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SINGLES CHART 11 · ALBUM CHART 22

MUSIC WEEK

25 YEARS ESTABLISHED 1959-£1.25



ULTRAVOX WERE feted by Chrysalis at The Pheasantry in Chelsea last week after the first of five sell-out concerts at the Hammersmith Odeon and presented with gold discs for the LP Lament. L to r: Billy Currie, Warren Cann, Chris Wright, Midge Ure, Doug D'Arcy, Chris Cross and band manager Chris Morrison.

MW tunes into computer mail system

MUSIC WEEK has now joined the electronic mail (E-MAIL) system, which links a rapidly-increasing number of companies and individuals in all sections of the music and record industry.

E-MAIL uses the international Dialcom mail and information system, based on Prime main-frame computers in a number of the world's major cities. ITT Dialcom owns the system in the US and has set up joint companies with the major telecommunications organisations in several countries. In the UK this was done with British Telecom, and the joint company is Telecom Gold.

The system is used by closed user groups — either comprising employees of one multinational company or individuals within an area of common interest.

Music Week has joined the International Management Communications (IMC) group, which offers communications, information, and "office automation" facilities to entertainment industry companies in recording, record manufacturing, video, TV, radio and concert promotion. IMC has exclusive deals with Dialcom to serve this industry internationally.

The system can be accessed from virtually any computer or terminal which has serial communications facilities, via a modem onto telephone lines.

Every user has a password-protected ID, which can be used to send mail, and every user can be mailed to by any other.

Music Week is initially using the system to speed up communications with its New York office and it will also be used by journalists covering overseas exhibitions and conferences.

CMA presses industry to take up country challenge

By NIGEL HUNTER

THE BRITISH music industry has reacted in a generally positive and enthusiastic manner — albeit somewhat surprised — to the findings of a MORI research study on the popularity of country music in the UK which discovered that it ranks second only to pop music in public favour.

And now the US Country Music Association, which commissioned the report, is pressing for action to be taken to turn the research statistics into sales of records. CMA European Operations manager Cynthia Leu says that apart from a few cynics remaining sceptical, despite the survey, she has had an encouraging response at follow-up meetings with A&R, marketing and media people.

Maurice Oberstein, CBS UK and BPI chairman, reflected a universal sentiment shared by everyone consulted by MW when he congratulated the CMA on its initiative in commissioning the £15,000 survey.

"It's money well spent, and the British industry should be grateful to the CMA," he said. "The survey is enlightening as to the possibilities for selling this music in the UK, and should create an awareness of it in the industry. I'm surprised by the results for country music in comparison with categories like rock."

His surprise was echoed by other record company spokesmen in an industry which has been under the impression that pop and rock are its dominant factors in public appeal. Oberstein's point about selling country music was amplified by EMI Records UK managing director Peter

Jamieson.

"The survey's findings are in line with my own thinking," he commented. "There is a degree of acceptance for country music, and the research shows the type of person who has to be expensively marketed out of his seat into actually buying the records. This is a difficulty, because they're not the people with record buying habits."

particularly the crossover stuff, and persuade the media that the public wants to hear it. I'd hate to see all the good work done by the CMA go down the pan."

Valentine Music has a substantial country element in its catalogues, and director Martin Grinham was agreeably surprised that so many of the people questioned by MORI were able to recognise country music.

"The survey says it's the second most popular form of music, but this isn't borne out by record sales at the moment," Grinham pointed out. "I get the impression that some record companies don't like country music, and don't work on country releases in order to prove their point that it's not popular."

Paul Rich, vice president of Carlin Music Corporation which also has country well represented in its resources, thought the CMA initiative was commendable and the findings revealing.

Enlightening

Acting RCA Records UK managing director Jack Davies described the MORI findings as "a marketing challenge for the industry."

"The survey is enlightening, and although I'm not terribly surprised by its conclusions, I am pleased at the magnitude of the figures. There is a popularity out there among people not dissimilar to MOR buyers, and we must put together marketing plans to exploit it," he said.

The music publishing fraternity has also greeted the survey with pleasure. DJM's American office is now based in Nashville and so managing director Stephen James naturally found the research revelations gratifying.

"We're trying to be very creative with our Nashville operation," he said, "and we'd like to expand the country market here with the release of more product. The quality of songs and creativity in Nashville is probably better than anywhere else in the world, but it doesn't get a fair crack of the whip here."

"Radio must take the lead in giving it more exposure, and companies like MCA, RCA and CBS should have a go at marketing it,

Sony compiles first CD chart

THE UK'S first compact disc charts — pop and classical — have been compiled by Sony from sales of discs at HMV Shops and are being distributed to hardware stores, Sony CD machine owners, and some record outlets, as posters combined with a catalogue listing all CDs currently available in the UK.

The charts show Michael Jackson's Thriller (CBS) at No 1 on the pop chart, and Brahms Piano Concerto No 2 by Bernard Haitink and the Vienna Philharmonic (Decca) top of the classical chart.

The catalogue shows nearly 1,000 titles now available in the UK, 15 months after the launch of CD. It is included in the Sony CD Magazine which is distributed three times a year to members of the CD owners' club and dealers.

The Top 10 pop CDs listed are: Thriller, Michael Jackson; Alchemy, Dire Straits; Touch, Eurythmics; Can't Slow Down, Lionel Richie; Compact Command Performance, Marvin Gaye; Love Over Gold, Dire Straits; Into The Gap, Thompson Twins; Off The Wall, Michael Jackson; Lionel Richie, Lionel Richie; and True, Spandau Ballet.

The Top 10 classical CDs are: Brahms Piano Concerto 2/Haitink/Vienna Phil; Mahler Symphony 3/Abbado/Vienna Phil; Shostakovich Symphony 5/Haitink/Concertgebouw; Ravel Sheherazade/Dutoit/Montreal SO; Beethoven Symphony 9/Montreal SO; Puccini Turandot/Von Karajan/Vienna Phil; Handel Messiah/Hogwood/Acd Ancient Mus; Mozart Magic Flute/Von Karajan/Berlin Phil; Mozart Magic Flute/Von Karajan/Berlin Phil; Beethoven Piano Sonatas/Ashkenazy; Mozart Coronation Mass/Vienna Boys' Choir/Vienna SO.

Same number, different labels for Beat Street

DEALERS ORDERING Beat Street, the new single by Grandmaster Melle Mel & The Furious Five, will have to go to different distributors for the seven-inch and 12-inch versions — although both will have the same catalogue number to facilitate the compilation of the chart.

PRT has the 12-inch version through its licensing deal with the US Sugar Hill label, but Atlantic has picked up the rights to the soundtrack of the film Beat Street, from which the single is taken, and with it the rights to the seven-inch version. The PRT single was released last week, the Atlantic LP is out on June 16, and the Atlantic seven-inch on June 22. The film is due to open in London in July.

Problem

"I'd always suspected there was an untapped market here," he said. "I go to Nashville twice a year and the music is tremendous, but it's only scratched the surface in this country."

"The biggest problem is the media. Pure country probably gets more attention than the crossover variety, which is more likely to sell. Country music is something that has to be worked on, and nobody seems to want to bother."

Rich believes that mail order TV offers might work in establishing the idiom to a greater extent in the public mind.

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NEWS

Oyez publish copyright notes on new technology

ADVICE ON copyright protection in the face of the major expansion of broadcasting with the advent of satellite and cable television is contained in a new 130-page report by Oyez Longman Intelligence.

Entitled *Satellite and Cable: International Protection*, the report was written by two leading experts in the field, attorney Said Mostehar and barrister Stephen de Bate. They provide a full review of the legal position, together with practical information and advice on how to ensure adequate legal protection for all the parties to a satellite or cable deal.

The authors examine existing relevant legislation, focusing on possible areas of weakness, and analysing both UK and domestic law regarding copyright and discussing the impact of EEC legislation on exclusive licences and other types of copyright interest.

In the satellite broadcasting section, the report deals with the rights of copyright owners in direct broadcast satellite broadcasts.

"It follows from the extension of UK broadcasting copyright to DBS transmissions that the broadcasting rights accorded to rights owners under the Copyright Act 1956 extend to such programmes, and will not embrace programmes transmitted by other types of satellite," says the report. "Therefore, the BBC and the IBA will not only be liable in copyright to UK rights owners, but to all those protected by the Berne Convention, the Universal Copyright Convention and the Rome Convention."

Where performers are concerned, the report says that they have international protection governed by the Rome Convention. It adds that "effectively, once a performer has consented to the incorporation of his performance in a film or video recording, he will have exhausted his Convention rights".

The report declares that, just as the development and consequent drop in the price of video recorders has made home-taping of TV films and programmes a commonplace occurrence, the advent of DBS will lead to large-scale piracy by the home viewers of DBS or distribution satellite transmissions intended for cable and terrestrial broadcasters. Copyright laws can be invoked either by the broadcaster or those with copyright in the transmitted programme.

The report notes that cable operators in the UK are to be granted a copyright in every "cable programme included in a cable programme service". This proposed copyright in cable transmissions is not required by any international convention, and does not exist in the US or as yet in any other country, although other forms of protection may exist.

Under the Copyright Act 1956, record producers have no existing authority to restrict or authorise the cable exploitation of their rights, according to the report, but the new cable legislation will confer such a right in respect of the copyright subsisting in sound recordings.

The report costs £60, and is available from Oyez Longman Publishing, 21/27 Lamb's Conduit Street, London WC1N 3NJ 01-242 2548.



ELAINE PAIGE receives a double platinum award for 600,000 UK sales of her K-tel album *Stages* from WEA chairman Rob Dickins and K-tel managing director Peter Morris.

OPINION

'Puzzling' Novello categories

AS AN English songwriter and publisher, I am naturally in favour of the Ivor Novello Awards, the results of which were published in *Music Week* (April 21). I am also, however, baffled by a couple of the categories. . . .

First, is anyone seriously capable of separating "pop songs" from "rock songs"? Is Thriller really a different type of song from Let's Dance? Both were written by white Englishmen, both were produced by black Americans, both were heavily slanted toward the dancefloor, and

both, I would guess, had approximately the same number of beats per minute!

Yet the awards categories deem Thriller as being pop and Let's Dance as rock.

Second, how is it possible that the three "best songs musically and lyrically" aren't drawn directly from the "best pop songs" and the three "best rock songs"? (Puzzlingly, one was this year, but two were not.) Pure logic offers only two explanations: that the "best songs musically and lyrically" are neither pop nor

rock (which is obvious nonsense); or that the "best rock songs" and the "best pop songs" were voted thus on criteria other than their music and lyrics, which is equally nonsensical.

I sincerely believe that the status of the "Ivors" is unavoidably diminished if the categories don't ring true, and I make a plea that my questions don't remain rhetorical, but are answered.

GERALD MAHLOWE, Grass Roots Music Publishing, Agister Road, Chigwell, Essex.

Another view of the papal castrati

THE PAPAL castrati didn't always get so good a press as from Nicolas Soames (*MW* June 2), though one congratulates Pavilion Records on its initiative.

Reporting from Rome in 1815 the French writer Stendhal noted: "I may now claim to have heard the celebrated castrati of the Sistine choir. Never did I in all my days endure so demonic a caterwauling. "I spent full 90 minutes in unbelieving astonishment, feeling my pulse, examining whether I were not sick of some disease, enquiring of my neighbours' reactions. Unhappily, however, these neighbours of mine were English tourists — folk for whom fashion is a most implacable master . . . my reaction to that concert of saw-voiced capons was in no way improved."

I'll give a bottle of Scotch for the best "Stendhal sound-alike" from more recent reviews, though reserving to myself Roy Hollingsworth's suggestion in *Melody Maker* a decade back the many talents of Third World War could be summed up in one word: "Dire".

TONY STRATTON SMITH, Charisma Records, Wardour Street, London W1.

Playing the same rules of radio

JOHN KENNING of Radio Sovereign International comments that, unlike in this country, the copyright bodies in Italy "welcomed him with open arms" (*Opinion*, June 2). This is not surprising as he is operating from a legally based Italian-licensed position. Illegal broadcasters in this country are a different proposition.

ILR stations will accept fair competition, but only if everyone plays by the same rules. Our contractors must abide by needletime restrictions, pay very high copyright fees, take note of union-negotiated rates of pay and consider appropriate staffing levels.

They must also meet the steep costs of an international and national news service which is distributed by expensive BT landlines to all 43 stations; little wonder they react (as we do) when this news service is filched off-air by illegal operators who compete for the same audience.

When the Government considers future developments of radio in this country the IBA will be ready to contribute constructively to the discussions.

P A C BALDWIN, deputy director of radio, IBA, Brompton Road, London SW3.

