIG COUNTRY, Wang Chung, Marillion and The Pretenders will be among the acts taking part in the 15th Pink Pop '84 Festival held in Geleen, Holland, on June 11. Reggae star Jimmy Cliff tops the bill, and the event is expected to attract 50,000.

A THREE-DAY international jazz festival, featuring some of the top contemporary jazz, Latin and Caribbean artists, is scheduled for the Brixton Academy, June 15-17. The festival, entitled *Now's The*

News in brief...

Time, is presented by the GLC in conjunction with the National Jazz Centre

□ □ □

THE FIRST London All-Pirates Soul Extravaganza takes place in South London in July, and will include *Invicta's* Steve Walsh, *Horizon's* CJ Carlos and Nick Lawrence, *JFM's* Jim Colvin and *Skyline's* Robbie May. The event is also expected to attract various funk music personalities.



Chart newcomers

THE HERREY'S, *Diggi Loo Diggi Ley* (MCA/Panther PAN 5). Swedish origin. Entered chart May 19, 1984. This year's Eurovision Song Contest Winner. The Herrey's are a three brother act.

CULT, *Spiritwalker* (Situation Two SIT 33, distribution: Indies and Pinnacle). UK origin. Entered chart May 19, 1984. Band previously known as Southern Death Cult, and had a hit under that name with *Fat Man* in 1983.

Dream Sequence seek deal

MIDLANDS BAND *Dream Sequence*, who played a showcase gig at the Embassy Club in London last week, are looking for a recording and publishing deal. The band was formed early last year around the vocal talents of Rachel Morrison, and their live appearances have included the International Live Music Show at Alexandra Palace in North London.

They are featured on the current 101 Records compilation album, and have also completed a video called *Heartbeat* which was financed by a Leicester video company.

Paul Ralphs, 15 Milverton Lodge, Milverton Crescent West, Leamington Spa, Warwickshire CV32 5NF (0926-34183).

Pop goes to Newcastle

ONE OUTFIT intent on taking pop to Newcastle is the expanding Foundry Entertainments run by Shaun Wilson and Ray Callan, who presented *The Kane Gang*, *Prefab Sprout* and *The Daintees* before they broke nationwide. Future bookings include the *Pale Fountains*, *King Kurt*, and *Helen And The Horns*.

Wilson said: "Until now London-based agents have found it difficult placing their acts in the North East because they have lacked intimate knowledge of venues."

Foundry Entertainments, 21 Fourth Floor, Exchange Buildings, Quayside, Newcastle upon Tyne (0632 610435).



Edited
by
NICOLAS SOAMES

CLASSICAL

New, electric Carmen

Carmen, Bizet. Julia Migenes Johnson, Plácido Domingo, Ruggero Raimondi. Orchestre National de France, Lorin Maazel. Erato NUM 751133.

What with Peter Brook, the dance version, and numerous productions, including Opera East's controversial gambling show currently touring the East of England, there is no question but that Carmen remains the most popular of all operas.

This version, thrilling in its own right, has Domingo and Raimondi in superb vocal form and they are matched by the electric — and sensuous — talent of Julia Migenes Johnson in the title role.

The record is the by-product of the film made by Francesco Rosi, which opened

Reviews

in Paris a couple of months ago to much praise, but has yet to get a showing over here. One, however, is scheduled for the autumn, and when it comes, this version will shoot to the top of the bestsellers list.

The great find is, of course, Migenes Johnson, who has a very special talent as her Channel Four series of light opera informally sung and introduced shows. But with Domingo and Raimondi on top form as well, this is the Carmen for the Eighties.

Late contender for early sales

Motets, Dunstable. The Hilliard Ensemble. EMI Reflexe ASD 1467031. Lute Recital, Anthony Bailes, EMI Reflexe ASD 1465781.

I have nothing but praise for the quality of the EMI Reflexe releases. The company may have taken time to re-enter the early music world, but this is a series of quality, in presentation as well as choice of works.

Though Dunstable was the leading English composer of the 15th century, he is not particularly well served on record — in a sense understandably so, for his music is esoteric and rarified.

In his notes, ensemble director Paul Hillier quotes John Cage, who was told by an Indian teacher that the function of music is "to sober and quiet the mind, thus rendering it susceptible to divine influence". Such is Dunstable's music.

There are nine motets here, including the most well-known, *Veni Sancte Spiritus*, and sung sensitively by some of the finest English ensemble singers. Bailes' Lute Recital is an entertaining as well as instructive collection of pieces by Capirola, Anthony Holborne, Nicholas Valet and Robert Gordon of Straloch, whose works include two pieces entitled *Whip My Toudie* and *Hench Me Malie Gray*, which shows that not all lute works are galliards, bourees, or correntes.

Unaccompanied Cello Suites, Bach. Yo Yo Ma, cello. CBS, 40-3-37867.

This is an intriguing set of Bach's six Suites for solo cello. Yo Yo Ma is CBS' house cellist in the same way that Tortelier — and now the young Robert Cohen — serves EMI and Lynn Harrell records for Decca, but the Chinese musician is not as well known in the UK.

And even though the competition in existing recordings is not particularly strong — though Tortelier has, of course, released a new set of Suites relatively recently — I cannot see this set doing particularly well.

For a start, the performances are very variable, with some movements taken at speeds that may work in the concert hall, but which are found to be too fast, and wanting in musical phrasing, on repeated hearings on cassette or disc. There is also a fair amount of extraneous noise, such as bow clicking, which merely distracts.

But despite some uneven musical gestures, there are marvellous bits — the C minor Suite has two magical moments, where Yo Yo Ma captures the profound mood perfectly... but then skates off on a roller-coaster through the Courante and the final Gavotte and Gigue. It is very much a young man's reading.

Walkman Classics. Deutsche Grammophon.

Much has been written and spoken about the new series. Suffice to say that at £1.89 dealer price, for 80 minutes and more of music, played by top performers including Karajan and Abbado, it cannot fail, particularly with the name of Walkman acting as a kind of skeleton key to the minds of non-classical buyers.

It will also appeal to the established classical buyer, because it is a remarkable bargain. Walkman Classics could, perhaps, be as big a breakthrough for cassettes as CFP was for bargain records as a whole, not least because the name allows the range to be seriously marketable in places where no ordinary classical material would reach.

Contour Classics — the new Chrome range.

I have spent an evening listening to Contour Classics' new chrome tape series launched earlier this month, sometimes making a direct comparison with the original ordinary ferric tape releases, and sometimes just listening to the chrome tapes themselves.

And I cannot honestly say that I noticed a vast difference between the best of the ferric Contour tapes and their new chrome version.

Take Stravinsky's *The Firebird*, for instance, conducted by Ansermet (CCTC 7500). I cannot detect a great relative improvement on the amount of audible hiss — which may say something about the standard of the ferric tape — but to be honest I kept getting caught up in the music itself: the Ansermet version is most exciting. The same applies to Katchen's version of Brahms' *First Piano Concerto* (CCTC 7587).

The most important effect of Contour's move to chrome is that it will mean a consistently high standard of product for consumers rather than dramatic improvement in individual cases. With so many outstanding recordings available at this kind of bargain price, it is amazing that so many people are willing to spend £6 and more on a new recording.

Mefistofele, Boito. Pavarotti, Freni, de Fabritis. Decca D2700 3LPs.

This recording has just won an Academie Nationale du Disque Lyrique Grand Prix for Decca, despite the fact that it supercedes the two existing recordings in the catalogue, the most recent being the 10 year-old version featuring Domingo, conducted by Rudel.

Though perhaps mainly remembered now as the librettist for Verdi's *Falstaff* and Ponchielli's *La Gioconda*, Boito had a major success with *Mefistofele* after a drastic revision and it remains in Italian repertory, if rarely seen in the UK.

Symphony No 4, Mahler. LPO, Margaret Price, Jascha Horenstein. CIP 41 4461.

This is the shortest but most popular of Mahler's Symphonies as Michael Rose points out on his sleeve notes, and it is given a marvellously expansive performance here by Horenstein.

Made in 1971, a few years before the conductor's death, it is one of the best sustained readings I have heard, and at CIP price, a bargain.

Rhapsodie du Printemps and Concerto No 1, Zamfir. Orchestre Philharmonique de Monte Carlo, Lawrence Foster, Gheorghe Zamfir, panpipes. Philips Digital Classics 412 221-1.

I love the smoky, wistful sound of the panpipes, but I found this collection of music written for the instrument and played by Gheorghe Zamfir too rich for my taste — but as a popular MOR figure, he will, I am sure, sell respectable numbers of the LP. It is certainly an unusual item in Philips cross-over collection — to be sold alongside the Boston Pops output.

Virginal Music, including *The Bells*, O Mistress Myne, William Byrd. Ton Koopman, harpsichord. Living Baroque, Philips, 9502 121.

Ton Koopman is becoming an increasingly important figure in the recording of early keyboard music — especially since it has been revealed that he is to record all Bach's Organ Works for Deutsche Grammophon.

I have found his performances of Bach for DG rather unimaginative, but I enjoyed those works by Byrd much more. It is recorded quite close — though a harpsichord is used rather than the softer virginals — yet it bears the scrutiny. His main rivals are Hogwood and Pinnock, though this well-chosen and varied selection is not entirely duplicated by either.

Reviewed
by
JERRY SMITH

Chart certs

ELTON JOHN: *Sad Songs (Say So Much)*, (Rocket/Phonogram PH 7(12), PolyGram)

HOWARD JONES: *Pearl In The Shell (WEA HOW 4(T), WEA)*

THE PRETENDERS: *Thin Line Between Love And Hate (Real ARE 22(T), WEA)*



HOWARD JONES: Chart-bound.

FLESH FOR LULU: *Subterranean (Polydor FFL(X) 1, PolyGram)*. Highly charged, exhilarating song that creates a dark, haunting atmosphere, with Rocco's wild, meandering guitar adding to the overall feeling of chaos. Hopefully this will do better than their overlooked but nevertheless amazing debut *Roman Candle*.

SADE: *When Am I Going To Make A Living (Epic (T)A 4437, CBS)*. An irresistible, funky conga-based beat that is complemented wonderfully by Sade Adu's warmly emotional voice. The B-side of the 12-inch features an outstanding version of the Timmy Thomas classic *Why Can't We Live Together*.

ZERRA 1: *Ten Thousand Voices, Messages From The People (Mercury/Phonogram MER(X) 161, PolyGram)*. A big, overblown production for their first release on a major label. Features heavy orchestration with a rousing vocal and a strong guitar line, making it a memorable single that could do very well.

THE QUESTIONS: *Building On A Strong Foundation (Respond KOB (X) 709, CBS)*. A slow, soulful ballad that consists basically of a strong vocal line with interesting harmonies. Also features a mellow bass sound and a melodic piano line; should be moderately successful.

TRACIE: *(I Love You) When You Sleep (Respond KOB (X) 710, CBS)*. The Elvis Costello ballad featured on *The Tube* is taken from her debut LP, *Far From The Hurting Kind*. Will probably receive more attention than it deserves.

NICK LOWE: *Half A Boy And Half A Man (F-Beat XX 34(T), RCA)*. High energy, country-tinged rock 'n' roll with a fast pumping bass and wuritzer organ playing the main melody. This, coupled to the fast vocal delivery, makes for a catchy tune that should chart.

SWANS WAY: *Illuminations (Balgier/Phonogram PH 5(12), PolyGram)*. A radically different style to their last single, the highly successful *Soul Train*. This features a similar string backing and a prominent double bass, but lacks the vitality and emotion of the former.



FLESH FOR LULU: Highly charged song with a haunting atmosphere.

ROD STEWART: *Infatuation (Warner Brothers W 9256(T), WEA)*. A heavy, thudding disco beat combined with some overdriven guitar breaks and a leaden vocal makes this a rather weak effort. It is taken from his forthcoming album *Camouflage*, and will probably do better than his last few singles.

ANDEE LEEK: *Dancing Queen (Fascination/A&M FAS(X) 402, A&M)*. An epic version of the Abba hit, with 15-piece orchestra and a violin solo by Lovely Previn, daughter of André. Overall it doesn't really add anything to the original.

THE WEATHER GIRLS: *Success (CBS (T)A4401, CBS)*. A high-energy dub number that's the title track of their debut LP. Not as unforgettable as their major hit *It's Raining Men* but should be helped by the fact that they're in the country soon to promote it.

LIZZY MERCIER DESCLOUX: *Zulu Rock (Wakwazulu Kwezulu Rock) (CBS(T)A4359, CBS)*. An infectious African-influenced dance track that's very similar in style to Malcolm McLaren's *Duck Rock*. Taken from her new LP recorded with Soweto musicians.

KEITH DRUMMOND: *Shack Attack (Ensign/Island 12(JENY) 509, Island)*. Highly danceable reggae track soulfully sung by the ex-singer with Black Slate. Excellent production makes this a highly commercial single that should crossover into the main chart.

SINGLES

SHOXSIE AND THE BANSHEES: *Dazzle (Wonderland/Polydor SHE(X) 7, PolyGram)*

THE STYLE COUNCIL: *You're The Best Thing/The Big Boss Groove (Polydor TSC(X) 6, PolyGram)*

WHAM!: *Wake Me Up Before You Go-Go (Epic (T) A 4440, CBS)*

THE SYSTEM: *I Wanna Make You Feel Good (Polydor POSP(X) 685, PolyGram)*. A commercial, funky track with a bubbling bass synth and a choppy guitar line coupled to a very catchy chorus. Should do well in the clubs as well as in the soul charts.

THE CARS: *You Might Think (Elektra E 9718, WEA)*. Typical American-style power pop with Rik Ocasek's familiar vocal drawl and a chugging guitar-based beat. Taken from the recently released *Heartbeat City* album.

RUSH: *The Body Electric (Vertigo/Phonogram RUSH 11(10), PolyGram)*. Bombastic, slick pomp rock from this well established band. Echoing guitar and throbbing bass backed by heavy synths for a commercial track taken from their new album, *Grace Under Pressure*.

TWISTED SISTER: *We're Not Gonna Take It (Atlantic A 9657(T), WEA)*. Weak, heavy metal in the same mode as early Slade, with a catchy chanted chorus. It is taken from their forthcoming album *Stay Hungry* and the B-side features an unreleased live track, *The Kids Are Back*.

TIK & TOK: *Everything Will Change (Survival SUR(P) (12) 024, Pinnacle)*. Simple but effective song with a good catchy vocal melody over an inventive and completely electronic backing. Could be the one to establish them after their recent successes in the indie charts.



RUSH: A commercial track of slick pomp rock.

JAMES INGRAM: *She Loves Me (The Best That I Can Be) (Quest W 9287(T), WEA)*. A great vocal coupled to a crisp production by Quincy Jones makes this a fine soulful ballad. Taken from the album *It's Your Night*.

McFADDEN AND WHITEHEAD: *Ain't No Stoppin' (Ain't No Way) (Buddah BDS (L) 504, PRT)*. A reworked and updated version of their Top 10 hit from 1981. Has already done well on import and is sure to be featured heavily in the clubs.

INNER LIFE: *No Way (Personal (12) PERS 101, PRT)*. A great dance record with a heavy and a stormy vocal. Has been available on import for some time and is sure to become a club favourite.

NEWCLEUS: *Jam On It (Sunnyview SUNY (L) 103, PRT)*. This is the follow-up to the dance hit *Wikki Wikki Song* — in a similar vein, with an electro beat and rap mixed in with some silly speeded up vocals.

ROGER GLOVER: *The Mask (21 Records/Polydor POSP 678, PolyGram)*. Yet another solo effort from a member of Pink Floyd and the title track from his forthcoming album. Features an African tribal influence, via Peter Gabriel, to give a well-produced and commercial-sounding single.

SIMON TOWNSEND: *So Real (21 Records/Polydor POSP(X) 676, PolyGram)*. Powerful guitar-based pop with a punchy beat and production courtesy of his brother Pete Townsend. Not far from something the Jam would have done or the originators, *The Who*.

THE GROUP: *American (Jive JIVE (T)63, CBS)*. Extremely dated heavy rock sound with a guitar riff taken from the Sex Pistols, *Pretty Vacant*. Features a ragged vocal and a sarcastic lyric about wanting to be American.

JIMMIE GRAY'S *The Cool People* reviewed last week is distributed by the Cartel, Greyhound, Jetstar and Soto, not Pinnacle as stated.

18	HUMAN'S LIB	WEA WX 1
19	NEW DON'T STOP DANCING	Telstar STAR 2242
20	HUMAN RACING	MCA MCF 3197
21	JUNK CULTURE	Virgin V2310
22	LAMENT	Chrysalis CDL 1459
23	MASTERPIECES - THE VERY BEST OF SKY	Telstar STAR 2241
24	OASIS	WEA WX 3
25	THE TOP	Fiction FXS 9
26	THE PROS AND CONS OF HITCH HIKING	Harvest SHVL 240105-1
27	OFF THE WALL	Epic EPC 83468
28	MIRROR MOVES	CBS 25950
29	GREATEST HITS	Telstar STAR 2294
30	BREAK OUT	Planet FL 84705
31	CAFE BLEU	Polydor TSCIP 1
32	COLOUR BY NUMBERS	Virgin V 2285
33	MUSIC FROM THE SOUNDTRACK "AGAINST ALL ODDS"	Virgin V2313

51	FACE VALUE	Virgin V 2185
52	SPARKLE IN THE RAIN	Virgin V 2300
53	LOVE YOU TILL TUESDAY	Derram BOWIE 1
54	THE POET II	Motown ZL 72205
55	ELIMINATOR	Warner Brothers W 3774
56	1984	Warner Brothers 923985-1
57	DYNAMITE	Arista 206 317
58	HELLO I MUST BE GOING	Virgin V 2252
59	BANANARAMA	London RAMA 2
60	TOO LOW FOR ZERO	Rockef/Phonogram HISP 24
61	A LITTLE SPICE	Virgin V 2301
62	VENICE IN PERIL	Ferryway RON 1
63	THE VERY BEST OF MOTOWN LOVE SONGS	Telstar STAR 2239
64	STAY WITH ME TONIGHT	A&M ALX 64940
65	CAFE CAROLINA	MCA MCF 3225
66	18 GREATEST HITS	Telstar STAR 2232
67	BAT OUT OF HELL	Epic/Cleveland International EPC 82419

85	90125	Atco 790125-1
86	REFLECTIONS	CBS 10034
87	LOVE SONGS	CBS 10031
88	HEAD OVER HEELS	4AD CAD 313
89	LOVE OVER GOLD	Vertigo/Phonogram 6359109
90	TRUE	Reformation/Chrysalis CDL 1403
91	ONE EYED JACKS	Burning Rome/Epic 25636
92	SCRIPT FOR A JESTER'S TEAR	EMI EMC 3429
93	TRACK RECORD	A&M JA 2001
94	THE ESSENTIAL JEAN-MICHEL JARRE	Polystar PROLP 3
95	AS TIME GOES BY	Telstar STAR 2240
96	DANCIN' ON THE EDGE	Vertigo/Phonogram VERL 13
97	MADONNA	Sire 923867-1
98	SYNCHRONICITY	A&M AMLX 63735
99	ROCK 'N' SOUL PART 1	RCA PL 84858
100	VENGEANCE	Abstract ART 008

TOP 100 LPs on Prestel: MG Spotlight S14201

Week ending 26 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)

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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.

TOP 30 TOP 30 TOP 30 *Cassettes* TOP 30 TOP 30 TOP 30

1	LEGEND	Island BMWC 1
2	Bob Marley And The Walters	
2	NOW THAT'S WHAT I CALL MUSIC II	Virgin/EMI TC-NOW 2
3	CAN'T SLOW DOWN	Motown CSTMA 8841
4	THE WORKS	EMI TC-WORK 1
5	THRILLER	Epic 4085930
6	ORIGINAL SOUNDTRACK FROM "FOOTLOOSE"	CBS 40170246
7	AN INNOCENT MAN	CBS 40125554
8	HYSTERIA	Virgin TCV2315
9	INTO THE GAP	Arista 405 971
10	HUNGRY FOR HITS	K-tel CE 2272

11	NEW MANGE TOUT	London KSAC 8554
12	AND I LOVE YOU SO	Warwick WW 45137
13	NEW DON'T STOP DANCING	Telstar STAC 2242
14	SEVEN AND THE RAGGED TIGER	EMI TC DD 1
15	MAN ON THE LINE	A&M CXM 65002
16	ALCHEMY - DIRE STRAITS LIVE	Vertigo/Phonogram VERC 11
17	MASTERPIECES - THE VERY BEST OF SKY	Telstar STAC 2241
18	OASIS	WEA WX 3C
19	NEW RE LEGEND (MUSIC FROM ROBIN OF SHERWOOD)	RCA PK 70188
20	GREATEST HITS	Telstar STAC 2234

21	HUMAN'S LIB	WEA WX1C
22	COLOUR BY NUMBERS	Virgin TCV 2285
23	HUMAN RACING	MCA MCF 3197
24	OFF THE WALL	Epic 40183468
25	NEW BREAK OUT	Planet FK 84705
26	OCEAN	Korova CODE 8
27	NOW THAT'S WHAT I CALL MUSIC	EMI/Virgin TC-NOW 1
28	JUNK CULTURE	Virgin TCV 2310
29	NEW RE LAMENT	Chrysalis ZCDL 1459
30	IN THE HEART	De-Lite/Phonogram DCR 4

HBT TRPS
 EMI 66/1
 CBS 66/1
 RCA 66/1
 RCA 66/1
 MGM 66/1
 MGM 66/1
 A&M 66/1
 Go! 4/6 FMV ✓

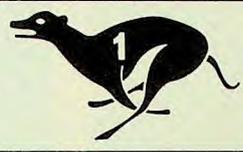
GO! GO! GO!

743

38

45

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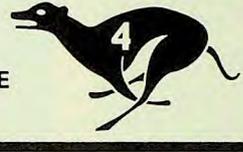
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15 TH JUNE



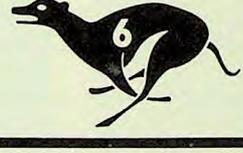
A THOUSAND MILES OF SUNSHINE • JIMMY HIGHLIFE • SHINE 1 • SHINX 1. Go! Discs latest signings... an irresistible blend of pop and African Highlife... young 'n' proud and available in 7" and 12" formats....

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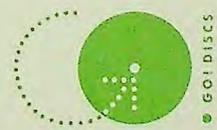
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INCORPORATING LP
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TOP 100 ALBUMS

PLATINUM LP (300,000 units as of Jan '79) GOLD LP (100,000 units as of Jan '79) SILVER LP (50,000 units as of Jan '79) NEW = NEW ENTRY RE = RE-ENTRY

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
1	1	2	LEGEND Bob Marley & Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1
2	2	8	NOW THAT'S WHAT I CALL MUSIC II Various (Various)	Virgin/EMI NOW 2 (E) C: TC-NOW 2
3	4	12	THE WORKS Queen (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1
4	5	31	CAN'T SLOW DOWN Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041
5	3	2	HYSTERIA Human League (Hugh Padgham/Chris Thomas)	Virgin V2315 (E) C: TC-V 2315
6	5	76	THRILLER Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40/85930
7	7	6	ORIGINAL SOUNDTRACK FROM "FOOTLOOSE" Various (Various)	CBS 70246 (C) C: 40/70246
8	NEW		MANGE TOUT Blancmange (John Luongo/Various)	London SH8554 (F) C: KSAC8554
9	9	38	AN INNOCENT MAN Billy Joel (Phil Ramone)	CBS 29554 (C) C: 40/29554
10	10	14	INTO THE GAP Thompson Twins (Alex Sadkin/Tom Bailey)	Arista 205 971 (F) C: 405 971
11	13	2	MAN ON THE LINE Chris De Burgh (Rupert Hine)	A&M AMLX 65002 (C) C: CXM 65002
12	NEW		HUNGRY FOR HITS Various (Various)	K-tel NE 1272 (K) C: CE2272
13	12	10	ALCHEMY — DIRE STRAITS LIVE Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERY 11
14	8	3	OCEAN RAIN Echo and The Bunnymen (All Concerned)	Korova KODE 8 (W) C: CODE 8
15	11	7	AND I LOVE YOU SO Howard Keel (James Fitzgerald)	Warwick WW 5137 (C) C: WW 45137
16	23	3	LEGEND (MUSIC FROM ROBIN OF SHERWOOD) Clannad (Tony Clarke)	RCA PL 70188 (R) C: PK 70188
17	19	26	SEVEN AND THE RAGGED TIGER Duran Duran (Alex Sadkin/Ian Little/Duran Duran)	EMI DD 1 (E) C: TC DD 1
18	18	11	HUMAN'S LIB Howard Jones (Rupert Hine)	WEA WX 1 (W) C: WX1C
19	NEW		DON'T STOP DANCING Various (Various)	Telstar STAR 2242 (R) C: STAR 2242
20	17	12	HUMAN RACING Nik Kershaw (Peter Collins)	MCA MCF 3197 (C) C: MCF 3197
21	14	3	JUNK CULTURE Orchestral Manoeuvres In The Dark (Brian Tench/OMD)	Virgin V2310 (E) C: TC-V2310
22	36	7	LAMENT Ultravox (Ultravox)	Chrysalis CDL 1459 (F) C: ZCDL 1459
23	29	3	MASTERPIECES — THE VERY BEST OF SKY Sky (Sky/Tony Clark/Haydn Bendall)	Telstar STAR 2241 (R) C: STAC 2241
24	25	5	OASIS Oasis (Peter Skellern/Tony Clark)	WEA WX 3 (W) C: WX 3C
25	16	3	THE TOP The Cure (Dave Allen/Chris Parry/Robert Smith)	Fiction FIXS 9 (F) C: FIXS 9
26	21	3	THE PROS AND CONS OF HITCH HIKING Roger Waters (Roger Waters/Michael Kamen)	C: TC-SHVL 240105-4 Harvest SHVL 240105-1 (E)
27	20	28	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40/83468
28	15	2	MIRROR MOVES The Psychedelic Furs (Keith Forsey)	CBS 25950 (C) C: 40/25950
29	22	7	GREATEST HITS Marvin Gaye (Various)	Telstar STAR 2234 (R) C: STAC 2234
30	40	4	BREAK OUT Pointer Sisters (Richard Perry)	Planet FL 84705 (R) C: FK 84705
31	30	10	CAFE BLUE The Style Council (Peter Wilson/Paul Waller)	Polydor TSCLP 1 (F) C: TSCMC 1
32	28	32	COLOUR BY NUMBERS Culture Club (Steve Levine)	Virgin V 2285 (E) C: TC-V 2285
33	34	6	MUSIC FROM THE SOUNDTRACK "AGAINST ALL ODDS" Various (Various)	Virgin V2313 (C: TC-V2313 (E)
34	61	2	CHANGE OF HEART Change (Jimmy Jam/Terry Lewis/Timmy Allen)	WEA WX5 (W) C: WX5C
35	39	27	TOUCH Eurythmics (David A. Stewart)	RCA PL 70109 (R) C: PK 70109
36	37	10	FUGAZI Marillion (Nick Tauber)	EMI MRL 1 (E) C: TC-MRL 1
37	31	25	NOW, THAT'S WHAT I CALL MUSIC Various (Various)	EMI/Virgin NOW 1 (E) C: TC-NOW 1
38	27	13	THE SMITHS The Smiths (John Porter)	Rough Trade ROUGH 61 (I/RT) C: ROUGH 61
39	24	5	GRACE UNDER PRESSURE Rush (Rush/Peter Henderson)	Vertigo/Phonogram VERH 12 (F) C: VERHC 12
40	35	26	U2 LIVE "UNDER A BLOOD RED SKY" U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
41	33	36	LABOUR OF LOVE UB40 (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5
42	26	3	STREET SOUNDS EDITION 9 Various (Various)	Street Sounds STSND 009 (A) C: ZC-ST 009
43	32	20	IN THE HEART Kool & The Gang (Kool & The Gang)	De-Lite/Phonogram DSR 4 (F) C: DCR 4
44	NEW		WOULD YA LIKE MORE SCRATCHIN'? Malcolm McLaren/World's Famous Supreme Team Show (T. Horn)	Charisma/Virgin CLAM 1 (E) C: CLAC 1
45	55	4	LOVE WARS Womack & Womack (Stewart Levine)	Elektra 960293-1 (W) C: 960293-4
46	NEW		THEN CAME ROCK 'N' ROLL Various (Various)	EMI THEN 1 (E) C: TC-THEN 1
47	44	8	BODY AND SOUL Joe Jackson (Joe Jackson/David Kershenbaum)	A&M AMLX 65000 (C) C: CXM 65000
48	41	46	QUEEN GREATEST HITS Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30
49	42	43	THE CROSSING Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 27 (F) C: MERHC 27
50	38	44	NO PARLEZ Paul Young (Laurie Latham)	CBS 26521 (C) C: 40/26521