American Commentary



CES sees concern at CD sales

From IRA MAYER

NEW YORK: CD players were one of the few genuine "news" areas at the recent Consumer Electronics Show in Chicago. The first day overview offered last week noted retail prices tumbling below the \$500 mark and follow up visits to hardware manufacturers' booths found a Sharp unit carrying a list price of \$399. The machine is expected to be available to consumers for about \$350. Half a dozen other units, out of more than 30 new models introduced, came in at under \$500.

Candid conversations with those involved in the CD player and software markets reveal concern over improving early sales and momentum. One source suggests that UK sales, for example, have stalled out following the 15,000 players sold last year. Switzerland, he says, remains the strongest European market. The US, as previously noted, is expected to roll up sales of 200,000 players this year, though only a metaphorical handful will be Sony, Pioneer or Mitsubishi car players.

A hoped-for explosion in player sales will only come, agree several observers, when player prices reach the \$200 mark — and recordings get down to \$10. Though smaller specialists labels are issuing CDs directed to the audiophile end of the market, it will take expansion of production capacity before a wider range of product will hit the streets at lower price levels.

OTHER NOTES from CES: The RIAA was understandably upset at the blatant promotion of dual audio cassette machines for dubbing. Some newer models even offer dubbing several times faster than real time.

No word from CBS as to what it will do with its Carrollton, Georgia CED disc-manufacturing facility. Officially they will continue to supply custom-pressing — but that business will be short-lived. Despite the upturn in profitability for the industry as a whole, the number of records being sold hasn't increased — the plant was designed in the mid to late Seventies in anticipation of continued growth.

Despite the problems with VHS Hi-Fi units generally being touted as excellent audio-only recorders, especially for those primarily interested in making copies of their CDs.

Kenwood has had a combination audio-video amplifier on the market for several years, but this was the first show at which a host of major manufacturers demonstrated similar units making it more convenient to hook a VCR and/or TV to the stereo. Stereo TVs were also popular (on the floor, at least), while component video systems all but disappeared.

THE RIAA has published an outstanding five-year record industry consumer profile. Presented graphically and clearly defining shifting trends between 1979 and 1983, the pamphlet covers market size, purchasing trends, demographics, format preferences, and gift-purchase habits. By now the general trends — toward cassettes, with a light increase in speciality product interest, the clear dominance of speciality stores — are not news, but seeing them so vividly displayed is in itself enlightening. To obtain a copy, write to RIAA, 888 Seventh Ave, 9th Floor, New York, NY 101061 (212 765 4330).

SPURRED IN part, no doubt, by the prominent coverage being given CD, audio hardware manufacturers are enjoying the first significant increase in business in several years. According to EIA statistics, the greatest success is coming for one-brand component, or racked systems. Unit sales are expected to increase by 25 per cent this year over 1983 to 500,000 pieces worth about \$200m.

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NEWS

Cartel deal takes esoteric catalogue to wider market

Retail boost for EG

EDITIONS EG, the esoteric music series which is part of the Polydor-licensed EG label has signed a distribution deal with the indie Cartel retail network, in an effort to bring its 33-album catalogue to a wider range of specialist shops. A major promotion and advertising campaign is also being planned.

EG Records' biggest acts are Bryan Ferry and Roxy Music, but four years ago the Editions EG series was launched to cater for more esoteric music. Since then its catalogue has expanded to include albums by Brian Eno, John Hassell, Robert Fripp, The Penguin Cafe Orchestra and Phil Manzanera.

A Polydor spokesman says: "Editions EG has proved itself

capable of successfully marketing music which many labels consider too *avant garde* for popular consumption. It has established that there is a great awareness of, and a market for, thoughtfully composed music which pushed far beyond the established boundaries of rock, folk and jazz."

The new arrangement means that while PolyGram will continue to distribute Roxy Music/Bryan Ferry product, all Editions EG albums will go through the Cartel — although the label remains licensed to Polydor.

Cartel director Richard Scott adds: "Our forte has always been our ability to put good interesting music into good interesting shops

and we're delighted with this opportunity to be involved in Editions EG, as it is exactly the kind of product that we can do full justice to."

The deal takes effect from July when two new albums will be added to the catalogue — Basic by New York guitarist Robert Quine and drummer Fred Maher, and Geschenk Des Augenblicks by Hans Joachim Roedelius who has more than a dozen albums available on the Continent.

There will be more releases later in the year, including LPs by Eno, Arto Linsey and The Penguin Cafe Orchestra.

Capitol support for Tina LP

CAPITOL RECORDS is mounting a six-week marketing campaign to support the new Tina Turner album, *Private Dancer*, released June 16, her debut with the label.

The campaign consists of music press advertising, fly-posting in London, Birmingham, Manchester and Glasgow, and London Underground posters. Co-operative advertising with *Our Price* will begin on July 9 on Channel Four and in the *London Standard*.

WEA IS planning to celebrate the return of black music star Prince with a marketing push for his new single and album which tie in with an autobiographical film, *Purple Rain*, 18 months after the release of his album, 1999.

The single, *When Doves Cry*, is from the new album and is released in 7-inch, 12-inch and cassette-single versions on June 22, backed by rock press advertising, posters, cassette boards and counter boxes. The *Purple Rain* album is pencilled for July release.

The single-cassette, which is an extension of WEA's "12-inch on tape" experiments, will include four tracks and will carry a suggested retail price around the price of a conventional 12-inch.

ROD STEWART'S new album, *Camouflage*, is the subject of an extensive WEA marketing campaign which will include co-operative TV advertising with Woolworths, plus national and music press ads and in-store displays.

Point-of-sale material for dealers includes album posters,

"personality" posters, window stickers, centre pieces and browser cards. The album has the hit single, *Infatuation*, and a number of name back-up musicians including Jeff Beck.

STARBLEND RECORDS' Gladys Knight & The Pips—The Collection LP receives the further boost of TV advertising starting in the Central area on June 18 and moving to London at the end of the month. The album charted when it was released earlier this year.

"We are re-advertising this album as part of our policy of running extended TV campaigns based on the response we receive from consumers and the trade," says Starblend managing director Tony Harding. "All of our albums are designed to be strong catalogue albums and not just exist for the life of one TV campaign."

EMI IS commemorating the formation of the Harvest label 15 years ago this month with a compilation album — *The Harvest Story Volume 1/Art School Dancing* — containing 11 tracks by bands featured on the label in the early Seventies, including Syd Barratt, Roy Harper, ELO, The Move and Deep Purple. The label was set up in 1979 as an outlet for the new music of the day, termed "progressive".

● See p19 for review.

POP PAPER the *New Musical Express* has clocked up 250,000 sales of its mail-order cassettes which were launched in 1981 and

Marketing

claims to have made available "rare and often unreleased" material by new and established acts.

The NME's latest mail-order cassettes include previously unreleased material by Paul Young, The Smiths, Billy Bragg, Robert Wyatt and Hugh Hopper and Wynton Marsalis, plus a R&B tape of Chess recordings and a compilation jazz cassette. The tapes are only available through the NME's own mail-order distribution service and sell at £2.25.

FOLLOWING THE success of a Creedence Clearwater Revival Greatest Hits album, RCA Records is re-releasing seven of the American band's best albums. Among the titles being re-issued are *Bayou Country*, *Green River*, *Mardi Gras* and *Cosmo's Factory*. The albums were all deleted about three years ago, but will return with a new price-tag of around £3.25.

An RCA spokeswoman says: "The LPs have been available on imports but were selling for around £6.50. The Greatest Hits album re-generated a lot of interest in the band, who had nine hits between 1969 and 1971, so it was decided to re-master these particular titles but package them in their original sleeves."

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NEWS

HMV first in at new prestige London site

AN HMV record shop will be the first retailer to open in London's latest prestige development — the Trocadero at Piccadilly Circus.

After months of negotiations, the lease for HMV's second West End store — its largest in London outside the giant Oxford Street shop — has been signed and shopfitting is going ahead for an opening scheduled

before the end of July.

HMV Shops MD Ian Gray told *MW* that it had been decided to go into this new development — which will include theme restaurants, retail outlets and the first permanent *Guinness Book of Records* Exhibition — because the market in this area is believed to be a different one, and separate from that served by the

chain's Oxford Street store.

"The Trocadero is an exciting new concept, and we want to be part of it," he said. "We will be the first retailer in. It's very expensive, but we think it's worth it. We hope to be able to do the leisure development there what Marks & Spencer do to other shopping malls — set a standard for quality."

Oxfam appeal

OVERSEAS AID charity Oxfam has launched an appeal for donations of records and cassettes — "modern, classical, old or new" — to be sold in its 650 shops throughout the country. Records and cassettes can be taken to any Oxfam shop, or call Bernie McDermott or Liz Shannon at Oxfam on 01-348 4225 or 01-341 3087.

Music videos

LATEST ADDITIONS to the PolyGram Video music catalogue are Dio Live In Concert and The Lords Of The New Church Live From London. Both are set for release on June 21, carry a dealer price of £13.50 each and run for approximately 60 minutes each.

● Due from CBS Fox in July is Willie Nelson And Family In Concert (£13.95, 88 minutes).

● Picture Music International has been commissioned by EMKA Productions to produce a 60-minute special with Pink Floyd member David Gilmour.

Japanese plant

LEADING MAGNETIC tape manufacturer Maxell has become the first Japanese company to open a video tape factory in the UK in a £20m development at Apley, near Telford in Shropshire. Initially, the factory will produce VHS tape and floppy discs will be added at a later date.

Best of British

THE NEXT Readers Digest box set is a celebration of 25 years of the best of British pop music, entitled Pop Jubilee: 25 Years Of Great British Hits. Labels with product on the set include AGM, Charly, Decca, Ariola/Arista, Magnet, Phonogram, Polydor, PRT, Rocket, Safari and Towerbell.

Musical Chairs

LIGHTNING RECORDS & Video has increased the strength of its distribution salesforce to 12, and has promoted two representatives to area manager status — Jeff Salt in the North, and John Evans in the South. . . . Former director and co-founder of Cream Advertising Group, Bob Child, has joined the board of London-based printing company, Leveridge & Co, which provides printing services for record and merchandising customers. . . . Kathy Gardner has joined EMI Records as press officer for the TV Exploitation Division. . . . Peter Woolf is appointed finance director of RCA Records UK, moving from a similar position in the international division of EMI Music. . . . Former artist manager (the band Battleaxe among others), Robbie Stewart, has joined Magnet Records as radio and TV promotion man. . . . After a brief period at MCA Records, Jack Stevens has moved to CBS as senior A&R manager, UK; before MCA, Stevens had been with RCA for two years. . . . HMV marketing co-ordinator Mark Williams has joined CBS as product manager for Epic. . . . Freelance journalist, and a former CBS PR man, Johnny Black, appointed head of press at Polydor. . . . Former MCA and Richard Robson Associates PR Sue Skeats now working independently from Straight Music Offices and can be contacted at 1/2 Munro Terrace, SW10 (351 3355).



UK CLUB band Animal Nightlife, formerly with Inner Vision, have signed a new recording deal with Island and a debut single for the label will be released next month. With the band at the signing are Steve Lewis (manager), and Island A&R men Nick Stewart, Ashley Newton and Paul Rump.

Ronco plan agreed

THE REPRESENTATIVE committee of creditors of Ronco UK last week agreed to the proposed re-structuring and re-financing of the TV merchandiser. The agreement comes after four weeks of negotiations and the proposals are understood to be modifications of those put forward at May's informal creditors meeting.

The proposals will be put into a formal document this week and submitted to court for approval, and a formal creditors meeting and voting will follow.

PolyGram merger blow

POLYGRAM THIS week confirmed reports of objections from the German cartel office to certain provisions of the proposed Warner/PolyGram merger.

In a carefully worded statement, a PolyGram spokesman said the German authorities had "expressed reservations" about the original merger proposals. "Certain modifications" are being discussed with the authorities, but he would not elaborate on the areas in question.

It was emphasised that Warners and PolyGram have confidence that an agreement will be reached with the cartel office which will allow the merger to go ahead. In essence, the companies are presenting the German objections as a setback, not an end to the merger plans.

Luxembourg audience increase

A BMRB market research survey for Radio Luxembourg has revealed that the station's audience is up on last year's figures. Radio Luxembourg's total coverage in the 15+ age group now stands at 18 per cent compared to 16 per cent in 1982 and reflects a total audience growth since 1982 of seven per cent.

Penetration of the 25-34 age group also increased — from 20 per cent in 1982 to this year's 23 per cent — showing a slight shift in the station's audience profile towards the 25+ age groups.

BBC radio play tape series

BBC RECORDS has launched a new range of cassettes, Plays On Tapes, featuring some of the most popular plays broadcast on BBC Radio. The first six stereo titles, each approximately 90 minutes long, will retail at £5.25 and have a line-up of artists that includes Sir John Gielgud, Penelope Keith, Robert Powell, Coral Browne and Vincent Price.