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
51	56	7	FACE VALUE Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TC-V 2185
52	54	15	SPARKLE IN THE RAIN Simple Minds (Steve Lillywhite)	Virgin V 2300 (E) C: TC-V 2300
53	79	2	LOVE YOU TILL TUESDAY David Bowie (-)	Deram BOWIE 1 (F) C: BOWMC 1
54	51	5	THE POET II Bobby Womack (B. Womack/A. Oldham/J. Gadson)	Motown ZL 72205 (R) C: ZK 72205
55	43	3	ELIMINATOR ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4
56	50	2	1984 Van Halen (Ted Templeman)	Warner Brothers 923985-1 (W) C: 923985-4
57	62	3	DYNAMITE Jermaine Jackson (Jermaine Jackson/M. Omarion/D. Rudolph)	Arista 206 317 (F) C: 406 317
58	46	5	HELLO, I MUST BE GOING! Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C: TC-V 2252
59	45	5	BANANARAMA Bananarama (Tony Swain/Steve Jolley)	London RAMA 2 (F) C: KRAMC 2
60	71	51	TOO LOW FOR ZERO John John (Chris Thomas)	Rocket/Phonogram HISP 24 (F) C: REWND 24
61	53	6	A LITTLE SPICE Loose Ends (Nick Martinelli)	Virgin V2301 (E) C: TC-V2301
62	52	9	VENICE IN PERIL Rondo Veneziano (Gian Piero Reverberi)	Ferroway RON 1 (A) C: ZCRON 1
63	67	17	THE VERY BEST OF MOTOWN LOVE SONGS Various (Various)	Telstar STAR 2239 (R) C: STAC 2239
64	70	4	STAY WITH ME TONIGHT Jeffrey Osborne (George Duke)	A&M AMLX 64940 (C) C: CXM 64940
65	NEW		CAFE CAROLINA Don Williams (Don Williams/Garth Fundis)	MCA MCF 3225 (C) C: MCF 3225
66	60	47	18 GREATEST HITS Michael Jackson plus The Jackson 5 (Various)	Telstar STAR 2232 (R) C: STAC 2232
67	47	29	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40/82419
68	RE		FANTASTIC Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40/25328
69	64	14	LIONEL RICHIE Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R) C: CSTMA 8037
70	58	33	GENESIS Genesis (Genesis with Hugh Padgham)	Charisma/Virgin GENLP 1 (E) C: GENMC 1
71	59	9	IT'S YOUR NIGHT James Ingram (Quincy Jones)	Qwest 923970-1 (W) C: 923970-4
72	69	8	STREET SOUNDS ELECTRO 3 Various (Various)	Street Sounds ELCT 3 (A) C: ZCELC 3
73	61	28	ORIGINAL SOUNDTRACK — YENTL Barbra Streisand (Barbra Streisand/Alan & Marilyn Bergman)	CBS 86302 (C) C: 40/86302
74	48	5	FAME AND FASHION (ALL TIME GREATEST HITS) David Bowie (Various)	RCA PL 84919 (R) C: PK 84919
75	73	12	IN YOUR EYES George Benson (Arif Mardin)	Warner Brothers 923744-1 (W) C: 923744-4
76	68	27	THE BOP WON'T STOP Shakin' Stevens (Chris Neil/Shakin' Stevens/Richard Hewson)	Epic EPC 86301 (C) C: 40/86301
77	82	3	ORIGINAL SOUNDTRACK FROM "FLASHDANCE" Various (Various)	C: CANHC 3 Casablanca/Phonogram CANH 8(F)
78	80	8	ALWAYS AND FOREVER — THE COLLECTION Various (Various)	C: TCMP 4 Impression LP IMP 4 (IDS)
79	RE		RIO Duran Duran (Colin Thurston)	EMI EMC 3411 (E) C: TC-EMC 3411
80	99	2	A WALK ACROSS THE ROOFTOPS The Blue Nile (P. Buchanan/R. Bell)	Linn/Virgin LKH 1 (E) C: LKHC 1
81	97	3	THE SIMON AND GARFUNKEL COLLECTION Simon & Garfunkel (Simon/Garfunkel/Halee)	CBS 10029 (C) C: 40/10029
82	72	3	TOUCH SENSITIVE Bruce Foxton (Stan Shaw/Moone Lillywhite)	Arista 206 251 (F) C: 406 251
83	57	6	WIRED TO THE MOON Chris Rea (Chris Rea/Dave Richards)	Magnet MAGL 5057 (R) C: ZC-MAG 5057
84	77	2	THE ROSE OF TRALEE & IRISH FAVORITES James Last and his Orchestra (James Last)	C: POLDC 5131 Polydor POLD 5131 (F)
85	RE		90125 Yes (Trevor Horn/Yes)	Atco 790125-1 (W) C: 790125-4
86	100	2	REFLECTIONS Various (Various)	CBS 10034 (C) C: 40/10034
87	85	3	LOVE SONGS Barbra Streisand (Various)	CBS 10031 (C) C: 40/10031
88	74	4	HEAD OVER HEELS Cocteau Twins (Cocteau Twins/John Fryer)	4AD CAD 313 (I/P) C: CADC 313
89	63	21	LOVE OVER GOLD Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359109 (F) C: 7150 109
90	84	64	TRUE Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403
91	49	5	ONE EYED JACKS Spear Of Destiny (Nick Tauber)	Burning Rome/Epic EPC 25836 (C) C: 40/25836
92	RE		SCRIPT FOR A JESTER'S TEAR Marillion (Nick Tauber)	EMI EMC 3429 (E) C: TC-EMC 3429
93	RE		TRACK RECORD Joan Armatrading (Various)	A&M JA 2001 (C) C: JAC 2001
94	RE		THE ESSENTIAL JEAN-MICHEL JARRE Jean-Michel Jarre (Jean-Michel Jarre)	Polystar PRLP 3 (F) C: PROMC 3
95	NEW		AS TIME GOES BY The Royal Philharmonic Orchestra (Nicky North)	Telstar 2240 (R) C: STAC 2240
96	NEW		DANCIN' ON THE EDGE Lita Ford (Lance Quinn)	Vertigo/Phonogram VERL 13 (C) C: VERLC 13
97	RE		MADONNA Madonna (Reggie Lucas)	Sire 923867-1 (W) C: 923867-4
98	98	2	SYNCHRONICITY The Police (Hugh Padgham/the Police)	A&M AMLX 63735 (C) C: CXM 63735
99	94	2	ROCK 'N' SOUL PART 1 Darryl Hall & John Oates (Various)	RCA PL 84858 (R) C: PK 84858
100	89	3	VENGEANCE New Model Army (Mond Cowie)	Abstract ABT 008 (P) C: —

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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.

VERA LYNN

T.V. Advertising begins May 30th

To coincide with the nationwide celebrations to commemorate the 40th Anniversary of the D-Day landings, EMI is staging a television advertising campaign in support of the **Vera Lynn album, 20 Family Favourites.**

The album features many of Vera's best loved songs including We'll Meet Again, White Cliffs of Dover and I'll Be Seeing You.

Television Advertising, using **40 second spots**, begins on **May 30th** and runs right through the celebration period on • **TVS** • **TSW** • **ANGLIA**

The ads will be seen in such peak viewing programmes as • **Coronation Street** and • **Crossroads** and they will also appear during a special **D Day Documentary** on June 6th – together with a **national Point-of-Sale** and **window-display** campaign.

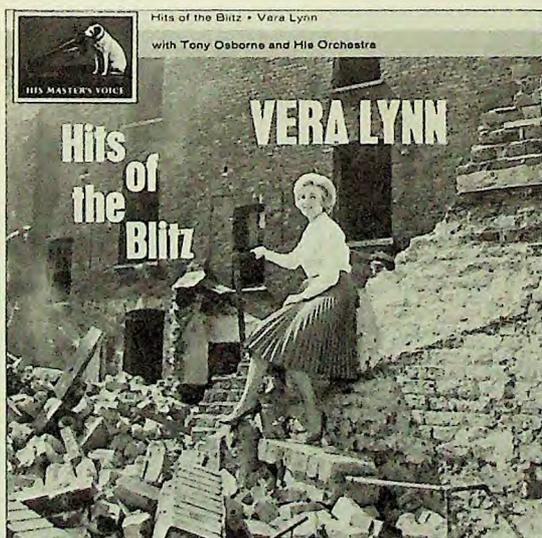
Check your stock now of this album and of the other Vera Lynn albums available from EMI, **'Hits Of The Blitz'** and **'This Is Vera Lynn'**



Sweetheart of the Nation



20 Family Favourites
EMTV 28 TC/EMTV 28



Hits Of The Blitz
CSD 1457 TC/CSD 1457
Includes
Lilli Marlene
When the Lights Go On Again
Bless 'em All

This Is Vera Lynn
THIS 22 TC/THIS 22
Includes
They'll Always be an England
As Time Goes By
Now Is The Hour
A Nightingale Sang In
Berkeley Square



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RETAILING

Ex-DJ starts a special spin-off

SPIN-OFF is a record retail shop which has just opened in London's Fulham Palace Road, and it's just that — a spin-off from a successful disco equipment business.

American mixing DJ Greg James brought his BPM artistry to UK discos some seven years ago when he was imported by London's Embassy Club to set up their disco equipment, and then DJ for them. Six months later James was on the road to building his own disco equipment installation business, and this has since given him a long list of contacts among disco DJs all over the country.

Since he was providing so much music hardware, James decided recently that it was time to complete the business by selling the software too. His record shop opened last week with a PA by Sharon Redd — an artist who can expect to shift a lot of product through this indie. Spin-Off is specialising in funk, soul and hi-energy dance music, although most general categories are also covered.

James hopes that he will build up a regular clientele of real record enthusiasts — and his aim is to provide interesting imports for them and for his DJ customers "ahead of time". He will sell his specialist dance product through a mailing list as well as in the shop, and wants to keep prices for these as low as possible to the DJ's who have accounts with him. He intends to import from the US (New York and California), Europe and Japan.

Spin-Off will also be making a big feature of stocking and selling CDs. James intends to carry the fullest range of titles he can obtain, and he will also be selling a selection of CD players. The disco equipment side of the business will carry on alongside the new record retail activities, and as well as new installations James will be offering servicing through his depot in Esher.

He obviously hopes that the retail side will flourish, and if it does he would like to open another shop in London, and possibly a third somewhere in Northern Soul country.

Sunday law reform?

REFORM OF Sunday Trading law is a certainty if a recent response in the Commons by Home Office Minister David Mellor is anything to go by. Describing the present law as being "in tatters and in grave need of reform" he went on to say that he hoped that legislation would be introduced next session — although this was really out of his hands.

The Committee of Inquiry looking into the Shops Act was not considering whether changes should be made, but what changes should be made, he pointed out — but it was difficult to achieve agreement. It is expected to report in early summer. He agreed with a suggestion that certain aspects of the current Sunday Trading law were widely ridiculed, and that the law is ignored by many.

Asked by Lawrie Pavitt (Lab Brent South) if he had taken evidence from USDAW and the non-party Retail Consortium, Mellor said that he had, and that USDAW was in fact represented on the Committee. "Plainly, the view of the shopworkers is an important factor, and has proved to be one of the difficulties in making the changes that many think should be made."

Three new releases from Proteus swell the large list of titles available from the music book market — these being histories (rather than personal biographies) of David Bowie, The Doors and Joy Division. The Bowie book is Chris Charlesworth's opus, "re-released due to heavy demand". It

David Bowie

FORMER JOURNALIST with *Melody Maker* then RCA press and publicity man for David Bowie, Charlesworth has come up with a most enlightening and worthwhile profile.

Illustrated with around 200 colour and black and white photos, many of which are rare, the book plots Bowie's complete career. Showing who he was influenced and guided by (and at what stages of his life), the book tells briefly of his encounters with William Burroughs, Andy Warhol, Lindsay Kemp and Iggy Pop among others.

It is refreshing to remember that megastar Bowie started just like everyone else and throughout the musically creative Sixties he had a painful uphill battle with no less than five different record labels, a dozen singles and two albums before his first hit 'Space Oddity'. It is quite extraordinary too, to be

contains, as do the other two, a complete discography and plenty of pictures. From *Aurum* comes a new book by Bill Harry which follows on his previous Beatles book by exhaustively cataloguing every person, place and thing the man was ever remotely connected with.

The Doors

THE DOORS chronicles the history of the influential US rock band fronted by the mysterious and at times outrageous Jim Morrison. It's a well-researched effort, but as with all previous works on The Doors, a lot of questions are left unanswered, particularly with regard to Morrison.

What made him tick? If Tolber and Doe had discovered that Morrison did not die in Paris in 1971, but was in fact alive and well and living the life of a recluse poet atop some distant mountain, they might have been in a position to answer. Nonetheless, an interesting read about an interesting band. (JE).

The Doors, by John Tobler & Andrew Doe. Proteus Books, £5.95/£9.95.

John Lennon

JOURNALIST BILL Harry was as much a part of the Sixties Merseybeat era as any of the principal characters; in fact, he started the original *Merseybeat* magazine, which included among its weekly contributors John Lennon and Brian Epstein, and was a close friend of many of the then-budding musicians.

His new book is prefaced with the accurate comment, "John Lennon was assassinated twice — the first time by his murderer, the second by a series of books." You will find no salacious encyclopaedia-type paperback, detailing many of the people involved with Lennon throughout his life, his performances, solo records, films and personal facts.

Harry writes with obvious affection, and this book will be an invaluable aid to all Lennon (and Beatles) fans, as well as attracting more general interest. (CW). *The Book Of Lennon*, by Billy Harry, Aurum Press, £5.95.

Book Reviews

reminded that this single only made number five; it wasn't until six years later when RCA reissued it that it mixed and maintained the number one position.

This profile not only details Bowie's career but gives a balanced account of the record industry, the managers and the manipulative forces that went towards bringing this man to where he is today. A well written book that deserves attention. (KL)

David Bowie Profile, by Chris Charlesworth, Proteus/Savoy, £4.95.

Joy Division

LIKE THE Sex Pistols, who split up, Joy Division are forever frozen as a perfect memory: a group which through a personal tragedy never failed or really succeeded as it all ended as they stood on the threshold of success.

Mark Johnson's history of the group is at its best recounting the early days: the growing scene around Manchester, the feeling of excitement after the let-down as punk slowly deflated. Moving on through the group's progress, the book loses its way in a very lengthy section which simply lists Joy Division's live appearances. Ian Curtis' death is skimmed over, and more insights into Factory Records' workings would have been interesting.

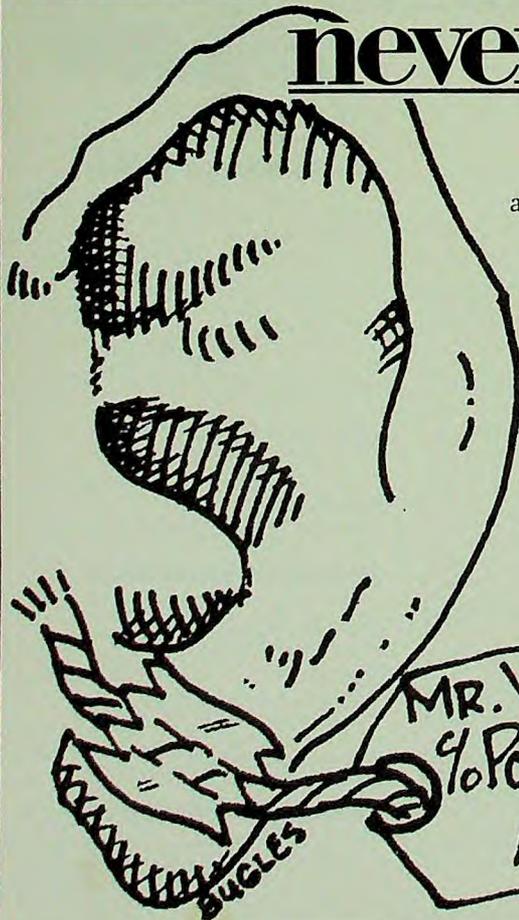
At £5.95, it's not bad value, the black and white book is well-produced and with Joy Division being the sort of group they were, it will be bought by fans regardless of any missing frills and colour pix-and despite the fact that the prose is often so angular as to be quite impenetrable. (DVE).

An Ideal For Living, by Mark Johnson. Proteus Books, £5.95.



INDIES STAND TOGETHER: Still-to-break band Action Transfers on indie label Rewind Records pays its dues, and a cheerful courtesy call, on indie retailer Penny Lane Records in Chester. Pictured (left to right) are band members David Greenald, Ian O'Brien and Paul Adams, shop manager Stuart, and fourth Transfer Dave Whibberley, desperately trying to stay in the picture.

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DISCO

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26 May 1984

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	6	AUTOMATIC Pointer Sisters Planet RPS(T) 105 (R)
2	4	3	I'LL BE AROUND Terri Wells Philly World/London LON(X)48 (F)
3	2	7	SOMEBODY ELSE'S GUY Jocelyn Brown Fourth & Broadway/Island (12) BRW 5 (E)
4	5	3	LET'S HEAR IT FOR THE BOY Deniece Williams CBS (T)A4319 (C)
5	8	5	ONE LOVE/PEOPLE GET READY Bob Marley & The Wailers Island (12)IS 169 (E)
6	3	4	EMERGENCY (DIAL 999) Loose Ends Virgin VS 677 (12) (E)
7	18	5	LOVE WARS Womack & Womack Elektra E9799(T) (W)
8	6	4	DON'T GIVE ME UP Harold Melvin & The Blue Notes Philly World/London LON(X)47 (F)
9	22	7	STAY WITH ME TONIGHT Jeffrey Osborne A&M AM(X) 188 (C)
10	34	2	BREAK DANCE PARTY Break Machine Record Shack SOHO(T) 20 (IDS)
11	7	21	AIN'T NOBODY Rufus and Chaka Khan Warner Brothers RCK 1(T) (W)
12	29	2	RIGHT OR WRONG/I'LL BE AROUND The Detroit Spinners Atlantic A9666(T) (W)
13	27	3	IT'S ALL YOURS Starpoint Elektra E 6964(T) (W)
14	NEW		SWEETEST SWEETEST/COME TO ME Jamaica Jackson Arista JJK (12)1 (F)
15	10	4	DON'T WASTE YOUR TIME Yarborough & Peoples Total Experience/RCA XE(T) 501 (R)
16	15	9	SHE'S STRANGE Cameo Club/Phonogram JAB(X) 2 (F)
17	NEW		MARVIN Edwin Starr Streetwave (MIKHAN 12) (A)
18	11	7	JUST BE GOOD TO ME The S.O.S. Band Tabu/Epic (T)A3626 (C)
19	13	7	LOVE ME LIKE THIS Real To Reel Arista ARIST(12) 565 (F)
20	20	3	NO TURNING BACK Intrigue Music Power MPRT(1) (IDS)
21	9	11	HELLO Lionel Richie Motown TMG (T) 1330 (R)
22	17	6	(WHEN YOU ...) IN THE HEART Kool & The Gang De-Lite/Phonogram DE(X) 17 (F)
23	23	3	COME BE WITH ME Ronnie McNeir Capitol — (12CL 329) (E)
24	16	5	I WANTED YOUR LOVE Luther Vandross Epic (T)A4279 (C)
25	NEW		WHAT'S THE NAME OF YOUR GAME Jaki Graham EMI (12) JAKI 1 (E)

26	12	4	UPROCK Rock Steady Crew Charisma/Virgin RSC 2(12) (E)
27	26	26	WHITE LINES (DON'T DON'T DO IT) Grandmaster & Melle Mel Sugar Hill SH(L) 130 (A)
28	36	6	HIGH ENERGY Evelyn Thomas Record Shack SOHO(T) 18 (IDS)
29	NEW		DOIN' IT IN A HAUNTED HOUSE Yvonne Gage Chycago Intl. Music — (429 05006) (I)mpor(t)
30	14	7	HI, HOW YA DOIN'? Kenny G Arista ARIST(12) 561 (F)
31	30	9	DON'T LOOK ANY FURTHER Dennis Edwards with Siedah Garrett Gordy TMG(T) 1334 (R)
32	38	5	JAM ON IT Newcleus Sunnyview SUN(Y) 103 (A)
33	RE		SEARCHIN' Hazell Dean Proto ENA(T) 109 (A)
34	15	9	YOU'RE THE ONE FOR ME—DAYBREAK—A.M. Paul Hardcastle Total Control TOCO 1(T) (IDS)
35	NEW		THINKING OF YOU Sister Sledge Cotillion/Atlantic B9744(T) (W)
36	35	2	HAPPY BIRTHDAY BABY Elbow Bones & The Racketeers EMI America (12)EA 168 (E)
37	21	8	SOMEDAY Gap Band Total Experience/Phonogram TE(X) 5 (F)
38	28	6	LOVEQUAKE Bobby King Motown TMG(T) 1335 (R)
39	31	3	JUST A TOUCH OF LOVE Slave Cotillion/Atlantic B 6955(T) (W)
40	37	5	THIS TIME Funk DeLuxe Rams Horn RHR 3321 (I)mpor(t)
41	40	9	THE SOUND OF MUSIC Dayton Capitol (12)CL 318 (Remix — 12CLX 318) (E)
42	24	7	GIVE ME TONIGHT Shannon Club/Phonogram JAB(X) 1 (F)
43	41	2	MEGA-MIX Herbie Hancock Columbia 44-04960 (I)mpor(t)-GY
44	NEW		EXTRAORDINARY GIRL The O'Jays Philadelphia International (T)A4387 (C)
45	NEW		ROMANCING THE STONE Eddy Grant Ice ICET(1) 61 (R)
46	50	3	DON'T GO LOSE IT BABY Hugh Masekela Jive Afrika JIVE(T) 64 (C)
47	44	8	P.Y.T. (PRETTY YOUNG THING) Michael Jackson Epic (T)A4136 (C)
48	NEW		SHE'S TROUBLE Musical Youth MCA YOU(T) 8 (C)
49	33	6	JESSE Grandmaster & Melle Mel Sugar Hill SH(L) 133 (A)
50	25	11	WHAT DO I DO? Phil Fearon & Galaxy Ensign/Island (12) ENV 510 (E)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	NEW		LEGEND Bob Marley & Wailers Island BMW 1 (E)
2	NEW		STREET SOUNDS EDITION 9 Various Street Sounds STSND 009 (A)
3	9	6	CHANGE OF HEART Change WEA WX5 (W)
4	1	9	THE POET II Bobby Womack Motown ZK 72205 (R)
5	2	6	A LITTLE SPICE Loose Ends Virgin V 2301 (E)
6	3	2	BREAK OUT Pointer Sisters Planet FL 84705 (R)
7	4	28	CAN'T SLOW DOWN Lionel Richie Motown STMA 8041 (R)
8	8	54	THRILLER Michael Jackson Epic EPC 85930 (C)
9	25	2	DYNAMITE Jamaica Jackson Arista 206 317 (F)
10	5	18	LOVE WARS Womack & Womack Elektra 960293-1 (W)
11	7	16	G FORCE Kenny G Arista 206 168 (F)
12	18	8	INTIMATE CONNECTION Kleer Atlantic 780145-1 (W)
13	6	7	CROSS FIRE The Detroit Spinners Atlantic 780150-1 (W)
14	11	5	KEEP IT COMIN' Jones Girls Philadelphia International FZ 38555 (C)
15	12	19	GREATEST HITS Marvin Gaye Telstar STAR 2234 (R)
16	10	5	STEPPIN' OUT George Howard TBA Records TB 201-N (I)mpor(t)
17	15	13	IT'S YOUR NIGHT James Ingram Qwest 923970-1 (W)
18	22	14	STOMPIN' AT THE SAVOY Rufus & Chaka Khan Warner Brothers 923679-1 (W)
19	16	3	STAY WITH ME TONIGHT Jeffrey Osborne A&M AMLX 64940 (C)
20	14	13	DON'T LOOK ANY FURTHER Dennis Edwards Gordy ZL 72148 (R)
21	13	5	NIGHT STALKERS Ingram Other End OELP 1 (A)
22	RE		IT'S ALL YOURS Starpoint Elektra 60353-1 (I)mpor(t)
23	15	7	STREET SOUNDS ELECTRO 3 Various Street Sounds ELCST 3 (A)
24	NEW		NO QUESTION ABOUT IT Kent Jordan Columbia FC 39325 (I)mpor(t)
25	17	3	PATTI AUSTIN Patti Austin Qwest 923974-1 (W)

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JUNE 3rd

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THE VENUE

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JULY 19th

HAMMERSMITH ODEON

CASIOPEA

JUNE 10th & 11th **SOLD OUT** DOMINION THEATRE

JULY 4th

DOMINION THEATRE

JULY 23rd, 24th, 25th SHAW THEATRE

JUNE 12th
CECIL
WOMACK & WOMACK

**NONA
HENDRYX**

**BOBBY
McFERRIN**



TOP 100 SINGLES

REVENUE
CHART
PERFORMANCES

1*	2	LET'S HEAR IT ...	Deniece Williams	Columbia/CBS
2	1	HELLO	Lionel Richie	Motown
3*	6	TIME AFTER TIME	Cyndi Lauper	Portrait
4	3	AGAINST ALL ODDS ...	Phil Collins	Atlantic
5*	8	OH, SHERRIE	Steve Perry	Columbia/CBS
6	5	TO ALL THE GIRLS	Iglesias/Nelson	Columbia/CBS
7*	12	THE REFLEX	Duran Duran	Capitol
8*	16	SISTER CHRISTIAN	Night Ranger	MCA
9*	13	BREAKDANCE	Irene Cara	Geffen/Network
10	4	HOLD ME NOW	Thompson Twins	Arista
11	11	HEAD OVER HEELS	The Go Go's	I.R.S.
12	9	YOU MIGHT THINK	The Cars	Elektra
13*	21	THE HEART OF ROCK 'N' ROLL	Huey Lewis	Chrysalis
14*	14	THE LONGEST TIME	Billy Joel	CBS/Columbia
15	7	LOVE SOMEBODY	Rick Springfield	RCA
16*	19	I'LL WAIT	Van Halen	Warner Bros
17	18	DANCING IN THE SHEETS	Shalamar	Columbia/CBS
18*	22	BORDERLINE	Madonna	Sire
19*	24	SELF CONTROL	Laura Branigan	Atlantic
20*	30	IT'S A MIRACLE	Culture Club	Virgin/Epic
21	15	AUTHORITY SONG	John Cougar Mellencamp	Riva
22*	28	JUMP (FOR MY LOVE)	Pointer Sisters	Planet
23	10	FOOTLOOSE	Kenny Loggins	Columbia/CBS
24*	29	YOU CAN'T GET WHAT ...	Joe Jackson	A&M
25*	27	ROCK YOU LIKE ...	Scorpions	Mercury
26	17	THEY DON'T KNOW	Tracey Ullman	MCA
27*	32	RUN, RUNAWAY	Slade	CBS Associated
28*	35	STAY THE NIGHT	Chicago	Full Moon/Warner Brothers
29*	40	ALMOST PARADISE ... LOVE	Reno/Wilson	Col/CBS
30*	38	WHO'S THAT GIRL	Eurythmics	RCA
31	31	IT'S MY LIFE	Talk Talk	EMI-America
32*	34	MY EVER CHANGING MOODS	Style Council	Geffen
33*	39	EYES WITHOUT A FACE	Billy Idol	Chrysalis
34*	37	MODERN DAY DELILAH	Van Stephenson	MCA
35*	36	LOVE WILL SHOW ...	Christine McVie	Warner Bros
36*	N	DANCING IN THE DARK	Bruce Springsteen	Col/CBS
37	23	NO MORE WORDS	Berlin	Geffen
38*	45	DANCE HALL DAYS	Wang Chung	Geffen
39*	59	MAGIC	The Cars	Elektra
40*	43	WHISPER TO A SCREAM	The Icicle Works	Arista

BULLETS 41-100

41*	44	MUSIC TIME	Styx	A&M
42*	46	WHAT IS LOVE?	Howard Jones	Elektra
43*	50	I CAN DREAM ABOUT YOU	Dan Hartman	MCA
44*	54	NO WAY OUT	Jefferson Starship	Grunt
45*	47	I WANT TO BREAK FREE	Queen	Capitol
46*	48	WOULDN'T IT BE GOOD	Nik Kershaw	MCA
47*	N	INFATUATION	Rod Stewart	Warner Brothers
50*	64	LEGS	ZZ Top	Warner Brothers
53*	56	DON'T WASTE YOUR TIME	Yarborough & Peoples	Total Experience
57*	61	(OBSCENE) PHONE CALLER	Rockwell	Motown
58*	60	ORIGINAL SIN, INXS		Atco
60*	N	DOCTOR! DOCTOR!	Thompson Twins	Arista
63*	83	PRIME TIME	Alan Parsons Project	Arista
66*	69	HEART DON'T LIE	LaToya Jackson	Private I
67*	76	IF EVER YOU'RE IN MY ARMS AGAIN	Peabo Bryson	Elektra
68*	N	DON'T WALK AWAY	Rick Springfield	RCA
70*	77	LITTLE LADY	Duke Jupiter	Morocco
73*	78	THE GHOST IN YOU	Psychedelic Furs	Columbia/CBS
75*	N	SUNGLASSES AT NIGHT	Corey Hart	EMI-America
76*	93	ROMANCING THE STONE	Eddy Grant	Portrait
77*	92	WHAT'S LOVE GO TO DO WITH IT	Tina Turner	Capitol
78*	84	LITTLE BIT OF LOVE	Dwight Twilley	EMI-America
79*	85	I PRETEND	Kim Carnes	EMI-America
80*	87	LOVE OF THE COMMON PEOPLE	Paul Young	Columbia/CBS
81*	N	FAREWELL MY SUMMER LOVE	Michael Jackson	Motown
83*	N	ALIBIS	Sergio Mendes	A&M
85*	90	WHEN WE MAKE LOVE	Alabama	RCA
88*	N	FREAKSHOW ON THE DANCE FLOOR	Bar-Kays	Mercury
90*	N	SHE DON'T KNOW ME	Bon Jovi	Mercury