Initial titles include Alan Bennett's Forty Years On, Arthur Conan Doyle's A Study In Scarlet, and the spine-chiller Night Of The Wolf. The cassettes will all be packaged in special library cases. Distribution: PRT.

Star Wars trilogy on CD

THAT'S ENTERTAINMENT Records' Star Wars Trilogy of the music from Star Wars, The Empire Strikes Back and Return Of The Jedi, recorded by the Utah Symphony Orchestra, is being released on compact disc, claimed by TER to be "the first true digital stereo" version of John Williams' scores. The CD is a soundstream digital recording made direct to two-channel.

DOOLEY

NEWS THAT Bhasker Menon had hired former CBS Records US president and Elektra/Asylum president Bruce Lundvall (*MW* last week), came as a surprise to many EMI staff as well as the US music industry. Lundvall is reporting directly to Menon and will establish a new label "dedicated primarily to the development of East Coast talent" and will also oversee the Blue Note, Pacific Jazz and World Pacific jazz catalogues currently in Capitol's hands. . . .

Songwriter/performer/manager JJ Barrie lobbying for the UK industry to set up an AOR chart: "There's a lot of music in this category, which sells largely through the multiples and specialist shops, which doesn't get a chance to show up in the main national chart," he says. . . . Dutch musicians have started a new umbrella organisation, BV Pop, aimed at improving the image of pop musicians in Holland, and they are negotiating for participation in the rights society BUMA/STEMRA. . . . Impressed by the advertisement in *Music Week* for Starblend's Clapton Backtrackin' package, Polydor Germany has decided to put together a similar compilation using Starblend's designs. . . . Ronnie Scott's Club has formed a cricket team and is touting for fixtures — call Jimmy Parsons on 439 0747. . . . New Magnet promotion man Robbie Stewart was at one time a professional footballer in Germany.

MCA HOSTED a Derby Day bash on the Downs at Epsom, with the champagne being caned as hard as the bookies were by press officers Ross Fitzsimmons and Sheila Sedgwick. . . . *Readers Digest* was probably hoping for more stars to turn out at Xenon nightclub launch for its 25 Years Of Great British Hits box-set — the Fleet Street photographers had to make do with Peter Frampton and Bill Wyman who incidentally, had left the Ultravox gig the previous night not overly-impressed at the band's largely pre-recorded show. "Kraftwerk were doing this 10 years ago," opined The Stones' bassman. . . . Radio One producer Tony Wilson of Friday Rock Show fame, wed Maggi Farren, manager of HM band Spider on June 2. . . . A daughter to MCA Midlands salesman Terry Anthony and wife Dawn. . . . The Music In The EEC half-day seminar due to be held on June 15 at the Cavendish Conference Centre has been postponed to July 2 — it's a follow-up to the previous seminar on the same subject, to allow EEC speaker Colin Overbury more time to answer delegates questions. Tickets, price £20, from MCPS. . . . Elektra promoting its Spitting Image single Da Do Run Ron sending out tiny rubber "Ronald Reagan's brains" to media people. . . . Steve Wright singled out for mention in latest BBC Radio listening figures — the audience for his afternoon Radio One show was 1.75m in the first quarter, 10 per cent up on last year, and his new 2-4pm Sunday show has added nearly ½m to the average audience at that time of day.

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C.R.L. Proudly Present Jeff Wayne's Video Game Version Of "The War Of The Worlds".

A graphic arcade/adventure strategy where the whole environment of an invaded Earth and its metamorphosis under Martian domination is simulated.

Survive if you can in an increasingly alien world against the terror of the Martian Fighting Machines and their other unique weapons of death.

Based on Jeff Wayne's classic recording, the game features music, graphics and storyline from the original double album married to a masterly game concept from C.R.L.

Now available on the Sinclair Spectrum, soon to be released on the Commodore 64, Oric 1, 48K Atmos, BBC Model B, Electron, MSX.

Jeff Wayne's Video Game Version Of "The War Of The Worlds"
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DISCO

RADIO London

CHANGE: Change Of Heart WEA
DAISY CHAIN: No Time To Stop Believing In Love Ze/Island
MICHAEL JACKSON: Farewell My Summer Love Motown
THE O'JAYS: Extraordinary Girl Philadelphia International
SADE: When Am I Going To Make A Living Epic
SISTER SLEDGE: Thinking Of You Cotillion/Atlantic
THE S.O.S. BAND: Tell Me If You Still Care Tabu/Epic
SPANDAU BALLET: Only When You Leave Chrysalis
DENIECE WILLIAMS: Let's Hear It For The Boy CBS
BOBBY WOMACK: Tell Me Why Motown

CLIMBERS

OCHI BROWN: Unchained Melody DBM
RICHARD 'DIMPLES' FIELDS: You're Wife Is Cheatin' On Us (Us Import - RCA)
FOUR TOPS: Your Song Calibre
BOB MARLEY & THE WAILERS: Waiting In Vain Island
JEFFREY OSBORNE: On The Wings Of Love A&M
POINTER SISTERS: Jump (For My Love) Planet
L.J. REYNOLDS: Don't Let Nobody Hold You Down Club/Phonogram
LIONEL RICHIE: Stuck On You Motown
RUFUS & CHAKA KHAN: One Million Kisses Warner Brothers
SURFACE: When Your 'Ex' Wants You Back Salsoul

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

Let's hear it for the girls

LET'S HEAR it again for the women, as Sister Sledge hit number one on the disco/dance singles chart this week and continue the amazing recent run of female chart-toppers which was interrupted briefly last week by Wham! Thinking Of You, as mentioned before, is actually a reissue of a 1979 B-side, making its current success all the more remarkable.

Poised just below the top, Change with Change Of Heart is probably the heir apparent, having also crossed to pop success faster than even WEA probably dared hope. It is possible we may see another British woman at pole position, however, as Hazell Dean, with a Top Of The Pops plus behind her, cruises up to four with Searchin. She may need to hold off fellow Hi-NRG songstress Evelyn Thomas, up from 13 to six. Both these records are also huge pop sellers.

The chart sees slightly fewer new entries than last week's influx, but there are some new ones worth keeping a close eye on. Notable among these (and the highest new entry at 26) is The Hip Hop Beat, by the Rapologists featuring the Wiz Kid. This has had a buzz going around for it since before the last bank holiday, so that by the time copies finally hit the specialist shops last week there were plenty of takers.

The new Billy Boy label is not yet another US dance indie but a UK set-up marketed by Bluebird, and it looks like giving the Paddington-based company its biggest success yet - with every possibility of a pop cross-over at last, in the current climate.

Newcomer Frederick Linton, at 37, has taken an easy ticket to success by joining in on that once-again commercially fashionable ploy, the answer disc. Following successful answer follow-ups to Billie Jean and Another Man, among others, Linton's is a very swift reply to Jocelyn Brown's Somebody Else's Guy, and actually uses the same backing track under the soulfully rapped /m Somebody Else's Guy vocal.

While some might consider such multiple exploitation of resources as a blatant rip-off, it should be remembered that for the people giving the new record its first lease of life - the club DJs - the identical backing tracks are a heaven-sent bonus as ideal mixing fodder. Frederick Linton is assuredly getting immediate exposure he might not otherwise have received, through being segued back-to-back with the established hit.

On the album front, Street Sounds' Electro 4, containing the Grand-mixer D ST Herbie Hancock megamix, was a predictable top three entry - and likely to be joined there by UK Electro from the same source within a few weeks. At the lower end of the chart, it is interesting to see Sister Sledge's We Are Family album back in the running (for very obvious reasons!). More anticipated was Patrice Rushon's Now set (at 24), from which her high-jumping 12-inch Feels So Real (from 32 to 17 this week) has been extracted. The instrumental and dub versions of this track are exclusive to the 12-incher, but the album contains nine other strong tracks, all co-written and co-produced by the artist herself.

Finally, Teddy Pendergrass' comeback album Love Language debuts at 25 on US import. The UK release (Asylum K 960317-1) is not at present scheduled until July, but the immediate import sales will probably persuade WEA to hurry it forward. A 12-inch from the album, Hold Me, is also due in coming weeks.

Product news

THE 12-INCH version of Nik Kershaw's reissued I Won't Let The Sun Go Down On Me (MCA NIKT 4) is a dancefloor-aimed radical six-and-a-half minute remix by Simon Boswell, full of tricks like interpolated snatches of his last two hits, which could do exceedingly good business... the Funkmasters, who had a major chart success last summer with It's Over, are back with a 12-inch entitled Have You Got The Time, again on producer Tony Williams' Master-Funk label (MF 008), on 01-673 1188... Phonogram is to issue a 12-inch very soon by L J Reynolds, featuring two of the strongest tracks - probably Don't Let Nobody Hold You Down and Weigh All The Facts - from his current US

Mercury album Lovin' Man, which is getting tremendous club reaction at the moment... WEA will follow Womack & Womack's Love Wars with Baby I'm Scared Of You (E 9733T), which is currently huge in the US dance charts. Release should be before the end of the month... other WEA 12-inches include a just-rushed Patti Austin coupling with remixes of Rhythm Of The Street and It's Gonna Be Special (W 9266T), and on June 22 a Detroit Spinners newie, Love Is In Season (A 9649T), which features their old smash Could It Be I'm Falling In Love as a B-side bonus extra... next week with Sharp Mixes (K 240418-1), which will contain full-length 12-inch versions of winners like Madonna's Everybody, Lydia Murdock's Superstar, Freak-A-Zoid from Midnight Star, and the James Ingram/Michael McDonald collaboration Yah Mo Be There.

UK Club Play Chart

1	5	CHANGE: Change Of Heart	WEA
2	1	TERRI WELLS: I'll Be Around	Philly World/London
3		POINTER SISTERS: Automatic	Planet
4	20	SISTER SLEDGE: Thinking Of You	Atlantic/Cotillion
5	3	JOCELYN BROWN: Somebody Else's Guy	Fourth & Broadway/Island
6	4	LOOSE ENDS: Emergency (Dial 999)	Virgin
7	8	YVONNE GAGE: Do In A Haunted House	Epic
8	9	WOMACK & WOMACK: Love Wars	Elektra
9 (NEW)		THE SYSTEM: I Wanna Make You Feel Good	Polydor
10 (NEW)		PATRICE RUSHEN: Feels So Real (Won't Let Go)	Elektra
11	6	RUFUS/CHAKA KHAN: Ain't Nobody	Warner Brothers
12	10	JOCELYN BROWN: Somebody Else's Guy (Remix)	Fourth & Broadway/Island
13	13	DETROIT SPINNERS: Right Or Wrong/I'll Be Around	Atlantic
14 (NEW)		MARGIE JOSEPH: Midnight Lover/Ready For The Night	US Cotillion LP
15 (NEW)		DENIECE WILLIAMS: Let's Hear It For The Boy	CBS
16	18	L.J. REYNOLDS: Don't Let Nobody Hold You Down/Weigh All The Facts	Mercury
17	14	HAROLD MELVIN & THE BLUENOTES: Don't Give Me Up	Philly World/London
18 (NEW)		THE O'JAYS: Extraordinary Girl	Phil. Int
19	16	DETROIT SPINNERS: Love Is In Season	Atlantic LP
20	17	BREAK MACHINE: Break Dance Party	Record Shack