ALICE/BATTIATO | TRENI DI TOZEUR/Le Biciclette Di Fori (Inst) EMI 5471 (E)
 AUFANG, The SOLID GLASS SPINE/Strip Me Down Criminal Damage CRI 112 (I/BK)

BARRY, Claudia TRIPPIN' ON THE MOON(Inst) Personal PERS 103; 12PER 103 (A)
 BELL, Jim TIME TICKING AWAY(Version) Target TAR 005 12" Pic Bag (SP)
 *BIANCA WHERE THE BEAT MEETS THE STREET/She Wanted To She Would EMI 12EMI 5459 12" Pic Bag (E)
 BOOTHILL FOOT TAPPERS, The GET YOUR FEET OUT OF MY SHOES/Milk Train/True Blues! Go! Discs TAP 1 Pic Bag; TAPX 1 12" Pic Bag inc extra tracks People Get Ready/Chasing Women (F)
 BROOKS, Mike NIGHT RAVER/HOLLYWOOD STYLE (DJ) (Double A) Coptic Lion CLD 003 (JS)
 *BROWN, Jocelyn SOMEBODY ELSE'S GUY (US Remix by John Morales and Sergio Munzball/Dubl/Accapella) Fourth & Broadway/Island 12 BRW 5 12" (Replaces previously issued 12" (E))
 BRYSON, Peabo IF EVER YOU'RE IN MY ARMS AGAIN/There's No Getting Over You Elektra E 9728 Pic Bag (W)

CAPTAIN & TENNILLE, THE LOVE WILL KEEP US TOGETHER/SHOP AROUND/GOD ONLY KNOWS/Muskrat Love/Write The Songs/The Way I Want To Touch You Scoop 7SR 5040; 7SC 5040 (Cassette) (PK)
 CARS, The YOU MIGHT THINK/I Refuse Elektra E9718 (W)
 CHICAGO STAY THE NIGHT/Only You Warner Brothers W 9306 Pic Bag (W)
 CLARKE, Stanley HEAVEN SENT YOU/Speedball Epic A4493 (C)
 *CONGRESS GIVE IT TO ME/Foolmaker PRT 7P 305 Pic Bag; 12P 305 12" (A) (Rescheduled)
 *CRUSH, Bobby LONELY BALLERINA/Slightly Latin President PT 527 (I/DSH/PI)

DAMNED, THE THANKS FOR THE NIGHT/Nasty Plus 1 DAMNED 1; DAMNED IT 12" inc extra track Do The Blitz (F)
 DEAD OR ALIVE WHAT I WANT/The Stranger Epic A4510 Pic Bag (C)
 DEKKER, Desmond THE ISRAELITES/ BELIEVE/IT MEK/You Can Get It If You Really Want/When I'm Cold/Please Don't Bend Scoop 7SR 5043 Pic Bag; 7SC 5043 (Cassette) (PK)

ENGLAND LONDON STORY/Under The Pier Jet A7042 Pic Bag (C)

FAIRWEATHER LOW, Andy WIDE EYED AND LEGLESS/REGGAE TUNE/SPIDER DIVING/La Booga Rooga/Dancing In The Dark/My Bucket's Got A Hole In It Scoop 7SR 5038 Pic Bag; 7SC 5038 (Cassette) (PK)
 *FICTION FACTORY ALL OR NOTHING/Dreaming Of Someone/Who Know You CBS TA4453 12" Pic Bag (C)
 53 BUS HORIZONTAL DANCING/Horizontal DIY Custom Car SB3CUS (P)
 501'S WE ARE INVINCIBLE(Inst) ERC ERC 113 Pic Bag; ERCL 113 12" (A)
 *FOUR TOPS, THE YOUR SONG/It's Here Again Calibre CAB 124 Pic Bag; CABL 124 12" (A) (Correction to previous listing)
 FRAMPTON, Peter SHOW ME THE WAY/BABY I LOVE YOUR WAY/PENNY FOR YOUR THOUGHTS/It's In Your Mind Of Change/Signed, Sealed, Delivered (If It Yours) Scoop 7SR 5039 Pic Bag; 7SC 5039 (Cassette) (PK)

GAP BAND, The JAMMIN' IN AMERICA/Burn Rubber On Me (Why You Wanna Hurt Me) Total Experience/Phonogram TE 6 Pic Bag; TEX 6 12" Pic Bag inc extra track Ops Up Side Your Head (F)
 GINO VESS PALE BLUE WINDSCREEN (EP) One Track CAS 002 12" (I/Red Rhino)
 GLITTER, Gary DANCE ME UP/Too Young To Dance Arista ARIST 570 Pic Bag; ARIST 12570 12" Pic Bag (F)
 *GRANDMASTER & MELLE MEL WHITE LINES (DON'T DON'T DO IT)(Inst) Sugar Hill SHLX 130 12" (Pic Disc) (A)
 GRAY, Jimmie THE COOL PEOPLE/JKO 12 JKO 107 12" (P)

HAIRCUT ONE HUNDRED TOO UP TWO DOWN/Evil Smokestacking Baby Polydor HC 3 Pic Bag; HCX 3 12" Pic Bag inc extra track It's All Been Said Before (F)
 HARPER, Victoria LUXASARTIKEL (4 track) Only Revolution ONLY 1 12" only (I/P)
 *HEYWARD, Nick LOVE ALL DAY/Night Summer Dream Arista HEYSD 5 (Shaped Pic Disc) (F)
 HUMPERDINK, Engelbert TO ALL THE GIRLS I LOVED BEFORE/Between Two Fires Warwick SW 7001 (P)

*LEVEL IN THE RIVER/Strangers Virgin VS 681; VS 681-12" inc extra track Acappella (E)
 ILLUSTRATED MAN JUST ENOUGH/Sensation Parlophone R 6070 Pic Bag; 12R 6070 12" Pic Bag inc extra track Just Enough (E)
 INGRAM, James SHE LOVES ME (THE BEST THAT I CAN BELIEF'S Your Night Qwest W9287 Pic Bag; Qwest W9287T 12" Pic Bag (W))
 INNER LIFE NO WAY/Party Mix Personal PERS 101 (A)

*JACKSON, Jermaine SWEETEST SWEETEST/Come To Me (One Way Or Another) Arista JJKPD 1 (Pic Disc) (F)
 JIVE ALIVE CHOO CHOO CH BOOGIE/Before I Grow Too Old Juice Box JUKE 101 (MW)
 JOOKES I JUST WANNA STAY HERE (AND LOVE YOU)/Damian Hollywood HWD 005 Pic Bag (P)

KELLY, Pat THE ONE YOU LOVE/VINCENT MARCH: Jack Up JJJ 176 12" only (JS)

LAMB, Annabel SO LUCKY/Dream Boy A&M AM 194 Pic Bag; AMX 194 12" Pic Bag inc extra track Missing (C)
 LATIN ELECTRICA LATIN ELECTRICA/Romance Nouveau Music NMS 7; 12NMS 7 12" with different B-Side Latin Electrca (Inst) (A)
 LEE, Maggie RUNAROUND/Can't Say Goodbye CBS A4343 Pic Bag (C)
 LITTLE STEVEN OUT OF THE DARKNESS/Fear EMI America EA 174 Pic Bag (E)
 LONDON, Jimmy LET'S KEEP IT THAT WAY/GG ALLSTARS: (Inst) GG'S GG 121 12" only (JS/Self - 01-470 6213)
 LOUDNESS ROADRACER/Shinkiro Music For Nations 12KUT 110 12" (P)

MACAO COMBO MACAO MACAO(Inst) PRT 7P 312 Pic Bag (A)
 MAGNUS, Nick SUN ARISE/Do It Polydor POSP 667 Pic Bag (F)
 MARKS, Louisa & The Zabandis HELLO THERE/It'sa Oksound OSD 14 12" only (JS)
 *McCRAE, George LISTEN TO YOUR HEART/Now That I Have You President PT 528 (I/DSH/PI)

*NATIONAL PASTIME LUNACY (Ext Mix/It's All A Game/Built To Break (Trailer Version) Spellbound SPLET 4 12" Pic Bag (C)
 NELSON, Larry TOO MUCH BROWNED/True Love Arctic S-ART 001 Pic Bag (C)

O'CONNOR, Hazel JUST GOOD FRIENDS/Fire Away RCA 422 Pic Bag; RCAT 422 12" Pic Bag (R)
 O'JAYS, The EXTRAORDINARY GIRL/Really Need You Know Philadelphia International TA 4387 12" (C)
 O'LEARY, Tony ROAD TO HELL/Going Home Blue Stack BSR 001 (LA)
 ORIGINAL SOUNDTRACK "THE END" - JOHN ANTHONY SCRATCH MIX/Remix Zyx 5025 Pic Bag (ST)
 OSBOURNE, Johnny CROSS BREED/TAXI GANG: Johnny Go D.Music HR 3 12" only (JS)
 *OSBOURNE, Ozzy SO TIRED/Bark At The Moon (Live) Epic A4452 (C)

PALMER DOG DON'T SMOKE THE SEED/DELOY WILSON:There's No Gettin' Jedi JJ 171 12" only (JS)
 PATRICK, Rikki I NEVER THOUGHT IT WOULD COME TO THIS/Take A Raincheck CBS A4414 Pic Bag; TA4414 12" Pic Bag (C)
 PAUL, Frankie PAST THE TU SHENG PENG/War Is The Dance Greenleaves GRED 147 12" only (JS)
 PAUL, Lyn MAKE THE NIGHT/Everything That's Part Of You Crash CRA 607 Pic Bag (SP)
 PERRY, Steve OH SHERRIE/Don't Tell Me Why You're Leaving CBS A4342 Pic Bag (C)
 PIPPANANAKIM CASTLES IN THE AIR/Acceptable Doubel Level Dakota DAK 19 Pic Bag (A)
 PRESTON, Billy AND DANCE/It'sa ERC ERC 116; ERCL 116 12" (A)
 *PSYCHEDELIC FURS THE GHOST IN YOU/Calypto Dub/President Gas (Live) CBS TA 4470 12" Pic Bag (C)

QUANGO QUANGO ATOM ROCK/TRIANGLE (Double A) Factory FAC 102T 12" only (I/PRT)

READ, John Dawson I AM WITH YOU MARY/Green Glass Boat Open Space OS 91 (P)
 RENO, Mike/Anne Wilson ALMOST PARADISE (Love Theme From 'Footloose')/LOVERBOY: Strike Zone CBS A4480 (C)
 *REVERB BROTHERS, THE AIN'T SO SORRY/Another Teenage Brnde Spectacle RNB 001 Pic Bag (I/DS) (Correction to previous listing)
 RICHMAN, Jonathan THAT SUMMER FEELING/This Kind Of Music/Rough Trade RT 152 Pic Bag (I/RT)
 ROBERTS, Eric NEXT IN LINE(Inst) Electricity TRIC 8; TRIC 8 12" (A)
 ROBINSON, TOM BACK IN THE OLD COUNTRY/Beggin' Castaway NIC 4; NICT 4 12" inc extra track Back In The Old Country (Live) (R)
 ROMAN GREY SHAKEDOWN/Bodyshock/Shakedown Food For Thought YUMT 106 12" only (P)
 RONDO VENEZIANO LA SERENISSIMA (REMIX)/Sinfonia Per Un Addio Ferroway 7 RON 1 Pic Bag (A)
 ROOM, The NEW DREAMS FOR OLD/On The Bear Red Flame/10 RFB 40 Pic Bag; RFB 40-12 12" Pic Bag (E)
 *RUSH, Jiminy & Jackson Moore I'M GONNA LOVE YOU FOREVER (SPECIAL REMIX)(Inst) ERC ERCR 109; ERCRL 109 12" (A)
 *RUSH THE BODY ELECTRIC/The Analog Kid/Distant Early Warning Vertigo/Phonogram RUSH 1110 10" (Limited Edition in Red Vinyl) (F)

SCHELL, Ray/Lon Satton I AM STARLIGHT/RAY SCHELL: Starlight Express Polydor LMS 3 Pic Bag; LMSX 3 12" Pic Bag inc extra track CB (F)
 SCREAMING SIRENS, The YOUR GOOD GIRLS GONNA GO BAD/It'sa Beach Culture 1 BC (I/BK)
 SCRITTI POLITTI ABSOLUTE(Version) Virgin VS 680; VS 680-12 12" (E)
 SECURITY LEAK KEEP THE TEARS/Serious Audiocrat ATX 2 Pic Bag (A)
 S.O.S. BAND, THE TELL ME YOU STILL CARE/If You Want My Love Tabu A3927 Pic Bag; TA3927 12" Pic Bag inc extra track If You Want My Love (Inst) (C)
 SPANDAU BALLET ONLY WHEN YOU LEAVE/Reformation/Chrysalis SPAN 3 Pic Bag; SPANX 3 12" Pic Bag (E)
 *STARBUST, Alvin I FEEL LIKE BUDDY HOLLY/Luxury/My Coo Ca Choo/A Wonderful Time Up There Chrysalis 122784 12" Pic Bag (F)
 SURVIVOR AMERICAN HEARTBEAT/Silver Girl Scotti Brothers/Epic A2813 Pic Bag (C)

THURING ALIEN ATTACK (The Long Version)(Short Version) Electricity Electro TRICT 1000 12" only (A)

ULMER, James Blood EYE LEVEL/Blues Rough RTT 128 12" Pic Bag (I/RT)
 *UNDER TWO FLAGS MASKS/Early Sunday Morning/Land Of The Rising Sun Situation Two SIT 32 10 10" (I/P)