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

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DISCO

and dance



16 June 1984

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	4	4	THINKING OF YOU	Sister Sledge	Cotillion/Atlantic B9744(T) (W)
2	1	3	WAKE ME UP BEFORE YOU GO GO	Wham!	Epic (T)A4440 (C)
3	11	2	CHANGE OF HEART	Change	WEA YZ7(T) (W)
4	6	4	SEARCHIN'	Hazell Dean	Proto ENA(T) 109 (A)
5	2	6	LET'S HEAR IT FOR THE BOY	Deniece Williams	CBS (T)A4319 (C)
6	13	9	HIGH ENERGY	Evelyn Thomas	Record Shack SOHO(T) 18 (IDS)
7	3	9	AUTOMATIC	Pointer Sisters	Planet RPS(T) 105 (R)
8	16	3	EUROPEAN QUEEN (No More Love On The Run)	Billy Ocean	Jive JIVE(T) 55 (C)
9	5	8	ONE LOVE/PEOPLE GET READY	Bob Marley & The Wailers	Island (12)IS 169 (E)
10	9	10	SOMEBODY ELSE'S GUY	Jocelyn Brown	Fourth & Broadway/Island (12) BRW 5 (E)
11	7	6	I'LL BE AROUND	Terri Wells	Philly World/London LON(X)48 (F)
12	14	2	FAREWELL MY SUMMER LOVE	Michael Jackson	Motown TMG(T) 1342 (R)
13	18	4	EXTRAORDINARY GIRL	The O'Jays	Philadelphia International (T)A4387 (C)
14	8	5	BREAK DANCE PARTY	Break Machine	Record Shack SOHO(T) 20 (IDS)
15	31	3	I WANNA MAKE YOU FEEL GOOD	The System	Polydor POSPX(I) 685 (F)
16	10	8	LOVE WARS	Womack & Womack	Elektra E9799(T) (W)
17	32	2	FEELS SO REAL (WON'T LET GO)	Patrice Rushen	Elektra E 9742(T) (W)
18	12	3	WHEN AM I GOING TO MAKE A LIVING	Sade	Epic (T)A4437 (C)
19	22	3	VENCEREMOS - WE WILL WIN	Working Week	Paladin/Virgin VS 684(12) (E)
20	21	4	DOIN' IT IN A HAUNTED HOUSE	Yvonne Gage	Epic (T)A4519 (C)
21	36	2	NEXT TIME IT'S FOR REAL	Kleeer	Atlantic A9699(T) (W)
22	16	7	EMERGENCY (DIAL 999)	Loose Ends	Virgin VS 677 (12) (E)
23	NEW		I FOUND LOVIN'	Fatback	Master Mix (12) CHE 8401 (A)
24	20	3	AIN'T NO STOPPIN' (AIN'T NO WAY)	McFadden & Whitehead	Buddah BDS(L) 604 (A)
25	24	4	SWEETEST SWEETEST/COME TO ME...	Jermaine Jackson	Arista JJK (12) (F)

26	NEW		THE HIP HOP BEAT	The Rapologists	Billy Boy/Bluebird WHIZ 1 (P)
27	26	10	JUST BE GOOD TO ME	The S.O.S. Band	Tabu/Epic (T)A3826 (C)
28	29	12	SHE'S STRANGE	Cameo	Club/Phonogram JAB(X) 2 (F)
29	33	3	EVERY SINGLE NIGHT	Universe	MBT U1107 (12" - U1112) (P)
30	17	4	WHAT'S THE NAME OF YOUR GAME	Jaki Graham	EMI (12) JAKI 1 (E)
31	19	10	STAY WITH ME TONIGHT	Jeffrey Osborne	A&M AM(X) 188 (C)
32	28	24	AIN'T NOBODY	Rufus and Chaka Khan	Warner Brothers RCK 1(T) (W)
33	45	2	STAY HERE WITH ME	Evan Rogers	RCA Victor RCA(T) 416 (R)
34	NEW		BABY DON'T BREAK YOUR BABY'S HEART	Kashif	Arista ARIST (12) 568 (F)
35	23	5	RIGHT OR WRONG/I'LL BE AROUND	The Detroit Spinners	Atlantic A9668(T) (W)
36	35	29	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Melle Mel	Sugar Hill SH(L) 130 (A)
37	NEW		I'M SOMEBODY ELSE'S GUY	Frederick 'MC Count' Linton	Vinyl Dreams VND D02 (Import)
38	27	6	IT'S ALL YOURS	Starpoint	Elektra E 964(T) (W)
39	38	6	NO TURNING BACK	Intrigue	Music Power MPR(T) 1 (IDS)
40	49	2	DON'T I EVER CROSS YOUR MIND...	Barbra Mason	Streetwave (MIKHAN 15 (A)
41	41	2	BORDERLINE	Madonna	Sire W 9260(T) (W)
42	34	14	HELLO	Lionel Richie	Motown TMG (T) 1330 (R)
43	25	4	MARVIN	Edwin Starr	Streetwave (MIKHAN 12 (A)
44	37	5	MEGA-MIX	Herbie Hancock	Columbia 44-04960 (Import-GY)
45	NEW		IN THE RIVER	L Level	Virgin VS 681(12) (E)
46	NEW		WHEN YOUR 'EX' WANTS YOU BACK	Surface	Salsoul-(SALT 106) (R)
47	30	4	ROMANCING THE STONE	Eddy Grant	Ice ICE(T) 61 (R)
48	39	7	DON'T WASTE YOUR TIME	Yarborough & Peoples	Total Experience/RCA XET(T) 501 (R)
49	48	2	HEART DON'T LIE	LaToya Jackson	Private I/Epic (T)A4369 (C)
50	NEW		TELL ME IF YOU STILL CARE	The S.O.S. Band	Tabu/Epic (T)A3927 (C)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	4	LEGEND	Bob Marley & The Wailers	Island BMW 1 (E)
2	2	9	CHANGE OF HEART	Change	WEA WX5 (W)
3	NEW		STREET SOUNDS ELECTRO 4	Various	Street Sounds Electro ELCS4 4 (A)
4	4	9	A LITTLE SPICE	Loose Ends	Virgin V 2301 (E)
5	3	4	STREET SOUNDS EDITION 9	Various	Street Sounds STSND 009 (A)
6	5	3	LOVE AND MORE	The O'Jays	Philadelphia International/Epic PIR 25998 (C)
7	6	21	LOVE WARS	Womack & Womack	Elektra 960293-1 (W)
8	12	3	READY FOR THE NIGHT	Margie Joseph	Cotillion 790158/1 (Import)
9	7	12	THE POET II	Bobby Womack	Motown ZK 72205 (R)
10	9	5	DYNAMITE	Jermaine Jackson	Arista 206 317 (F)
11	17	2	FRAGILE	Cherelle	Tabu BFZ 39144 (Import)
12	8	31	CAN'T SLOW DOWN	Lionel Richie	Motown STMA 8041 (R)
13	10	3	FUNK DELUXE	Funk Deluxe	US Salsoul SA 8565 (A)
14	13	11	INTIMATE CONNECTION	Kleeer	Atlantic 780145-1 (W)
15	14	57	THRILLER	Michael Jackson	Epic EPC 85930 (C)
16	24	2	JAMMIN' IN MANHATTAN	Tyzzik	Polydor 821605/1 Y-1 (Import)
17	25	2	BREAK MACHINE	Break Machine	Record Shack SOHOLP 3 (IDS)
18	RE		WE ARE FAMILY	Sister Sledge	Cotillion/Atlantic K 50587 (W)
19	11	5	BREAK OUT	Pointer Sisters	Planet FL 84705 (R)
20	16	3	WITH LOVE	Fatback Band	Spring SPR 336741 (Import)
21	19	2	NIGHT STALKER	Ingram	Other End OELP 1 (A)
22	22	2	FAREWELL MY SUMMER LOVE	Michael Jackson	Motown ZL 72227 (R)
23	15	22	GREATEST HITS	Marvin Gaye	Telstar STAR 2234 (R)
24	NEW		NOW	Patrice Rushen	Elektra 960360-1 (W)
25	NEW		LOVE LANGUAGE	Teddy Pendergrass	Asylum 603171 (Import)

Jermaine STEWART

GET OVER IT

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Dealers: Cut out and display in key to distributor codes can be found on the new albums page. Compiled by MRIB from a nationwide panel of 50 specialist disco shops.

AIRPLAY BUBBLING

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

- 10 THE POINTER SISTERS—Jump (For My Love)—Planet RPS 106 (R)
A Aire, Metro, Forth, Downtown B Wyvern, Mercia, City, NorthSound
* Capital—Climber, Clyde—Hitpick.
- 10 MATTHEW WILDER—I Don't Speak The Language—Epic A4496 (C)
A Plymouth, Metro, Manx, Swansea B 2CR, Victory, Trent, Aire,
* Red Rose—Hitpick, CBC—Hitpick.
- 9 FOSTER AND ALLEN—Just For Old Times Sake—Ritz RITZ 066 (SP)
A 2CR, BRMB, BBC Scotland, Moray Firth B Mercia, Signal, Tees, Tay,
West Sound.
- 8 THE DAMNED—Thanks For The Night—Damned DAMNED 1 (P)
A BBC Scotland, Tay B Plymouth, Essex, Signal, Clyde, Forth *
Mercia—Hitpick.
- 8 GARY GLITTER—Dance Me Up—Arista ARIST 570 (F) A Tay B
Luxembourg, Plymouth, Hereford, Mercia, Signal, Metro, West Sound.
- 8 OLLIE & JERRY—Breakin'... There's No Stopping Us—Polydor
POSP 690 (F) A BBC Scotland B Luxembourg, Essex, Red Rose,
Clyde, NorthSound * Capital—Climber, Hallam—Hitpick.
- 7 BILLY IDOL—Eyes Without A Face—Chrysalis IDOL 3 (F) A Hallam B
Luxembourg, Essex, Mercia, Signal, Forth, NorthSound.
- 7 ALAN PRICE—Clair De Lune—Safari ALAN 1 (SP) A 2CR, DevonAir, CBC
B Aire, Manx * Severn—Hitpick, Hallam—Hitpick.
- 6 DOLLY DOTS—Love Me Just A Little Bit More (Totally Hooked On
You)—WEA X 9550 (W) A 2CR, DevonAir B Radio 210, Piccadilly *
Trent—Hitpick, Viking—Hitpick.
- 6 I-LEVEL—In The River—Virgin VS 681 (E) B Luxembourg, Capital,
Wiltshire, Essex, Red Rose, NorthSound.
- 6 HI-TENSION—Rat Race—Streetwave KHAN 13 (A) A Downtown B
Essex, Manx, NorthSound * Trent—Hitpick, Viking—Hitpick.
- 6 NIGHT RANGER—Sister Christian—MCA 881 (C) B DevonAir, Beacon,
Manx, NorthSound, Gwent * Red Rose—Hitpick.

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

- 10 JOOKES—I Just Wanna Stay Here (And Love You)—Hollywod
- 10 THE PARACHUTE CLUB—Rise Up—Magnet
- 10 WORKING WEEK—Venceremos—We Will Win—Paladin/Virgin
- 9 BILLY OCEAN—European Queen (No More Love On The Run)—Jive
- 8 ANNABEL LAMB—So Lucky—A&M
- 8 JIM STEINMAN and FIRE INC.—Tonight Is What It Means To Be
Young—MCA
- 7 OASIS—Hold Me—WEA
- 6 THE CRY—Take It Round Again—Arista

RADIO 2

Based on plays Friday-Thursday
(6.30am to 8.00pm) in the week
preceding publication.

- 10 (New) MICHAEL JACKSON: Farewell
My Summer Love
- 8 (6) DENIECE WILLIAMS: Let's Hear
It For The Boy
- 8 (—) LEE GREENWOOD: The Wind
Beneath My Wings
- 7 (8) ELTON JOHN: Sad Songs (Say
So Much)
- 7 (New) SPANDAU BALLET: Only When
You Leave
- 7 (—) ALVIN STARDUST: I Feel Like
Buddy Holly
- 7 (7) THE STYLE COUNCIL: You're
The Best Thing
- 6 (5) AL STEWART: Lori, Don't Go
Right Now
- 6 (New) DAVE STEWART & BARBARA
GASKIN: I'm In A Different
World (Broken/Stiff)
- 6 (New) VENETTA: If You Want My
Love (Plaza)
- 5 (5) ALABAMA: Fantasy
- 5 (New) THE ART COMPANY: Susanna
(Epic)
- 5 (—) BARBARA DICKSON: I Don't
Believe In Miracles
- 5 (New) NICK HEYWARD: Love All Day
(Arista)
- 5 (6) SADE When Am I Going To
Make A Living
- 5 (New) SISTER SLEDGE: Thinking Of
You (Cotillion/Atlantic)
- 5 (New) THE STUTZ BEAR CATS: 2468
99 (PRT)

OTHER FEATURED SINGLES

- EVERYTHING BUT THE GIRL: Each And
Every One
- BARRY HAYLE: Come On Baby
- HERREY'S: Diggi Loo — Diggi Ley
- JAMES INGRAM: She Loves Me (The Best
That I Can Be)
- LATOYA JACKSON: Heart Don't Lie
- OASIS: Hold Me
- MAGGIE REILLY: As Tears Go By
- CLIFF RICHARD: Ocean Deep
- TRACIE: (I Love You) When You Sleep
- WHAMI: Wake Me Up Before You Go Go
- DON WILLIAMS: That's The Thing About
Love

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

RADIO 1

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

- 20 (17) BRONSKI BEAT: Smalltown Boy
- 20 (9) FRANKIE GOES TO HOLLYWOOD: Two Tribes
- 19 (9) ELTON JOHN: Sad Songs (Say
So Much)
- 18 (9) NICK HEYWARD: Love All Day
- 18 (16) WHAMI: Wake Me Up Before
You Go Go
- 17 (14) HOWARD JONES: Pearl In The
Shell
- 17 (15) MADNESS: One Better Day
- 16 (8) ROD STEWART: Infatuation
- 16 (10) ULTRAVOX: Dancing With Tears
In My Eyes
- 15 (13) SPANDAU BALLET: Only When
I'm Miserable Now
- 14 (8) BANANARAMA: Rough Justice
- 13 (16) DENIECE WILLIAMS: Let's Hear
It For The Boy
- 13 (12) THE SMITHS: Heaven Knows
I'm Miserable Now
- 12 (7) THE ART COMPANY: Susanna
- 12 (15) DURAN DURAN: The Reflex
- 11 (9) SCRITTI POLITTI: Absolute
- 11 (New) THE MIGHTY WAH!: Come
Back, Eternal/Beggars Banquet
BEG 111 (W)
- 10 (9) MICHAEL JACKSON: Farewell
My Summer Love
- 10 (5) NIK KERSHAW: I Won't Let The
Sun Go Down On Me
- 10 (11) SADE: When Am I Going To
Make A Living
- 10 (6) LLOYD COLE & THE
COMMOTIONS: Perfect Skin
- 9 (6) ALVIN STARDUST: I Feel Like
Buddy Holly
- 9 (New) CHANGE: Change Of Heart,
WEA YZ7 (W)
- 9 (6) ELVIS COSTELLO & THE
ATTRICTIONS: I Wanna Be
Loved
- 9 (10) THE STYLE COUNCIL: You're
The Best Thing
- 8 (New) THE ASSOCIATES: Those First
Impressions, WEA YZ6 (W)
- 8 (15) BRUCE SPRINGSTEEN:
Dancing In The Dark
- 8 (9) DAVID SYLVIAN: Red Guitar
- 8 (12) EVELYN THOMAS: High Energy
- 8 (7) HAZELL DEAN: Searchin'
- 8 (10) ORCHESTRAL MANOEUVRES
IN THE DARK: Talking Loud
And Clear
- 8 (New) POINTER SISTERS: Jump (For
My Love), Planet RPS 106 (R)
- 8 (6) QUEEN: I Want To Break Free
- 8 (8) SIOUXSIE AND THE
BANSHEES: Dazzle
- 8 (9) SISTER SLEDGE: Thinking Of
You
- 7 (New) DAVE STEWART & BARBARA
GASKIN: I'm In A Different
World, Broken/Stiff BROKEN 7
(C)
- 7 (New) DUFFORD & TILBROOK: Love's
Crashing Waves, A&M AM 193
(C)
- 7 (9) POINTER SISTERS: Automatic
STATUS QUO: Going Down
Town Tonight
- 7 (7) WOMACK & WOMACK: Love
Wars
- 6 (New) THE BLUEBELLS: Young At
Heart, London LON 49 (F)
- 6 (8) BREAK MACHINE: Break Dance
Party
- 6 (8) HAIRCUT ONE HUNDRED: Too
Up, Two Down
- 6 (—) PRETENDERS: Thin Line
Between Love And Hate
- 6 (New) TOM ROBINSON: Back In The
Old Country, Castaway NIC 4 (R)
- 6 (New) ALISON MOYET: Love
Resurrection, CBS A4497 (C)
- 5 (New) BOB MARLEY & THE
WAILERS: Waiting In Vain,
Island IS 180 (E)
- 5 (New) THE BOOTHILL FOOT-
TAPPERS: Get Your Feet Out Of
My Shoes, Gol Discs/Chrysalis
TAP 1 (F)
- 5 (9) EVERYTHING BUT THE GIRL:
Each And Every One
- 5 (8) HELEN TERRY: Love Lies Lost
- 5 (New) JOE JACKSON: Be My Number
Two, A&M AM 200 (C)
- 5 (5) KENNY LOGGINS: Footloose
- 5 (New) MADONNA: Borderline, Sire W
3260 (W)
- 5 (6) OZZY OSBOURNE: So Tired
- 5 (9) THE S.O.S. BAND: Tell Me If
You Still Care

OTHER FEATURED RECORDS

- MARC ALMOND: The Boy Who Came Back
- DAISY CHAIN: No Time To Stop Believing In
Love
- PETER GABRIEL: Walk Through The Fire
- JB'S ALLSTARS: Sign On The Dotted Line
- LIMAHIL: Too Much Trouble
- NICK LOWE: Half A Boy And Half A Man
- BOB MARLEY & THE WAILERS: One
Love/People Get Ready
- PAPA LEVI: Bonnie And Clyde
- THE POGUES: Dark Streets Of London
- PSYCHEDELIC FURS: Ghost In You
- SMOKEY ROBINSON: And I Don't Love You
- TINA TURNER: What's Love Go To Do With
It

SAVAGE PROGRESS

NEW SINGLE
7" AND 12"
EXTENDED
MAD MIX
OUT NOW

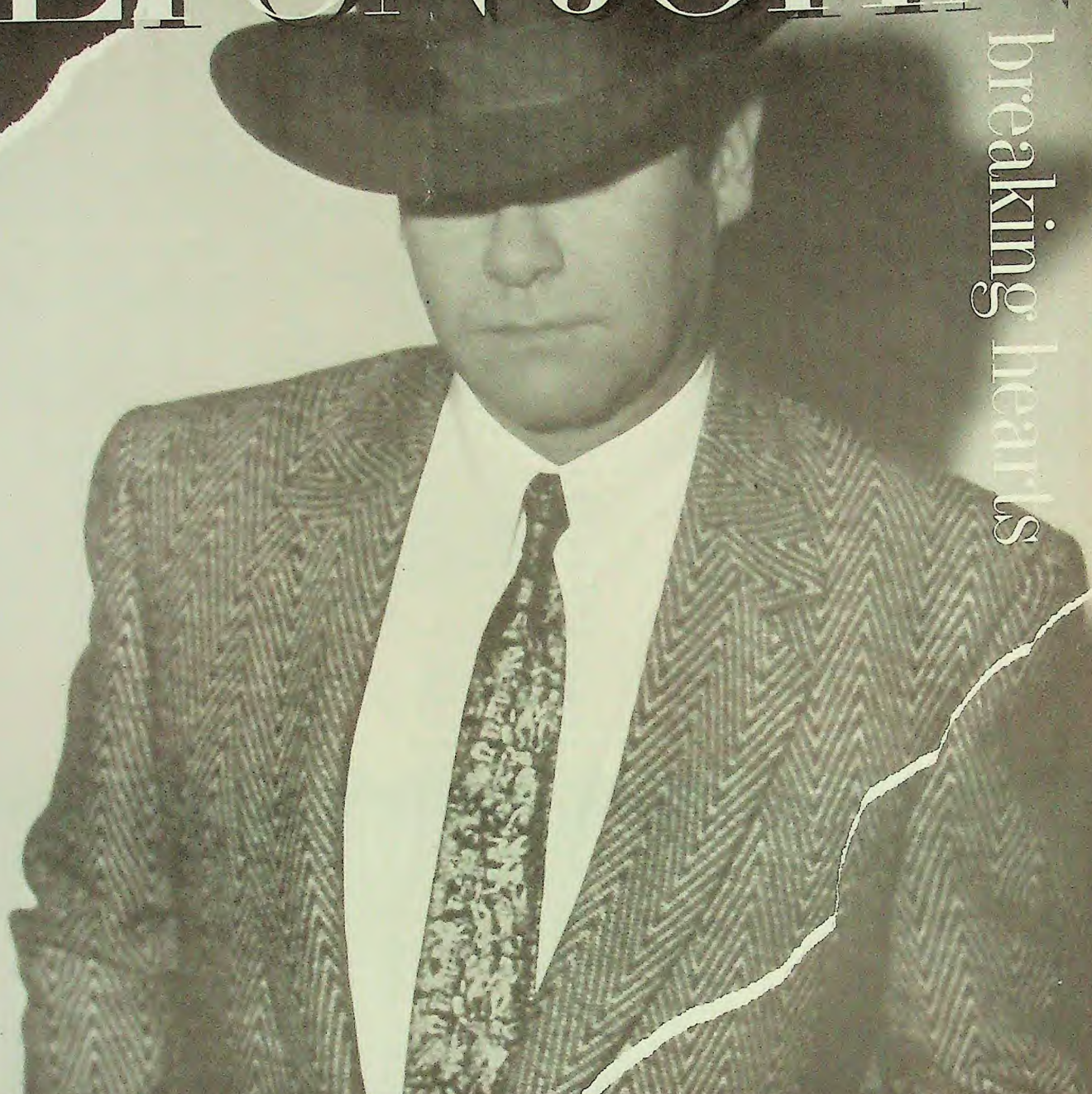


HEART BEGIN TO BEAT




ELTON JOHN

breaking hearts



ALBUM: HISPD 25 - CASSETTE: REWND 25



phonogram 

NEW ALBUM

OUT VERY SOON!

TOP 75 SINGLES

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

Top 75 on Prestel: MG Spotlight 514200

Key to distributors code - see albums releases page

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)
1	NEW		TWO TRIBES	Frankie Goes To Hollywood (Trevor Horn) Perfect Songs	ZTT/Island (12ZTAS 3 IE)	
2	1	4	WAKE ME UP BEFORE YOU GO GO	Wham! (George Michael) Morrison Leahy Music	Epic (1T)A4440 (C)	
3	5	2	ONLY WHEN YOU LEAVE	Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet) Reformation Pub.	Reformation/Chrysalis SPAN(X) 3 (F)	
4	13	3	SMALLTOWN BOY	Brooks & Dunn (Mike Thorne) Copyright Control	Forbidden Fruit/London BITE (X) 1 (F)	
5	9	9	HIGH ENERGY	Evelyn Thomas (Ian Levine/Fiachra Treach) Record Shack/Jess Music (Loosong)	Record Shack SOHO(T) 18 (JDS)	
6	3	5	DANCING WITH TEARS IN MY EYES	Ultravox (Ultravox) Sing Sing Songs/Jump-Jet/Mod/Hot Food Music	Chrysalis (UV)(X) 1 (F)	
7	8	4	PEARL IN THE SHELL	Howard Jones (Rupert Hine) Warner Brothers Music	WEA HOW 4(T) (W)	
8	12	4	SAD SONGS (SAY SO MUCH)	Eton John (Chris Thomas) Big Pig Music	Rocket/Phonogram PH 7(12) (F)	
9	2	7	LET'S HEAR IT FOR THE BOY (from "Footloose")	Deniece Williams (George Duke) Famous Chappell	CBS (1A)4319 (C)	
10	10	3	HEAVEN KNOWS I'M MISERABLE NOW	The Smiths (John Porter) Warner Brothers Music	Rough Trade RT(T) 156 (I/R/T)	
11	16	30	RELAX	Frankie Goes To Hollywood (Trevor Horn) Perfect Songs	ZTT/Island (12ZTAS 1 IE)	
12	6	9	SEARCHIN'	Hazell Dean (Ian Anthony Stephens) Ramalam Music	Proto ENAT(T) 109 (A)	
13	7	4	GROOVIN' (You're The Best Thing/The Big Boss Groove)	The Style Council (Peter Wilson/Paul Weller) EMI/Stylit Music	Polydor TSC(X) 6 (F)	
14	19	5	THINKING OF YOU	Sister Sledge (Nile Rodgers/Bernard Edwards) Warner Brothers Music	Cotillion (Atlantic) B9744(T) (W)	
15	26	3	FAREWELL MY SUMMER LOVE	Michael Jackson (Parnes/Mizell/Peluso/Barr/Levensmith) Jobete Music	Motown TMG(T) 1342 (R)	
16	11	7	I FEEL LIKE BUDDY HOLLY	Alvin Stardust (Mike Batt) Chappell/Beltry Music	Chrysalis CHS (12Z278) (F)	
17	18	3	ONE BETTER DAY	Madness (Clive Langer/Alan Winstanley) Nutty Sounds/Warner Brothers Music	Suff BUY(T) 201 (C)	
18	NEW		I WON'T LET THE SUN GO DOWN ON ME	Nik Kershaw (Peter Collins) Rondor Music/Arctic King	MCA NIK(T) 4 (C)	
19	4	8	THE REFLEX	Duran Duran (Alex Sadkin/Ian Little/Duran Duran) Tritice/Carlin Music	EMI (12DURAN 2 IE)	
20	31	4	SUSANNA	The Art Company (A Chateau Production) CBS Songs	Epic (1A)4174 (C)	
21	25	3	SO TIRED	Ozzy Osbourne (Osbourne/Daisley/Norman) Virgin Music	Epic (1A)4452 (C)	
22	15	10	I WANT TO BREAK FREE	Queen (Queen/Mack) Queen Music/EMI Music	EMI (12QUEEN 2 IE)	
23	29	4	ROUGH JUSTICE	Bananarama (Tony Swain/Steve Jolley) J&S/Iln A Bunch Music	London NANA 7 (12) -RANX 7 (F)	
24	14	10	AUTOMATIC	Pointer Sisters (Richard Perry) MCA Music	Planet RPS(T) 105 (R)	
25	17	3	RED GUITAR	David Sylvian (David Sylvian/Steve Nye) Virgin/Opium/Chalwick Romis Music	Virgin VS 633(12) (E)	