VARIOUS: REGGAE CHARTBUSTERS DAVE & ANSEL COLLINS: Double Barrel/THE PIONEERS: Let Your Yeah Be Yeah/JOHN HOLT: Help Me Make It Through The Night/KEN BOOTHE: Everything I Own/HORACE FAITH: Black Pearl/NICKY THOMAS: Love Of The Common People Scoop 7SR 5042 Pic Bag; 7SR 5042 (Cassette) (PK)
 VARIOUS: SIX COUNTRY HITS CHARLIE RICH: The Most Beautiful Girl In The World/JOHNNY CASH: Ring Of Fire/CRYSTAL GAYLE: Miss The Mississippi And You/TAMMY WYNETTE: Stand By Your Man/KARLA BONOFF: Personality/BERTIE HIGGINS: Key Largo Scoop 7SR 5041 Pic Bag; 7SC 5041 (Cassette) (PK)

WELLS, Mary YOU BEAT ME TO THE PUNCH/Oh Little Boy What Did You Do To Me Allegiance ALES 5 (A)
 WILLIAMS, Willy ONE LOVE/Loafers Uptempo UT 004 12" only (JS)

Z 1 MUSIC TO WATCH GIRLS BY/Something Everything Antiques Airbeat ABT 5 (I/Red Rhino)

Absolute S
 A's/So Seery F
 Alien Attack T
 All Or Nothing R
 Almost Paradise R
 American Heartbeat S
 And Dance P
 Atom Rock Q
 Back In The Old Country R
 Body Electric, The R
 Castles In The Air P
 Chico Choo Ch Boogie J
 Cool People, The G
 Cross Breed O
 Dancin' In The Dark S
 Dance Me Up G
 Danger Girl S
 Don't Smoke The Seed P
 Eye Level U
 Get Your Feet Out Of B
 My Shoes B
 Ghost In You C
 Give It To Me P
 Heaven Sent You C
 Hello There M
 Horizontal Dancing F
 I Am With You Mary D
 I Am Starlight S
 I Feel Like Buddy Holly S
 I Just Wanna Stay Here J
 (And Love You) J
 I Never Thought It Would C
 Come To This P
 If Ever You're In B
 My Arms Again B
 I'm Gonna Love You R
 Forever R
 In The River I
 Israelites, The D
 Jammie In America G
 Just Enough I
 Just Good Friends O
 Keep The Tears S
 La Serenissima R
 Lata Electrca L
 Let's Keep It That Way L
 Listen To Your Heart M
 London Story E
 Lonely Ballena C
 Love All Day H
 Lunacy N
 Luxus/Rks M
 Macao Macao M
 Make The Night P
 Masks U
 Music To Watch Girls By Z
 New Dreams For Old R
 Next In Line R
 Night Raver B
 No Way I
 Oh Sherrrie P
 One Love W
 One You Love, The W
 Only When You Leave S
 Out Of The Darkness L
 Pale Blue Windscreen G
 Part The Tu Sheng Peng P
 Reggae Chartbusters V
 Roadracer L
 Road To Hell O
 Runaround R
 Shakedown R
 She Love Me (The Best I
 That I Can Bl F
 She's My Lady F
 Six Country Hits V
 So Lucky L
 So Tired O
 Solid Glass Spine A
 Somebody Else's Guy B
 Stay The Night C
 Sun Arise M
 Sweetest Sweetest J
 Tell Me You Still Care S
 That's For The Night D
 That Summer Feeling R
 Thin Line Between Love P
 And Hate P
 Time Ticking Away B
 To All The Girls I've H
 Loved Before H
 Too Much Browne N
 Triangle Q
 Tropic On The Moon B
 Two Up Two Down H
 We Are Invincible F
 What I Want D
 Where The Beat Meets B
 The Street B
 Who Lies (Don't Don't G
 Do It) G
 You Beat Me To The Punch W
 You Might Think C
 Your Good Girl's Gonna S
 Go Bad S
 Your Song F

*Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart Courtesy Billboard for w/e May 26, 1984

Mon 28 May-Fri 1 June, 1984 Single Releases 76	Year To Date: (22 weeks to 1 June, 1984) Single Releases 1,966
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AFRICAN BROTHERS, The ME MAANE The African Brothers AB 005/- (2.89 (I/KF/BK))
BANLIESMILLS ACCORDION BAND 100,1000 WELCOMES Homespun HRL 208/CHRL 208 (I/SP)
BIG BEN BANJO BAND DANCIN' BANJOS EMI/Retrospect SH 107821-1/TC-SH 107821-4 (2.44 (I))
BLACK, Gila THE VERY BEST OF GILA BLACK MIP MFP 41 5653 1/MFP 41 5653 4 (1.37 (I))
BRASS CONSTRUCTION RENEGADES Capitol EJ 240160-1/- (I)
BREWER, Teresa & The Worlds Greatest Jazz Band GOOD NEWS Doctor Jazz ASLP 804/ZCAS 804 (3.45 (A))
***BURTON, James/Ralph Mooney** CORN PICKIN' b SLICK SLIDIN' Pathe Marconi (France) PM 1550751/- (3.05 (CON))
BYGRAVES, Max THE BEST OF MAX Spot SPR 8547/SPC 8547 (PK)
CARLOS, Don & Gold PLANTATION CSA CSLP 151/- (A)
***CARSON, Joe** IN MEMORIAM Pathe Marconi (France) PM 1550761/- (3.05 (CON))
CASIOPEA THE SOUNDGRAPHY Sonot SNTF 919/- (3.20 (A))
CHAOTIC DISCORD NEW IMPROVED Riot City 12 RIOT 30/- (I Mini LP (I/P))
CHARLES, Ronnie HANDS OFF Telaeg TELP 001/- (I/G/C)
CHENIER, Clifton LIVE AT MONTREUX Charly CD 2/- (2.75 (2LP (I/CH/MW))
***COCHRAN, Eddie/Gene Vincent** THE EDDIE COCHRAN/GENE VINCENT PICTURE DISC Pathe Marconi (France) PM 2600440/- Pic Disc (3.36 (CON))
***COLE, Richie** ALTO ANNIE'S THEME Palo Alto (France) PA 8036/- (3.95 (CON))
***COLLINS, Tommy** THIS IS TOMMY COLLINS Pathe Marconi (France) PM 1550771/- (3.05 (CON))
***CONTINUUM** MAD ABOUT TADD Palo Alto (Italy) PA 8029/- (3.95 (CON))
***CRICKETS**, THE SOMETHING OLD, SOMETHING NEW ... Pathe Marconi (France) PM 1550781/- (3.05 (CON))
***DIXON, Willie** with Memphis Slim WILLIE'S BLUES Original Blues Classics (USA) OBC 501/- (3.75 (SW))
DREAM SYNDICATE MEDICINE SHOW A&M AMLX 64990/CXKM 64990 (3.45 (I))
EDELMAN, Randy RANDY EDELMAN AND HIS PIANO Elestar VCLP 232VCL 2 (3.45 (A))
ELLIS, Alton 25th SILVER JUBILEE Skynote SKYLP 461/- (2.95 (JS))
***ESQUERITA** ESQUERITA Pathe Marconi (France) PM 1550791/- (3.05 (CON))
FLYING PICKETS, THE LOST BOYS 10 Records/Virgin DIX 4/C/DIX 4 (I)
***FREE FLIGHT** SOARING Palo Alto (Italy) PA 8050/- (3.95 (CON))
FULSOM, Lowell LOWELL FULSOM Chess CXMD 4052/CXCD 4052 (3.04 (A))
GALLAGHER & LYLE BREAKAWAY Spot SPR 8545/SPC 8545 (PK)
GEORGE LOVE BANJOS, THE SONGS THAT WON THE WAR MIP MFP 41 1042 3/MFP 41 1042 9 (1.82 (I))
GERRY & The Pacemakers THE VERY BEST OF GERRY AND THE PACEMAKERS MIP MFP 41 5654 1/MFP 41 5654 4 (1.37 (I))
***GILLESPIE** SEXTET, DIZZY DIZZY GILLESPIE SEXTET Vogue (France) VOGUE 429.002/- (3.75 (SW))
***GOODMAN, Benny** LET'S DANCE MFP (France) 2M 056 64869/2M 256 64869 (2.75 (CON))
GRANDMASTER FLASH & The Furious Five GREATEST MESSAGES Sugar Hill SHLP 5552/ZCSH 5552 (3.45 (A))
GREEN ON RED GRAVITY TALKS Splash SR 207/- (3.25 (I/RT))
GUITAR CABLE COOL, CALM, COLLECTED Flyright FLY 599/- (I/MW/SW)
HAWKINS, Roy HIGHWAY 58 Ace CHD 103/- (3.75 (I/P/MW))
ICEHOUSE SIDEWALK Chrysalis CHR 1458/ZCHR 1458 (3.22 (I))
IQ TAKES FROM THE LUSH ATTIC Jim White MAJ 1001/- (2.44 (I))
JACKSON, Michael FAREWELL MY SUMMER LOVE Motown ZL 7227/ZK 7227 (with free colour Poster) (RI)
***JOHNSON, Lonnie** BLUES BY Original Blues Classics (USA) OBC 502/- (3.75 (SW))
KENDELL-LANE, Steven THE GHOST HUNTER Design DELP 311/ZCELP 311 (1.82 (A))
KUTI, Fela ANIKILAPO LIVE IN AMSTERDAM EMI FELA 240129-3/TC-FELA 240129-9 (I)
LEATHER NUN SLOW DEATH Criminal Damage CRIMLP 12113/- (2.10 (I/BK))
LITTLE, Booker VICTORY AND SORROW Affinity AFF 124/- (3.34 (I/CH/MW))
LIVINGSTON, Carlton 100 WEIGHT OF COLLIE WEED Greensleeves GREL 66/- (I/JS/SP)
LONDON PIANO ACCORDEON BAND, THE ACCORDEON PARADE EMI/Retrospect SH 107824-1/TC-SH 107824-4 (2.44 (I))
***LOS CALCHAKIS** PEOPLE OF THE SOUTH Arion (France) ARN 34740/- (3.50 (CON))
LOTUS EATERS, THE NO SENSE OF SIN Sylvan/Arista 206 263/406 263 (3.45 (I))
***MACERO, Teo** IMPRESSIONS OF CHARLES MINGUS Palo Alto (Italy) PA 8048/- (3.95 (CON))
MANFRED MANN THE VERY BEST OF MANFRED MANN (1963-1966) MIP MFP 41 5651 1/MFP 41 5651 4 (1.37 (I))
MANNAN NIGHT PATROL Arctic ART 001/- (I/G/C)
MARLEY, Bob THE ESSENTIAL BOB MARLEY Design DELP 310/ZCELP 310 (1.82 (A))
***McGHEE, Brownie** BROWNIE'S BLUES Original Blues Classics (USA) OBC 505/- (3.75 (SW))
***MILLER, Glen** AT THE STEEL PIER IN 1941 Ajax (USA) AJAZ 316/- (2.45 (SW))
***MILLER, Glen** IN CONCERT RCA (Germany) NL 45153/NK 45153 (4.99 (CON))
NELSON, Willie 18 GREAT SONGS Design DELP 308/ZCELP 308 (1.82 (A))
O'WILLIAMS, Wendy WENDY O'WILLIAMS Music For Nations MFN 24/- (3.75 (I/P))
PADDINGTON BEAR THE SONGS OF PADDINGTON Spot SPR 8551/SPC 8551 (PK)
***PARKER, Charlie/Dizzy Gillespie** CHARLIE PARKER/DIZZY GILLESPIE MFP (France) 2M 056 64847/2M 256 64847 (2.75 (CON))
RICHARD, Cliff CLIFF IN THE 60'S MIP MFP 41 5656 1/MFP 41 5656 4 (1.37 (I))
RIOT SQUAD NO POTENTIAL THREAT Rot ASS 13/- (1.85 (I Mini LP (I/Red Rhino))
***ROBERTSON, Paul** THE SONG IS YOU Palo Alto (Italy) PA 8002/- (3.95 (CON))
ROCKSTEADY CREW READY FOR BATTLE Charisma/Virgin RSCLP 1/RSCMC 1 (I)
ROYAL PHILHARMONIC ORCHESTRA SONGS OF JOHN DENVER Cherry Lane PIPLP 708/ZCPIP 708 (3.45 (A))
ROYAL PHILHARMONIC ORCHESTRA ISLAND IN THE SUN Cherry Lane PIPLP 709/ZCPIP 709 (3.45 (A))
RUSH, Dais & Buddy GUY THE FINAL TAKES & OTHERS Flyright FLY 594/- (2.87 (I/SP))
***SERTI, Doug** UPTOWN EXPRESS Palo Alto (Italy) PA 8049/- (3.95 (CON))
SISTER CAROL BLACK CINDERELLA J&H Live JLLP 017/- (3.08 (JS))
***SLIM, Memphis** ALL KINDS OF BLUES Original Blues Classics (USA) OBC 507/- (3.75 (SW))
SMART, Leroy SHE LOVE IT IN THE MORNING GG GGLP 0031/- (2.95 (I/SG) Records 01/470 6213)
SPARTACUS R FREEDOM FIRST Zara Music ZMRLP 4/- (I)
SPRANGEN SPRANGEN Springtime SPR 1013/- (I/MW)
STORY, Tim UNTITLED Union UO24/- (3.05 (I/P))
***SYNERGY** SEMI CONDUCTOR Passport (USA) PB 11002/PBC 11002 (2LP (I) (6.05 (I/5.65 (I/PAC))
***TERRY, Sonny** SONNY'S STORY Original Blues Classics (USA) OBC 503/- (3.75 (SW))
***TRAVIS, Merle** WALKIN' THE STRINGS Pathe Marconi (France) PM 1550801/- (3.05 (CON))
TURNER, Ika & Tina RIVER DEEP MOUNTAIN HIGH Spot SPR 8548/SPC 8548 (PK)
TURNER, Jumpin' Joe JUMPIN' WITH JOE Charly CRB 1070/- (3.15 (I/CH/MW))
VARIOUS BLUES FROM SOUTH CAROLINA & GEORGIA, 1924-32 Heritage HT 304/- (I/MW/SW)
VARIOUS CHESS SISTERS OF SOUL VOL 1 Chess CXMP 2052/CXCP 2052 (2.50 (A))
VARIOUS D-DAY DESPATCHES BBC REC 522/ZCZM 522 (1.82 (A))
VARIOUS 20 FAB NO 1'S OF THE 60'S MIP MFP 41 5657 1/MFP 41 5657 4 (1.37 (I))
VARIOUS 20 FAB NO 2'S OF THE 60'S MIP MFP 41 5658 1/MFP 41 5658 4 (1.37 (I))
VARIOUS JAKE PORTER'S COMBO RECORDS' STORY VOL 2, THE BLUES Ace CHD 104/- (2.99 (I/P/MW))
VARIOUS MASTERS OF THE UNIVERSE Spot SPR 8552/SPC 8552 (PK)
VARIOUS MIGHTY DANCE Satri SATLP 301/SATLC 301 (2.44 (I/P))
VARIOUS NON STOP NURSERY RHYMES Cherry Lane PIPLP 702/ZCPIP 702 (1.82 (A))
VARIOUS PASSION TRACKING VOL 2 Passion PADLP 102/ZCPAD 102 (with free 12" single) (3.45 (A))
VARIOUS PLAY, LISTEN AND LEARN WITH RONALD McDONALD Spot SPR 8549/SPC 8549 (PK)
VARIOUS RARE SOUL UNCOVERED Charly CRB 1085/- (3.15 (I/CH/MW))
VARIOUS SAVILE'S TIME TRAVELS - 20 GOLDEN HITS OF 1965 MIP MFP 41 5655 1/MFP 41 5655 4 (1.37 (I))
VARIOUS STORIES FROM THE DUKES OF HAZZARD Spot SPR 8550/SPC 8550 (PK)
VARIOUS THE GOLDEN AGE OF NOEL GAY Golden Age GX 2516 1/2515 4 (1.82 (I))
VARIOUS THE NEW OPTIMISM Situation Two SITU 11/SITC 11 (W)
VARIOUS THEN CAME ROCK 'N' ROLL EMI THEM 1/TC-THEN 1 (2.40 (I))
***VEE, Bobby** I REMEMBER BUDDY HOLLY Pathe Marconi (France) PM 1550811/- (3.05 (CON))
VIEW FROM THE HILL VIEW FROM THE HILL Zara Music ZMRP 6/- (I Mini LP (I/P))
***VINCENT, Gene & The Shouts** SHAKIN' UP A STORM Pathe Marconi (France) PM 1550821/- (3.05 (CON))
***WALLER, Fats** RARE PIANO BOOGIE Pathe Marconi (France) PM 1648671/PM 1648674 (2.75 (CON))
WATERBOYS, THE PAGAN PALACE Ensign/Island ENCL 3/ENCC 3 (I)
***WEST, Speedy/Jimmy Bryant** TWO GUITARS COUNTRY STYLE Pathe Marconi (France) PM 1550831/- (3.05 (CON))
WOOLFE, Vicki SHAPE UP FOR SEX Lifestyle LEG 24/LEGC 24 (with free booklet) (I)