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)
26	39	3	CHANGE OF HEART	Change Jimmy Jam/Terry Lewis) Little Macho Music	WEA YZ(T) (W)	
27	30	4	INFATUATION	Rod Stewart (Michael Omartian) Rod Stewart/Riva Music/Carlin	Warner Brothers W3256(T) (W)	
28	22	11	AGAINST ALL ODDS (Take A Look At Me Now)	Phil Collins (Ari Mardian) Effectsound/Hit & Run Music/Screen Gems EMI Music	Capitol VS 674 (E)	
29	23	8	LOVE WARS	Womack & Womack (Stewart Levine) Next Flight Music/Warner Brothers Music	Elektra E3799(T) (W)	
30	20	6	BREAK DANCE PARTY	Break Machine (Jacques Morin) Record Shack/Jess Music (Loosong)	Record Shack SOHO(T) 20 (JDS)	
31	37	4	LOVE ALL DAY	Ultravox (Ultravox) Sing Sing Songs/Jump-Jet/Mod/Hot Food Music	Chrysalis (UV)(X) 1 (F)	
32	21	8	FOOTLOOSE	Kenny Loggins (Kenny Loggins/Leo DeCarlo) ATV Music	CBS (1A)4101 (C)	
33	43	2	ABSOLUTE	Scritti Politti (Ari Mardian) Copyright Control	Virgin VS 688(12) (E)	
34	24	9	ONE LOVE/PEOPLE GET READY	Bob Marley & The Wailers (Bob Marley/Wailers) Cayman (Loosong)/Warner Bros.	Island (12IS) 168 (E)	
35	27	5	GOING DOWN TOWN TONIGHT	Status Quo (Status Quo) Dumpl/Eaton Music	Verrigo/Phonogram QUO 15 (F)	
36	46	19	WHITE LINES (DON'T DO IT)	Grandmaster & Melle Mel (Robinson/Mel/Robinson Jr) Four Hills/Heath Levy Music	Sugar Hill SH(L) 130 (A)	
37	34	4	DANCING IN THE DARK	Bruce Springsteen (Springsteen/Landau/Platkin/Van Zandt) Zomba Music	CBS A4436 (C)	
38	36	4	WHEN AM I GOING TO MAKE A LIVING	Sade (Robin Millar) Copyright Control	Epic (1A)4437 (C)	
39	NEW		TALKING LOUD AND CLEAR	Orchestral Manoeuvres In The Dark (Bryan Torch/OMD) Virgin Music	Virgin VS 685(12) (E)	
40	NEW		I WANNA BE LOVED	Elvis Costello and The Attractions (Clive Langer/Alan Winstanley) Virgin Music	F-Beat XX 35(T) (R)	
41	28	10	LOCOMOTION	OMD (Brian Torch/OMD) Virgin Music	Virgin VS 660(12) (E)	
42	33	3	DAZZLE	Siouxie & The Banshees (Banshees/Mike Hedges) Dreamhouse/Chappell/APB	Wonderland/Polydor SHE(X) 7 (F)	
43	52	2	THANKS FOR THE NIGHT	The Damned (Hein Hovend) Rock Music	Damned DAMNED 1(T) (P)	
44	32	7	EACH AND EVERY ONE	Everything But The Girl (Robin Millar) Cherry Red Music	Blanco y negro NEG 1(T) (W)	
45	54	2	PERFECT SKIN	Lloyd Cole and The Commotions (Paul Hardiman) CBS Songs	Polydor COLE(X) 1 (F)	
46	NEW		BODY AND SOUL/TRAIN	Sisters Of Mercy (Sisters Of Mercy) RCA Music/Candlemass	Mercury/RCA/WEA MR D29(T) (W)	
47	38	10	STAY WITH ME TONIGHT	Jeffrey Osborne (George Duke) State Music	A&M AM(X) 198 (C)	
48	35	7	I'LL BE AROUND	Teri Wells (Nick Martine) Mighty Three/Carlin Music	Philly World/London LON(X) 48 (F)	
49	56	2	THIN LINE BETWEEN LOVE AND HATE	Pretenders (Chris Thomas) Warner Brothers Music	Real ARE 22(T) (W)	
50	42	9	SOMEBODY ELSE'S GUY	Jocelyn Brown (F. McFarlane/A. George/Jocelyn Brown) Warner Brothers Music	Fourth & Broadway/Island (12BRW 5 E)	

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)
51	72	2	FEELS SO REAL (WON'T LET GO)	Patricia Rushon (Charles Sims Jr/Patricia Rushon) Rachel Music (Loosong)	Elektra E 9742(T) (W)	
52	NEW		THOSE FIRST IMPRESSIONS	Associates (Martyn Ware/Greg Walsh) APB Music	WEA YZ8(T) (W)	
53	41	6	LOVE LIES LOST	Helen Terry (Steve Levine) Virgin/Warner Brothers	Virgin VS 678(12) (E)	
54	59	3	THE BOY WHO CAME BACK	Marc Almond (Mike Hedges) Metropolis/Warner Brothers Music	Some Bizzare/Phonogram B2S 23(12) (F)	
55	44	11	JUST BE GOOD TO ME	The S.O.S. Band (Jimmy Jam/Terry Lewis) CBS Songs/Flyte Tyme Tunes	Tabu/Epic (1A)3526 (E)	
56	70	3	BORDERLINE	Madonna (Reggie Lucas) Brampton Music	Sire W 9260(T) (W)	
57	57	4	ILLUMINATIONS	Swans Way (John L. Walters) Belgier/CBS Songs	Belgier/Phonogram PH 51(12) (F)	
58	60	3	WE'RE NOT GONNA TAKE IT	Twisted Sister (Tom Herman) Snider's/Zomba Music	Atlantic A 9657(T) (W)	
59	68	2	(I LOVE YOU) WHEN YOU SLEEP	Tracks (Brian Robson/Paul Weller) Plangent Visions	Respond KOB(X) 710 (C)	
60	47	15	HELLO	Lionel Richie (James Anthony Carmichael/Lionel Richie) Warner Brothers Music	Motown TMG(T) 1330 (R)	
61	62	12	AIN'T NOBODY	Rufus and Chaka Khan (Russ Titelman) Warner Brothers Music	Warner Brothers RCK 1(T) (W)	
62	RE		TIME AFTER TIME	Cyndi Lauper (Rick Chertoff) Rialto/Dub Notes	Portrait/Epic (1A)4250 (C)	
63	49	5	THE WIND BENEATH MY WINGS	Lee Greenwood (Jerry Crutchfield) Warner Brothers Music	MCA 877 (C)	
64	66	2	VENEREMOS - WE WILL WIN	Working Week (Robin Millar) Copyright Control	Palsdin/Virgin VS 694(12) (E)	
65	40	10	DON'T TELL ME	Blancmange (Peter Collins) Cherry Red Music	London BLANC 7 (12) -BLANX 7 (F)	
66	NEW		WHAT'S LOVE GOT TO DO WITH IT	Tina Turner (Terry Britten) Rondor Music/Good Single/Chappell Music	Capital (12CL) 334 (E)	
67	51	8	THE LONGEST TIME	Billy Joel (Phil Ramone) CBS Songs	CBS (1A)4280 (C)	
68	NEW		TELL ME WHY	Bobby Womack (Bobby Womack/Andrew Oldham/James E. Gadsden) Albuco Music	Motown TMG(T) 1339 (R)	
69	71	32	WALK THROUGH THE FIRE	Peter Gabriel (Nile Rodgers/Peter Gabriel) Close/Hit & Run/Screen Gems-EMI	Virgin VS 689(12) (E)	
70	NEW		DOIN' IT IN A HAUNTED HOUSE	Yvonne Gage (D. Burnside) Famous Chappell	Epic (1A)4519 (C)	
71	NEW		MAN ON FIRE	Roger Taylor (Roger Taylor/David Richards/Mack) Queen Music/EMI Music	EMI 5478 (E)	
72	64	3	TOO MUCH TROUBLE	Limahl (Tim Palmer/Dave Harris) Riva Music	EMI (12LML) 2 (E)	
73	RE		MAJOR TOM (COMING HOME)	Peter Schilling (Peter Schilling/Armin Sabot) Southern Music	PSP/WEA X 9438(T) (W)	
74	73	2	I WANNA MAKE YOU FEEL GOOD	The System (Mic Murphy/David Farr) Warner Brothers Music	Polydor POSP(X) 685 (F)	
75	NEW		GHOST IN YOU	Psychodelic Furs (Keith Forsay) CBS Songs	CBS (1A)4470 (C)	

This Week	Last Week	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)
76	-	JAMMIN' IN AMERICA	The Gap Band (Ronnie Wilson) Carlin Music	Total Experience/Phonogram TEX(D) 6 (F)	
77	45	ROBIN (THE HOODED MAN)	Clanad (Tony Clark) Clanad Music/RCA Music	RCA HOOD 1 (R)	
78	88	AGADOO	Black Lace (-) Copyright Control	Flair FLA 107 (P)	
79	95	TONIGHT IS WHAT IT MEANS TO BE YOUNG	Jim Stainman and Fire Inc. (Jim Stainman) Lost Boys Music	MCA MCA(T) 889 (C)	
80	89	DANCE ME UP	Gary Gitter (Mike Leander) Morrison Leahy/Channel Music	Arista ARIST (12570) (F)	
81	92	TELL ME IF YOU STILL CARE	The S.O.S. Band (Jimmy Jam/Terry Lewis) CBS Songs	Tabu/Epic (1A)3927 (C)	
82	94	IN THE RIVER	I Level 0 Level) CBS Songs	Virgin VS 681(12) (E)	
83	91	LATIN ELECTRICA	Latin Electrica (David Courtney) Various	Nouveau Music (12NMS 7 (A))	
84	82	EUROPEAN QUEEN (No More Love On The Run)	Billy Ocean (Keith Diamond) Zomba Music	Jive JIVE (T) 55 (C)	

This Week	Last Week	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)
85	-	MR. GROOVE/LADY YOU ARE	One Way (Kevin McCard) ATV Music	MCA MCA(T) 890 (C)	
86	-	I LOVE YOU, SUZANNE	Lou Reed (Lou Reed/John Jansen) RCA Music	RCA RCA(T) 417 (R)	
87	-	WHAT I WANT	Dead Or Alive (Zsuzs B. Held) Chappell Music	Epic (1A)4510 (C)	
88	84	WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN)	Scritti Politti (Ari Mardian) Copyright Control	Virgin VS 687(12) (E)	
89	-	OH SHERIE	Steve Perry (Steve Perry) CBS/Street Talk Tunes/Pants Down/Phosphene Music	CBS A4342 (C)	
90	-	RAT RACE	Hi Tension (Glen Skinner) EMI Music	Streetwave (MIKHAN 13 (A))	
91	83	ANIMAL (F...K LIKE A BEAST)	W.A.S.P. (Mike Varney) Zomba Music	Music For Nations (12KUT 109 (P))	
92	-	(THE BEST PART OF) BREAKIN' UP	Roni Griffith (Bobby Orlando) Carlin Music	Making Waves SURF 101(T) (W)	
93	-	TOSSING AND TURNING	Windjammer (Kevin McIn) The Weik Music/Heath Levy	MCA MCA(T) 897 (C)	

This Week	Last Week	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)
94	-	EYES WITHOUT A FACE	Billy Idol (Keith Forsey) Chrysalis Music	Chrysalis IDOL(X) 3 (F)	
95	87	EXTRAORDINARY GIRL	The O'Jays (Kenneth Gamble/Leon A. Huff) Mighty Three Music/Carlin Music	Philadelphia International (1A)4387 (C)	
96	76	YOU TAKE ME UP	Thompson Twins (Alex Sadkin/Tom Bayle) Point Music	Arista TWINS (124) (F)	
97	-	MURDER/THIEVES LIKE US (Inst)	New Order (New Order) B.E./Warner Brothers/Shakin' Baker/Intersong Music	Factory Benelux-FBN 22 (I/R/T/P)	
98	99	NO TIME TO STOP BELIEVING IN LOVE	Daisy Chain (Devitt Sigerson/Philippa Reed) Rondor Music/Copyright Control	Za/Island (12IS) 188 (E)	
99	-	DR MABUSE	Propaganda (Trevor Horn) Perfect Songs	ZTT/Island (12ZTAS 2 IE)	
100	-	BLUE MONDAY	New Order (New Order) B.E./Warner Brothers Music	Factory -FAC 73 (U/P)	

Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 260 conventional record outlets. Records which would have appeared between positions 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)

Absoluta (Green)	33	Doin' It In A Haunted House	70	Rough Justice (Jolley/Swain/Fahry)	73	Tonight Is What It Means To Be Young	79
Against All Odds (Take A Look At Me Now)	78	Don't Tell Me (Arif Mardian/Loscombe)	65	Sad Songs (Say So Much) (John/Taupin)	8	Too Much Trouble (Limahl)	72
Am I Nobody (Wolfeke)	61	Each And Every One (Wet/Thorn)	44	Searchin' (Stephans)	12	Tossing And Turning (Dennis/Severid)	83
Animal (F... Like A Beast/Lawless)	51	European Queen (No More Love On The Run)	44	Smalltown Boy (Somerville/Steinbach)	21	Travis (Edrick)	86
Automatic (Wash/Goldenberg)	24	Feels So Real (Won't Let Go)	15	So Tired (Osbourne)	2	Venceremos - We Will Win (Booth)	64
Best Part Of Breakin' Up, The (Andrzej/Foncia/Jr/Spector)	92	Feels So Real (Won't Let Go)	15	Stay With Me Tonight (Jones)	50	Wake Me Up Before You Go Go (Michael)	2
Big Boss Groove, The (Walker/Taber)	83	Feels So Real (Won't Let Go)	15	Suzanna (Lancea/Bogman/Foggo)	47	Walk Through The Fire (Gabriel)	69
Blue Monday (New Order)	100	Feels So Real (Won't Let Go)	15	Take A Look At Me Now (from 'Against All Odds') (Collins)	28	We're Not Gonna Take It (Snider)	87
Body And Soul (Elmirich)	46	Feels So Real (Won't Let Go)	15	Take A Look At Me Now (from 'Against All Odds') (Collins)	28	What I Want (Doris D'Amico)	81
Burderline (Lucas)	56	Feels So Real (Won't Let Go)	15	Talking Loud And Clear (Orchestral Manoeuvres In The Dark)	39	When Am I Going To Make A Living (Adams/Matthewson)	38
Boy Who Came Back, The (Almond)	54	Feels So Real (Won't Let Go)	15	Man On Fire (Taylor)	71	White Lies (Don't Do It) (Robinson)	36
Break Dance Party (Moran/Zani/Beloki)	30	Feels So Real (Won't Let Go)	15	Mr Groves (McCard)	85	Who's Love Got To Do With It (Britten/Ye)	61
Change Of Heart (Lewick/Harris III)	26	Feels So Real (Won't Let Go)	15	Murder (New Order)	97	Wood Beez (Pray Like Aretha Franklin)	88
Change Of Heart (Lewick/Harris III)	26	Feels So Real (Won't Let Go)	15	No Time To Stop Believing In Love (Sigerson/Zito)	98	Yvonne Gage (D. Burnside)	70
Dance Me Up (Leander/Sage/Gitter)	80	Feels So Real (Won't Let Go)	15	Kawazoni (Toni/Bispaiz/Landau)	98		
Dancing In The Dark (Springsteen)	37	Feels So Real (Won't Let Go)	15	Dh. Sherris (Perry/Goodrum)	89		
Dancing With Tears In My Eyes (Cress)	6	Feels So Real (Won't Let Go)	15	One Love/People Get Ready (Marley/Marley)	34		
Dazzle (Sinouze & The Banshees)	42	Feels So Real (Won't Let Go)	15	Only When You Leave (G. Kemp)	3		
Dr Mabuse (Dorper/Thorn/Martens)	99	Feels So Real (Won't Let Go)	15	Perfect Skin (Cale)	45		
				Relax (Gib/Johnson/D'Uccio)	19		
				Reflex, The (Duran Duran)	19		
				Relax (Gib/Johnson/D'Uccio)	31		
				Robin (The Hooded Man) (Brennan)	77		

TOP US SINGLES

1*	1	TIME AFTER TIME, Cyndi Lauper	Portrait
2*	4	THE REFLEX, Duran Duran	Capitol
3	2	LET'S HEAR IT . . . , Deniece Williams	Columbia/CBS
4	3	OH, SHERRIE, Steve Perry	Columbia/CBS
5	5	SISTER CHRISTIAN, Night Ranger	MCA
6*	6	THE HEART OF ROCK 'N' ROLL, Huey Lewis	Chrysalis
7*	9	SELF CONTROL, Laura Branigan	Atlantic
8*	10	JUMP (FOR MY LOVE), Pointer Sisters	Planet
9*	14	DANCING IN THE DARK, Bruce Springsteen	Col/CBS
10*	11	BORDERLINE, Madonna	Sire
11*	18	EYES WITHOUT A FACE, Billy Idol	Chrysalis
12	8	BREAKDANCE, Irene Cara	Geffen/Network
13*	15	IT'S A MIRACLE, Culture Club	Virgin/Epic
14*	19	ALMOST PARADISE . . . LOVE, Reno/Wilson	Col/CBS
15	7	HELLO, Lionel Richie	Motown
16*	17	YOU CAN'T GET WHAT . . . , Joe Jackson	A&M
17*	36	WHEN DOVES CRY, Prince	Warner Brothers
18	13	I'LL WAIT, Van Halen	Warner Bros
19*	22	STAY THE NIGHT, Chicago	Full Moon/Warner Bros
20*	23	RUN, RUNAWAY, Slade	CBS Associated
21	12	AGAINST ALL ODDS . . . , Phil Collins	Atlantic
22*	24	WHO'S THAT GIRL, Eurythmics	RCA
23*	25	LEGS, ZZ Top	Warner Brothers
24*	26	MAGIC, The Cars	Elektra
25*	27	MODERN DAY DELILAH, Van Stephenson	MCA
26*	32	DOCTOR! DOCTOR!, Thompson Twins	Arista
27*	28	INFATUATION, Rod Stewart	Warner Brothers
28*	31	DANCE HALL DAYS, Wang Chung	Geffen
29	16	TO ALL THE GIRLS, Iglesias/Nelson	Columbia/CBS
30	20	DANCING IN THE SHEETS, Shalamar	Columbia/CBS
31*	35	NO WAY OUT, Jefferson Starship	Grunt
32*	49	SAD SONGS (SAY SO MUCH), Elton John	Geffen
33*	33	WHAT IS LOVE?, Howard Jones	Elektra
34*	39	DON'T WALK AWAY, Rick Springfield	RCA
35*	38	I CAN DREAM ABOUT YOU, Dan Hartman	MCA
36*	21	THE LONGEST TIME, Billy Joel	CBS/Columbia
37	37	WHISPER TO A SCREAM, The Icicle Works	Arista
38	29	MY EVER CHANGING MOODS, Style Council	Geffen
39	30	LOVE WILL SHOW . . . , Christine McVie	Warner Bros
40*	47	BREAKIN' . . . , Ollie & Jerry	Polydor

BULLETS 41-100

41*	43	(OBSCENE) PHONE CALLER, Rockwell	Motown
42*	45	PRIME TIME, The Alan Parsons Project	Arista
43*	51	FAREWELL MY SUMMER LOVE, Michael Jackson	Motown
44*	50	SUNGLASSES AT NIGHT, Corey Hart	EMI-America
45*	57	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner	Capitol
46*	53	IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson	Elektra
48*	55	ROMANCING THE STONE, Eddy Grant	Portrait
49*	58	ALIBIS, Sergio Mendes	A&M
50*	N	I'M FREE (HEAVEN HELPS THE MAN), Kenny Loggins	Columbia/CBS
53*	59	LOVE OF THE COMMON PEOPLE, Paul Young	Columbia/CBS
54*	60	BOYS (DO FALL IN LOVE), Robin Gibb	Mirage
57*	70	A LITTLE LOVE, Juice Newton	RCA
59*	69	SHE DON'T KNOW ME, Bon Jovi	Mercury
60*	72	10-9-8, Face To Face	Epic
62	79	THE FIRST DAY OF SUMMER, Tony Carey	MCA
65*	78	STRANGERS IN A STRANGE WORLD, Jenny Burton & Patrick Jude	Atlantic
67*	76	SO YOU RUN, Orion The Hunter	Portrait
68*	N	GHOST BUSTERS, Ray Parker Jr	Arista
70*	87	THE LEBANON, Human League	A&M
71*	82	BRINGIN' ON THE HEARTBREAK, Def Leppard	Mercury
75*	89	HOLD ME, Teddy Pendergrass with Whitney Houston	Asylum
77*	N	TURN TO YOU, Go-Go's	I.R.S.
79*	N	THE MOMENT OF TRUTH, Survivor	Casablanca
80*	85	TONIGHT IS WHAT IT MEANS TO BE YOUNG, Jim Steinman and Fire Inc.	MCA
82*	N	TAKING IT ALL TOO HARD, Genesis	Atlantic
84*	N	BREAK A WAY, Tracey Ullman	MCA/Stiff
86*	N	THE GLAMOROUS LIFE, Sheila E.	Warner Bros.
88	N	ROUND AND ROUND, Ratt	Atlantic
89	N	SOMEBODY ELSE'S GUY, Jocelyn Brown	Vinyl Dreams
90	N	TOO YOUNG TO FALL IN LOVE, Motley Crue	Elektra
91	N	A CHANCE FOR HEAVEN, Christopher Cross	Columbia
94	N	YOUNG THING, WILD DREAMS (ROCK ME), Red Rider	Capitol

NEW
RELEAS
ALBUMS
AND
SINGLES

A BIGGER SPLASH DON'T BELIEVE A WORD/Silence A&M AM 196 Pic Bag; AMX 196 12" Pic Bag inc extra track Don't Believe A Word (Inst) (C)

ABRASIVE WHEELS THE PRISONER/CHRISTIANNE (Double-A) Clay CLAY 33:12CLAY 33 12" inc extra track Black Leather Girl (P)

***ALMOND, Marc THE BOY WHO CAME BACK/Joey Demento Some Bizzare/Phonogram BZS 2310 10" Pic Bag (F)**

***AND ALSO THE TREES THE SECRET SEA/There Were No Bounds/Tease The Tear/Midnight Garden/Wallpaper Dying Reflex 12RE 6 12" only Pic Bag (I/RT)**

ANDY, Horace CONFUSION/(Version) Music Hawk MHD 13 12" only (JS)

ARRON HOT-HOT-HOT/Inst Air/Chrysalis ARROX 1 Pic Bag (F)

BELLE STARS 80'S ROMANCE/It's Me Stiff BUY 200 Pic Bag (C)

BIG COUNTRY HARVEST HOME/Balcony/Flag Of Nations (Swimming) Mercury/Phonogram COUNT 12 12" (F)

BIG COUNTRY IN A BIG COUNTRY (THE PURE MIX)/In A Big Country/All Of Us Mercury/Phonogram COUNT 312 12" (F)

BIG COUNTRY CHANCE/The Tracks Of My Tears/The Crossing Mercury/Phonogram COUNT 412 12" (F)

BIG COUNTRY WONDERLAND (EXT VERSION)/Wonderland/Giants Mercury/Phonogram COUNT 512 12" (F)

BIG COUNTRY FIELDS OF FIRE (Alternative Mix)/FIELDS OF FIRE (400 MILES)/Angle Park Mercury/Phonogram COUNT 212 12" (F)

BILK, Acker ACKER'S LULLABY/One More Time PRT 7P 313 (A)

BLACK ROOTS JUVENILE DELINQUENT/Struggling Kick KIC 05:KIC 05T 12" (P)

BROOKS, Ekie MINUTES/Just One More Day A&M AM 195 (C)

BROWN, Barry BELLY MOVE/CHARLIE CHAPLIN: Why The World Stay So Greensleeves GRED 150 12" only (JS)

CASIOPEA THE SOUNDGRAPHY/Looking Up Sonet SON 2269 Pic Bag (A)

CHILITES, THE HAVE YOU SEEN HER?/Homely Girl/Found Sunshine SKM 2 Pic Bag/SKM 2 12" inc extra tracks Too Good To Be Forgotten/Give More Power To The People (A)

CLARKE, Robin YOU PULL ME AROUND/B.U.L.G.E. Blue Train COACH 2 Pic Bag (SP)

COLT HOW TO DESTROY ANGELS/Siba Himalaya LAY 5 12" only (I/RT)

COLT & COLBY SAVE YOUR LOVE/Inst Hollywood HWD 007 Pic Bag/HWD 007T 12" Pic Bag (P)

COSTELLO, Elvis I WANNA BE LOVED/Turning The Town Red (Theme from 'Scully') F.Beat XX 35; XX 35T 12" inc extra track I Wanna Be Loved (Extended Smooch 'em Runny Version) (R)

DAMON SILVER PUT YOUR HEAD ON MY SHOULDER/Rubber Ball (Bouncy Bouncy) Awa SAW 009 (P)