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

CASSETTES

ALLEN, Patrick THE GUNS OF NAVARONE BY ALISTAIR MacLEAN LIP LFP 41 7150 5 (Storyteller cassette) (3.04 (I))
BRITTON, Tony REACH FOR THE SKY BY PAUL BRICKHILL LIP LFP 41 7146 5 (Storyteller cassette) (3.04 (I))
D.A.F. LIVE IN BERLIN 1980 Music For Midgets/Falling A MFM 40 (Cassette only) (2.20 (I/BK))
HARDY, Robert THE BRIDGE ON THE RIVER KWAI BY PIERRE BOULLE LIP LFP 41 7152 5 (Storyteller cassette) (3.04 (I))
POWELL, Robert THE CRUEL SEA BY NICHOLAS MONSARRAT LIP LFP 41 7154 5 (Storyteller cassette) (3.04 (I))
SEVERED HEADS MEDIA JANGLES Music For Midgets/Falling A MFM 42 (Cassette only) (2.20 (I/BK))
SEVERED HEADS SIDE 2 Music For Midgets/Falling A MFM 41 (Cassette only) (2.20 (I/BK))
TODD, Richard THE GREAT ESCAPE BY PAUL BRICKHILL LIP LFP 41 7148 5 (Storyteller cassette) (3.04 (I))
VARIOUS A STUDY IN SCARLET BBC ZCF 501 (BBC plays on tape) (3.20 (A))
VARIOUS BURNING THE MIDNIGHT SUN Union UO20MC (Cassette) (1.82 (I/P))
VARIOUS FORTY YEARS ON BBC ZCF 504 (BBC plays on tape) (3.20 (A))
VARIOUS NIGHT OF THE WOLF BBC ZCF 502 (BBC plays on tape) (3.20 (A))
VARIOUS THE DOG IT WAS THAT DIED BBC ZCF 503 (BBC plays on tape) (3.20 (A))
VARIOUS UNDER THE LOOFAH TREE BBC ZCF 507 (BBC plays on tape) (3.20 (A))
VARIOUS WHEN THE WIND BLOWS BBC ZCF 499 (BBC plays on tape) (3.20 (A))
WARD, Simon 633 SQUADRON BY FREDERICK E SMITH LIP LFP 41 7144 5 (Storyteller cassette) (3.04 (I))
WOODWARD, Edward EYE OF THE NEEDLE BY KEN FOLLETT LIP LFP 41 7158 5 (Storyteller cassette) (3.04 (I))

Distributor Codes

A - PRT 01-640 3344
 ACE - Ace 01-267 5192
 B - Ronco 01-274 7761
 BK - Backs 0603 26221
 BLM - Blackmarketing - 01-609 7017 8
 BM - Bibi Magnetics 01-575 7117
 BU - Bullet 08894 76316
 C - CBS 01-960 2155
 CA - Cadillac 01-836 3646
 CAM - Cambra 01-609 0087
 CAS - Castle 01-623 5934
 CH - Charly 01-639 8603
 CID - Central Independent Distributors 021 742 0494
 CM - Celtic Music 0423 888979
 CON - Conifer 0895 447707
 CS - Cassion 01-485 8704
 DIS - Discovery 067 285 406
 E - EMI 01-561 8722
 ERT - Earthworks 01-969 5145
 F - PolyGram 01-590 6044
 FAL - Falling A 0255 74730
 FP - Faulty 01-727 0734
 FPS - 77-44512
 G - Lightning 01-969 8344
 GI - Gypsy 01-736 4521
 GR - Graduate 0384 59048
 GRI - Geoff's Records International 01-808 5301
 GY - Greyhound 01-385 8146
 H - HR Taylor 021 622 2377
 I - Cartel (Backs, Rough Trade) and Fast Product - 031 661 5811
 Probe - 051 236 6591
 Nine Mile - 0926 26376
 Red Rhino (Nth) - 0904 641415
 Revolver - 0272 299105
 IDS - Independent Distribution Services 01-476 3222
 IKF - 01-381 2287
 IMS - Import Music Service (via PolyGram) 01-590 6044
 IMP - Impex Musik 01-229 5454
 IN - Inferno 021-233 1256
 IRS - Independent Record Sales 01-850 3161 (Chris Wellard)
 J - Jungle 01-359 9161
 JS - Jetstar 01-961 5818
 JSU - Jazz Services Unlimited 0422 64773
 K - K-tel 01-992 8000
 KS - Kingdom - 01-836 4763
 LK - Look 0484 643211/2
 LO - Londisc 0206 271069
 M - MSD - 01-602 3483
 MB - Menace Breakers 01-602 1118
 MFP - Music For Pleasure 01-561 3125
 MK - 041-333 9553
 MO - Mole Jazz 01-278 0703
 MW - Making Waves 01-481 9917
 N - Neon 0785 41311
 NM - Nine Mile - 0926 26376
 O - Outlet 0232 228286
 OR - Orbitone 01-965 8292
 P - Pinnacle 0689 73146
 PAC - Pacific 01-267 2917 8
 PK - Pickwick 01-200 7000
 PR - President 01-839 4672
 PROJ - Projection 0702 72281
 R - RCA 021-525 3000
 RC - Rollercoaster 01-397 8957
 RL - Red Lightnin' 037 988 693
 ROSS - Ross 08886 2403
 RT - Rough Trade 01-221 1100
 RU - Ruff Lion - 01-221 1604
 SO - Stage One 0428 4001
 SOL - Solomon & Peres 0494-32711
 SP - Spartan 01-903 8223
 ST - Studio Import 01-580 3438/9
 SW - Swift 0424 220028
 T - Trojan 01-961 4565
 TB - Terry Blood 0782 620321
 TE - Tent 0708 751881
 TR - Triple Earth 01-995 7059
 V - Vista Sounds 01-953 1661
 W - WEA 01-998 5929
 WRD - World Record Distributors 01-636 3925
 X - Clyde Factors 041-221 9844
 Y - Relay 01-579 6125

TOP US ALBUMS

THIS WEEK	LAST WEEK	TITLE		ARTIST	LABEL
		1	2		
1*	1	1	FOOTLOOSE	Soundtrack	Columbia/CBS
2	2	2	CAN'T SLOW DOWN	Lionel Richie	Motown
3	3	3	THRILLER	Michael Jackson	Epic
4*	5	5	SPORTS	Huey Lewis & The News	Chrysalis
5	4	4	1984	Van Halen	Warner Bros
6*	7	7	COLOUR BY NUMBERS	Culture Club	Virgin/Epic
7*	9	9	SHE'S SO UNUSUAL	Cyndi Lauper	Portrait
8*	8	8	LOVE AT FIRST STING	Scorpions	Mercury
9	6	6	HEARTBEAT CITY	The Cars	Elektra
10*	10	10	GRACE UNDER PRESSURE	Rush	Mercury
11	11	11	INTO THE GAP	Thompson Twins	Arista
12*	13	13	AN INNOCENT MAN	Billy Joel	Columbia/CBS
13*	14	14	UH-HUH	John Cougar Mellencamp	Riva
14*	17	17	STREET TALK	Steve Perry	Columbia/CBS
15	12	12	AGAINST ALL ODDS	Soundtrack	Atlantic
16	15	15	TOUCH	Eurythmics	RCA
17*	18	18	SEVEN AND THE ...	Duran Duran	Capitol
18*	19	19	TALK SHOW	Go-Go's	I.R.S.
19*	22	22	ELIMINATOR	ZZ Top	Warner Bros
20*	21	21	BODY AND SOUL	Joe Jackson	A&M
21	16	16	HARD TO HOLD	Springfield, Gabriel, Parker	RCA
22	20	20	LEARNING TO CRAWL	The Pretenders	Sire
23*	24	24	MIDNIGHT MADNESS	Night Ranger	Camel/MCA
24*	29	29	REBEL YELL	Billy Idol	Chrysalis
25	25	25	IN 3-D	Weird Al Yankovic	Rock'n'Roll
26*	99	99	JERMAINE JACKSON	Jermaine Jackson	Arista
27	27	27	BREAK OUT	Pointer Sisters	Planet
28	23	23	AMMONIA AVENUE	Alan Parsons Project	Arista
29	26	26	90125	Yes	Atco
30	28	28	SHOUT AT THE DEVIL	Motley Crue	Elektra
31	31	31	CAUGHT IN THE ACT - LIVE	Styx	A&M
32	30	30	SYNCHRONICITY	The Police	A&M
33*	52	52	RECKONING	R.E.M.	I.R.S.
34	33	33	SHE'S STRANGE	Cameo	Atlanta Artists
35*	39	39	ROLL ON	Alabama	RCA
36	32	32	FLASHDANCE	Soundtrack	Casablanca
37	35	35	ABOUT FACE	David Gilmour	Columbia/CBS
38	34	34	YOU BROKE MY HEART ...	Tracey Ullman	MCA
39*	41	41	LOVE LIFE	Berlin	Geffen
40	37	37	ROCK 'N' SOUL PART 1	Hall/Oates	RCA

BULLETS 41-100

43*	97	97	THE PROS AND CONS OF HITCH HIKING	Roger Waters	Columbia/CBS
47*	56	56	JULIO, Julio Iglesias		Columbia/CBS
49*	51	51	DON'T LOOK ANY FURTHER	Dennis Edwards	Gordy
50*	62	62	MADONNA	Madonna	Sire
51*	75	75	KEEP YOUR HANDS OFF MY POWER SUPPLY	Slade	CBS Associated
55*	61	61	FUTURE SHOCK	Herbie Hancock	Columbia/CBS
57*	63	63	WHAT'S NEW	Linda Ronstadt	Asylum
58*	66	66	DANGEROUS	Bar-Kays	Mercury
59*	68	68	LET THE MUSIC PLAY	Shannon	Mirage
61*	64	64	POINTS ON THE CURVE	Wang Chung	Geffen
62*	65	65	HUMAN'S LIB	Howard Jones	Elektra
64*	70	70	IT'S MY LIFE	Talk Talk	EMI-America
66*	71	71	SELF CONTROL	Laura Branigan	Atlantic
67*	73	73	THE ICICLE WORKS	The Icicle Works	Arista
68*	91	91	OUT OF THE CELLAR	Ratt	Atlantic
72*	76	76	MY EVER CHANGING MOODS	Style Council	Geffen
75*	80	80	WONDERLAND	Big Country	Mercury
89*	95	95	MORE SONGS FROM THE ORIGINAL SOUNDTRACK OF THE BIG CHILL	Various	Motown
99*	N	N	BEA WINNER	Yarborough & Peoples	Total Experience

*Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart Courtesy Billboard w/e May 26, 1984

Mon 28 May Fri 1 June, 1984
 Album Releases 74 (incl. 45 imports)

Year to date (22 weeks to 1 June, 1984)
 Album Releases 2,216 (incl. 655 imports)

INDEPENDENT LABELS

Edited
by
CHRIS WHITE

A O S I S

Recording Studio

Special deal for independents
10 hours of 24-track

Free synthesizers, free digital drums

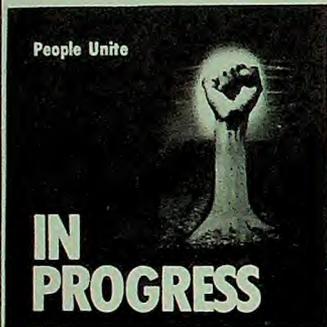
DIGITAL DELAYS, DIGITAL REVERB

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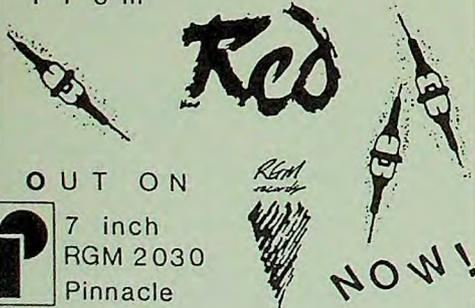
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DEBUT SINGLE and selected dates from Survival band Furniture.

Tik & Tok take their chances of Survival

TIK & TOK follow up their recent chart success with a new single, Everything Will Change, on Survival Records. Available in 7 and 12-inch formats, the single is taken from their new album, Intolerance, which features several special guests including Gary Numan who wrote one of the songs and also appears on other tracks. The duo will be undertaking a UK tour to support the release of the album.

Also currently on release from Survival is Dancing The Hard Bargain, the debut single by Furniture (left), who have been playing various club and college gigs throughout the UK, and have also played the Camden Palace.

Rhythm 'n' booze

AN ALBUM of pub songs, and the original soundtrack album for the new Tom Selleck film, High Road To China, are the first releases from a new independent record label, A&R International, launched by a former HMV Shops employee, Reynold da Silva.

Da Silva's partner in the label is Al Swan, former jingles writer and the two are initially aiming at the MOR market. "We've been very surprised with the consumer reaction to our first LP, 50 Classic Pub Songs, which as you can imagine was made on a very

cheap budget," says Da Silva. "There was a gap in the market for this kind of product, and similarly we are hoping to release more soundtrack albums, both old and new, in the future. "We're not out to rival That's Entertainment Records, which is also in the OST market — we would like to be an alternative to them."

Da Silva will also be signing more pop-orientated acts including Nicholas Diamond, a former member of the Ian Mitchell Band, who has already released a single, Living

Without Your Love, on K-tel in France. "The international market is very important to us, and we will be looking for product from overseas for release in the UK," Da Silva adds.

Completing the A&R team is another former record shop employee James Fitzpatrick, a former manager of 49 Dean Street, the specialist shop in London's West End.

● A&R International, 18 Ivor Court, Gloucester Place, London, NW1 (01 262 0261, telex 24170 MAYTEL G).

Who's that lady?

SAVOIR FAIRE Records is attempting to solve the mystery of who actually sings on its latest single, Doctor's Orders by Maegan. The indie has licensed the record from Plateau Records, which originally released it in the US — however no pictures or biographical matter material has been received.

"She's a complete mystery lady, so much so that we are taking seriously suggestions that it may well be a big name moonlighting under the name Maegan," says Savour Faire director Paul Rodrigues. "It has even been suggested that Maegan could be Carole Douglas making a remake of her original US hit."

Zap! into Europe

ZAP! INTERNATIONAL which recently released the debut 12-inch single by Munich-based Ronnie & Yuri, entitled Satellite Zap, are currently looking for a licensing deal in certain European territories and Australasia. The electro-funk single was recorded in New York and Dusseldorf, and a Scandinavian deal has already been set up with Talaeg in Denmark with a West Germany deal in the pipeline.

Contact: Bruce Langley or Dale Hargreaves, Zap! International Records, 59a Connaught Street, London, W2 2BB (01 402 1362).

Targets run into trouble

SIMPLE RECORDS' Visible Targets, a Nottingham-based band formed in 1980, have run into trouble over their name. Two weeks after they released their first single, a lawyer's letter arrived to say that they had American namesakes who had just released an EP. Simple's Shirlee Stone said: "The situation is being discussed with lawyers but in the meantime we'd like to point out that the US group are called The Visible Targets whereas ours are called just Visible Targets."



VICTORIA HARPER (above), formerly with Mechanical Servant, releases a four track 12-inch single under the banner, Luxusartikel, on the Only A Revolution label through Pinnacle and the indies. The single is available in a limited-edition leather-type sleeve.

Tracking...

Stupid Rabbit takes Controls

STUPID RABBIT Tapes releases three new cassettes by Controls, who, according to the label have been stimulating independent record company interest recently. The three titles, Searching For The Perfect Partner, Dress Dance Demand And Desire and I Didn't Know You Were Leaving, are available direct from 36 Wickham Place, Church Crookham, Aldershot, Hampshire, GU13 0NG.

ROUGHT TRADE has released the third single by Cork band Micro-disney, previously with the Kabuki label. Dolly is available in 7 and 12-inch formats, and will be followed by an album, Everybody Is Fantastic.

MUSIC FOR NATIONS has set up a marketing and distribution deal with Dutch label, RoadRunner. The deal for the UK and Scandinavian territories — was negotiated by Steve Mason and Martin Hooker with RoadRunner boss, Cees Wessells. A schedule of six albums is planned for the summer, but the first RoadRunner release is an album, Show No Mercy, from Los Angeles band Slayer.

WALES' TOP oi band The Oppressed have released their first album, Oi Oi Music, on Oppressed Records through Jungle and the Cartel. The LP features 13 self-penned songs, plus Chaos, the 4-Skins classic, and Skinhead Girl.

INDEEP, WHO had a big hit last year with Last Night A DJ Saved My Life, have released a new album, Pyjama Party Time, on the Beckett Label through PRT.

THE PERSONAL label, through PRT, is rush-releasing a 7-inch version of disco favourite No Way by Inner Life, originally released in 12-inch format only. Lead singer Jocelyn Bron is currently in the charts with her solo single, Somebody Else's Guy.

MARY WELLS' latest single is another re-recording of one of her oldies, You Beat Me To The Punch — a track from her latest album, The Old, The New And The Best Of Mary Wells, on Allegiance Records through PRT.

JADE WARRIOR release their first new LP for five years, Horizon on Pulse Records, and it will also be available on an audiophile DMM pressing from West Germany. Distribution in the UK is through Making Waves.



THE BOOTHILL Foot Tappers (above) release their debut single, Get Your Feet Out Of My Shoes, on The Go! Discs label. The single, available in 7 and 12-inch formats, features singer Wendy May — described by Go! MD Andy McDonald as "the thinking woman's answer to Tammy Wynette". The 12-inch version features two extra tracks, People Get Ready and Chasing Women.

Embryo: birth of a new label

FORMER GROUNDHOGS drummer Ken Pustelnik has set up his own indie label, Embryo Records, which aims to "concentrate on artists who have a strong musical identity, but may have been subject to the indecisive and play-safe attitude of the majors".

The first release is the debut LP, Takin' The Strain, by reggae band Talisman, early next month. Pustelnik says: "By working with a small, select roster of acts, Embryo will provide an efficient yet personalised service guaranteeing full promotional back-up, extending to agency and publicity campaigns where required."

● Embryo Records, 411 Stapleton Road, Eastville, Bristol, BS5 6NE (0272 512266).

Situation Two



26 May 1984

TOP · SINGLES

INDIES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	5	PEARLY-DEWDROPS' DROPS	Cocteau Twins	4AD AD 405 (I/P)
2	2	5	THIEVES LIKE US	New Order	Factory FAC 103 (12" only) (I/P)
3	NEW		SPIRITWALKER	The Cult	Situation Two SIT 35 (I/P)
4	3	6	HAND IN GLOVE	Sandie Shaw	Rough Trade RT 130 (I/RT)
5	4	5	GOOD TECHNOLOGY	Red Guitars	Self Drive SD 008 (I)
6	14	3	THE CAVE	The Guana Batz	Big Beat NS 96 (P)
7	8	8	GOREHOUND	The Cramps	New Rose NEW 33 (I)
8	7	5	NO ONE WAITS FOREVER	Orson Family	New Rose NEW 30 (12" only) (I/RT)
9	9	5	BREAK	Play Dead	Clay CLAY 31 (P)
10	20	3	COUNTRY GIRL BECAME . . .	Serious Drinking	Upright UP 8 (I/RT)
11	5	35	SONG TO THE SIREN	This Mortal Coil	4AD AD 310 (I/P)
12	33	2	CRUCIFIX	Broken Bones	Fallout FALL 025 (I/J)
13	10	9	HANK TURNS BLUE	The Folk Devils	Ganges 84 RAY 1 (I)
14	15	6	42%	Rubella Ballet	Jungle JUNG 12 (I/J)
15	11	5	INFLUENZA (RELAPSE)	Gene Loves Jezebel	Situation 2 SIT 31 (I/P)
16	16	25	SUNBURST & SNOWBLIND	Cocteau Twins	4AD BAD 314 (I/P)
17	23	62	BLUE MONDAY	New Order	Factory FAC 73 (12" only) (I/P)
18	6	5	DO THE SQUARE	The Three Johns	Abstract ABS 023 (P)
19	12	9	PEOPLE ARE PEOPLE	Depeche Mode	Mute 7BONG5 (I/SP)
20	24	3	MASKS	Under Two Flags	Situation 2 SIT 32 (I/P)
21	27	3	THE BLOOD IS ON YOUR HANDS (EP)	The Instigators	Bluurg FISH 6 (I/RT)
22	NEW		MURDER/THIEVES LIKE US	New Order	Factory Benelux FBN 22 (RT/I)
23	13	6	GREY	Lack Of Knowledge	Crass CRASS 121984/6 (I)
24	21	4	ONE MAN'S MEAT	Fed Gadget	Mute MUTE 033 (I/RT/SP)
25	17	18	WHAT DIFFERENCE DOES IT MAKE?	The Smiths	Rough Trade RT 146 (I/RT)

26	26	8	SAY YOU	Colour Box	4AD AD 403 (I/P)
27	36	3	PRESSURE	400 Blows	Illuminated ILL 3412 (I/J)
28	19	29	THIS CHARMING MAN	The Smiths	Rough Trade RT 136 (I/RT)
29	18	13	YOU'RE ALREADY DEAD	Crass	Crass 1984 (I)
30	NEW		BREAK DANCE PARTY	Break Machine	Record Shack SOHO 20 (IDS)
31	25	11	FUJIYAMA MAMA	Frank Chickens	Kaz KAZ 10 (IDS)
32	29	12	CREEPING AT MAIDA VALE	Marc Riley	Intape IT 004 (I/Red Rhino)
33	32	15	SNAKEDANCE	March Violets	Rebirth RB 21 (I)
34	22	50	HAND IN GLOVE	The Smiths	Rough Trade RT 131 (I/RT)
35	28	32	TEMPLE OF LOVE	Sisters Of Mercy	Merciful Release MR 27 (I)
36	NEW		RECOLLECTS	Skeletal Family	Red Rhino RED 42 (I/Red Rhino)
37	30	13	GRUNT CADILLAC HOTEL	Inca Babies	Black Lagoon INC 002 (I/Red Rhino)
38	34	9	BELA LUGOSI IS DEAD	Bauhaus	Small Wonder TEENY 2 (I)
39	40	10	LOVE WILL TEAR US APART	Joy Division	Factory FAC 23 (I/P)
40	35	7	I HAD TOO MUCH TO DREAM (LAST NIGHT)	Naz Nomad & The Nightmares	Big Beat NS 93 (P)
41	42	11	MY MOTHER THE WAR	10,000 Maniacs	Reflex 12RE 1 (12" only) (I/RT)
42	49	2	ATOM ROCK/TRIANGLE	Quando Quango	Factory FAC 102T (12" only) (I/P/RT)
43	38	26	FACTS	Red Guitars	Self Drive SD 007 (I)
44	NEW		PURPLE NOISE	Turkey Bones & The Wild Dogs	McKechnie MAC 1/12 (I/P)
45	31	11	FASTER PUSSYCATS	The Cramps	New Rose NEW 28P (Pic Disc) (I/RT)
46	44	19	THE WORD OF THE WOMB (EP)	Hager The Womb	Mortarhate MORT 28 (I)
47	41	13	ALONE SHE CRIES	Skeletal Family	Red Rhino RED 41 (I)
48	43	4	BLOWN OUT AGAIN	Peter and The Test Tube Babies	Trapper EARFITS 1 (P)
49	39	6	I WISH I HAD	Indians In Moscow	Kennick Music 1003 (IDS)
50	50	4	ESCALATOR	The Sting-Rays	Big Beat NS 95 (P)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	3	2	VENGEANCE	New Model Army	Abstract ABT 008 (P)
2	1	13	THE SMITHS	The Smiths	Rough Trade ROUGH 61 (I/RT)
3	2	3	FROM THE CRADLE	Subhumans	Bluurg FISH 8 (I/RT)
4	4	29	HEAD OVER HEELS	Cocteau Twins	4AD CAD 313 (I/P)
5	8	24	LIFE'S A RIOT WITH SPY VS SPY	Billy Bragg	Go! Discs/Utility UTIL 1 (IDS)
6	6	14	GARLANDS	Cocteau Twins	4AD CAD 211 (I/RT)
7	5	4	L.A.M.F. REVISITED	Johnny Thunders & The Heartbreakers	Jungle FREUD 4 (I/J)
8	7	5	TEN BLOODY MARYS . . .	Elvis Costello & The Attractions	Demon/Imp FIEND 27 (I/RT)
9	9	3	CULL	Marc Riley	Intape IT 005 (I/Red Rhino)
10	16	54	POWER CORRUPTION & LIES	New Order	Factory FAC 75 (P/I)
11	10	9	THE F . . .	A Flux Of Pinkie Indians	Spiderleg SDLP 13 (I/RT)
12	11	10	WHO? WHAT? WHY? WHERE? WHEN?	Various	Mortarhate MORT 4 (IDS)
13	20	26	SMELL OF FEMALE	Cramps	Big Beat NED 6 (P)
14	12	3	FURYO	Furyo	Anagram M GRAM 12 (P)
15	17	4	HOGGIN' THE STAGE	The Groundhogs	Psycho PSYCHO 24 (I/RT)
16	15	10	ONWARD CHRISTIAN SOLDIERS	Icons Of Filth	Mortarhate MORT 5 (IDS)
17	14	5	THE PAINTED WORD	Television Personalities	Illuminated JAMS 37 (I/J)
18	NEW		FROM THE PROMISED LAND	Play Dead	Clay CLAY LP 11 (P)
19	13	10	GIVE DADDY THE KNIFE CINDY	Naz Nomad & The Nightmares	Big Beat/Chiswick WIK 21 (P)
20	19	11	DEAD CAN DANCE	Dead Can Dance	4AD CAD 404 (I/P)
21	25	2	THE BUTTHOLE SURFERS	The Butthole Surfers	Alternative Tentacles VIRUS 32 (I/RT)
22	21	10	SONGS OF LOVE AND LUST	Chris & Cosy	Rough Trade ROUGH 64 (I/RT)
23	23	9	BLACK LEATHER GIRL	Abrasive Wheels	Clay CLAY LP 9 (P)
24	RE		SEANCE	The Church	Carrere CAL 201 (SP)
25	NEW		EARTHED TO THE GROUND	Dave Brock	Flickknife SHARP 108 (P)

45 GENE LOVES JEZEBEL
SHAME (Whole Heart Howl)
7" and 12" SINGLE SIT 35 (T)

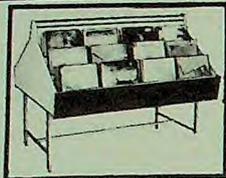
33 ETERNAL TRIANGLE
TOUCH AND LET GO
SITU 9

33 NYAM-NYAM
HOPE OF HEAVEN
SITU 10

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c/o Reliance Service Bureau,
50 The Broadway, Ealing W5.
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W A Warner Communications Co



BATTERY STUDIOS

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Please apply in writing with C.V. to Chris Dunn at Battery Studios, 14-16 Chaplin Road, London NW2 5PN.

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