DARK, John OUTLAW/Outside Lookin In/Women In Love JD 01 Pic Bag (I/DS)

DE SHANNON, Jackie WINGS OF VICTORY/Possible Dream Audiotrax ATX 1 (A)

DEKKA DANSE SOUL SEPARATION/Open Secret CBS A4512 Pic Bag; TA4512 12" Pic Bag inc extra track Desire (C)

***DETROIT SPINNERS LOVE IS IN SEASON/Living A Little, Laughing A Little Atlantic A9649 Pic Bag/A9649T 12" Pic Bag inc extra track Could It Be I'm Falling In Love (W)**

DISCHARGE THE MORE I SEE/iba Clay CLAY 34 (P)

ENGLISH, Junior YOU ARE MY EVERYTHING/My Whole World Is Falling Down International English IE 03 12" only (JS)

***ETERNAL TRIANGLE, THE NOTHING BUT A FRIEND/Siba Situation Two SIT 34 Pic Bag; SIT 34T 12" Pic Bag (I/PI) (Rescheduled)**

FANTASTIQUE MAMA TOLD ME/Musica Fantastica Carrere CART 317 12" (Blue Vinyl) (SP)

***FASHION YOU ON THE NIGHT/Inst/Hurricane (Eye Of The De Stijl) EA4502 12" Pic Bag (C)**

***FLESH 4 LULU SUBTERRANEANS/Why Me? Polydor LULU 1 in double pack with Endless Sleep/Ten Foot Fall (5,000 only) (F)**

FLYING PICKETS, THE SO CLOSE/Wide Boy 10/Virgin TEN 24 Pic Bag (E)

***FRANKIE GOES TO HOLLYWOOD TWO TRIBES/One February Friday ZTT/Island PZTAS 3 (Pic Disc) (E)**

FURNITURE DANCING THE HARD BARGAIN/Siba Survival SUR 023:SUR 12023 12" (A)

GLASGOW, Cheryl EVEN NOW I NEED YOU/TEMPED (Double-A) Code COD 11 12" (A)

***GRANDMASTER MELLE MEL & THE FURIOUS FIVE BEATSTREET BREAKDOWN (P) 2 Atlantic A9659 Pic Bag (W)**

(Please note the 12" version of this record - listed last week - is available only through PRT)

GROUP, THE VICTIMS OF CIRCUMSTANCE/iba JIVE 68 Pic Bag; JIVE T 68 12" Pic Bag (C)

***HANOI ROCKS UP AROUND THE BEND/Back To Mystery Cry/Until I Get You/Mental Beat CBA TA4513 12" Pic Bag (C)**

HIT PARADE, THE FOREVER/Stop JSH JSH 1 Pic Bag (I/Revolver)

HOLLOWAY, Lolaita CRY TO ME/Tell Me How RCA 413:RCAT 413 12" (R)

HOT ROX SUMMER FEVER (Puts Your Emotions In Motion)/Summer Fever (Inst) CBS A4563 Pic Bag; TA4563 12" Pic Bag (C)

***IDOL, Billy EYES WITHOUT A FACE/The Dead Next Door Chrysalis IDOL 3 Pic Bag; IDOLX 3 12" Pic Bag inc extra tracks Dancing With Myself/Rebel Yell (F) (Correction to previous listing)**

INVESTIGATORS WOMAN I NEED YOUR LOVING (PT 1)(P) 2 Private Eye PE 104 12" only (JS)

***J, David V FOR VENETTA/iba Glass 12GLASS 032 12" only (I/RT)**

***JEANETTE CRUSHED NICOTINE VIBRATO (EP) Survival SUR 021:SUR 12021 12" (A)**

***JOEL, Billy LEAVE A TENDER MOMENT ALONE/Goodnight Saigon/Movin' Out (Anthony's Song)/Big Shot/You May Be Right CBS TA4521 12" Pic Bag (10,000 only) (C)**

JUNCTION ELEVEN WICKED DAY/Inst LBA LBA 105 (Sail - 2 Orchard Bungalow, St Neots Rd, Eversley, Hants)

LASALLE, Denise and Latimore RIGHT PLACE, RIGHT TIME/LASALLE Denise Come To Bed Malaco MAL 22 Pic Bag; MAL 22T 12" Pic Bag inc extra track LATIMORE Let's Strengthen It Out (A)

***LIMAH! TOO MUCH TROUBLE (Lovers Heartbeat Mix/17 Inch Version)/Gone For A Little While/Too Much Trouble Reprise EMI 12MLP 2 12" (Limited Pic Disc) (E)**

LITTLE BIRD ZOLA/Reaching Out For Gold Magnus Music MGB 1 Pic Bag (SP)

LOGGINS, Kenny I'M FREE (HEAVEN HELPS THE MAN)/I Wanna Gotta Try CBS A4495 Pic Bag (C)

LORNA (LUFF) WHERE THE BOYS ARE/Prove Me Wrong Epic AA472; TA4472 12" (C)

LOTUS EATERS, THE OUT ON YOUR OWN/Endless Sybil/Arista SYL 4 Pic Bag; SYL 124 12" Pic Bag inc extra track Endless (Inst) (F)

MARMALADE HEARTBREAKER/Listen To My Heart/Just J 1 Pic Bag (A)

MARTIN, Dadi BODY POPPIN'/Body Must V VPS 1002 Pic Bag; VPT 1002 12" (IDS)

MORE, Anthony INDUSTRIAL DRUMS/The Conference Parlophone R 6072 Pic Bag; 12R 6072 12" Pic Bag inc extra track Elephants And Castles (E)

***MOYET, Alison LOVE RESURRECTION/Baby I Do CBS TA4497 12" Pic Bag (C)**

NIGHT RANGER SISTER CHRISTIAN/Chippin' Away MCA 81 Pic Bag (C)

***OCEAN, JIVE EUROPEAN QUEEN INO MORE LOVE ON THE RUN (Special Mix)/Caribbean Queen (No More Love On The Run) (Special Mix)/African Queen (No More Love On The Run) (Special Mix) Jive Jive C 55 12" (Blue Vinyl) (C)**

OLDFIELD, Mike TO FRANCE/In The Pool Virgin VS 686 Pic Bag; VS 686-12 12" Pic Bag inc extra track Bones (E)

OUT-BAR-SQUEEK DISCO EDDIE/Where The People Meet EMI 5479 Pic Bag; 12EMI 5479 12" Pic Bag inc extra track Disco Eddie (Alligator Mix) (E)

PAUL, Frankie & U-Mike JUST BE MY LADY/ROCKIE: Twist Dub Real Wax JGMD 8197 12" only (JS)

PLAY IN MY MIND/iba Survival SUR 022:SUR 12022 12" (A)

***POGGUES, THE (formerly Pogues Mahone) DARK STREETS OF LONDON/The Band Played Waltzing Matilda Stiff BUY 207 (C) (Previously released as Pogues Mahone PM 1)**

PRINCE WHEN DOVES CRY/17 Days Warner Brothers W9286 Pic Bag; W9286T 12" Pic Bag (W)

PRIVATE VIEW WALLS/FASHION CHANGELING (Double-A) The New Label 6NO 100 Pic Bag (W/Self - 0782 739371)

***RADIO JAWA WHY DO YOU ALWAYS HAUNT ME/Radio Java Carrere CART 330 12" Pic Bag (Blue Vinyl) (SP)**

RANKING' TREVOR PRISON LIFE/(Version) Music Hawk MHD 14 12" only (JS)

RAPIDOGISTS, THE THE HIP HOP BEAT/Kids Rap/Party Rap Street Mix Billy Boy/Littlebird WHIZ 1 12" only (P)

RAVEN, Marche FALSE ALARM/Inst Passion PASH 29 Pic Bag; PASH 12 29 12" Pic Bag (A)

R.E.M. (DON'T GO BACK TO) ROCKVILLE/Wolves I.R.S. IRS 107 Pic Bag; IRSX 107 12" Pic Bag inc extra tracks 9 Minus 9 (Live) (Gardening At Night) (Live) (C)

RIA NICE GUYS/Walking In The Cold Dead Dog DOG 3 (A)

***RICHIE, Lionel STUCK ON YOU/Round And Round Motown TMG 1341 Pic Bag; TMGT 1341 12" Pic Bag (R)**

***RUFUS & CHAKA KHAN ONE MILLION KISSES/Any Old Sunday Warner Brothers W9244 Pic Bag; W9244T 12" Pic Bag inc extra track Do You Love What You Feel (W) (Correction to previous listing)**

SHAKATKA DOWN ON THE STREET/Holding On Polydor POSP 688 12" Pic Bag (F)

SHANNON SWEET SOMEBODY/Dub Version Club/Phonogram JAB 3 Pic Bag; JABX 3 12" Pic Bag (F)

SHRIEKBACK HAND ON MY HEART/Nerve Arista SHRK 121 12" Pic Bag inc extra track Suck (F)

SICKIDZ, THE I COULD GO TO HELL FOR YOU . . . JShe's My Witch/Needlehead/Like The Duke Of Earl/Night Of The Living Dead Big Beat SWT 97 (P)

SPIRIT MR. SKIN/FRESH GARBAGE (Double-A) Mercury/Phonogram MER 1626 6" Pic Bag (F)

***SPITTING IMAGE DA DO RUN RON/Just A Prince Who Can't Say No Elektra E9713 (W)**

STEWART, Jermaine GET OVER IT/Inst 10/Virgin TEN 23 Pic Bag; TEN 23-12 12" Pic Bag (E)

STREET SYSTEM DELIRIOUS IN A FRANGE/Scratch And Break Vogue VOG 3; VOG 3 12" (A)

THIRTEEN AT MIDNIGHT TIME IS TIGHT/iba Survival SUR 025:SUR 12025 12" (A)

TIREZ TIREZ UNDER THE DOOR/iba Himalaya SIDE 8406 12" only (I/RT)

***TURNER, Tina WHAT'S LOVE GOT TO DO WITH IT/Don't Rush The Good Things Capitol 12CL 334 12" Pic Bag (E)**

UNDIVIDED ROOTS TELLING ME LIES/Lying Dub/Undivided Roots URC 001 12" only (JS)

VALENTINO, Betty KEEP IT UP/Inst Design Communications DES 9;DEST 9 12" (IDS)

VERLAINE, Tom LET GO THE MANSION/(Version) Virgin VS 696 Pic Bag; VS 696-12 12" Pic Bag inc extra track Lindi Lu (E)

VERY THINGS, THE THE BUSHES SCREAM WHILE MY DADDY PRUNES/Shearing Machine Reflex RE 5 Pic Bag (I/RT)

VINCENT, Kathy 17 ELECTRIC/One More Night Together BuzzBee BUBE 2 Pic Bag (P)

WANG CHUNG WAIT/Dance Hall Days (Part 2) Geffen A4550 Pic Bag (C)

WEST INDIAN TOURING TEAM THE WEST INDIES ARE BACK IN TOWN/Skipper Lloyd Island IS 188 Pic Bag; 12IS 188 12" Pic Bag (E)

WHITTAKER, Roger BITTER AND SWEET/Old Mother Nature's Garden Tembo/UK TML 101 (IMS)

WILLENDE DODGERS, THE BREAKIN' OUT/iba JIVE 66 Pic Bag; SHRK 121 12" Pic Bag (C)

***WILSON, Jackie I GET THE SWEETEST FEELING/Whispers (Getting Louder)/Your Love Keeps Lifting Me Higher And Higher SMP SKM 1 Pic Bag/SKM 12 12" inc extra tracks The Who Who Song/Nothing But Blue Skies (A)**

***WILSON, Jackie REET PETITE (THE SWEETEST GIRL IN TOWN)/You Brought About A Change In Me/I'm The One To Do It SKM 3 Pic Bag; SKM 12 3 12" (A)**

WOMACK & WOMACK BABY I'M SCARED OF YOU/APB Elektra E9733 Pic Bag; E9733T 12" Pic Bag (W)

YELLOWMAN WRECK A PUMPA/Nobody Move, Nobody Get Hurt Greensleeves GRED 148 12" only (JS)

ZAGADA ISLAND IN THE STREAM ISOCIA/When Will I See You Again (Isocal Face International FFT 1009 12" only (JS)

ZERO LACREHE LAST YEAR'S WIFE/Woman's Say Flicknife FLS 029:FLST 029 12" inc extra track Fall To Dust (P)



ELVIS COSTELLO

- Acker's Lullaby B
- All Along The Watchtower W
- Baby I'm Scared Of You W
- Basstreet Breakdown G
- Belly Move B
- Bitter And Sweet W
- Body Poppin' M
- Boy Who Came Back, The A
- Breakin' Out W
- Bushes' Dream While My Daddy Prunes V
- Chance B
- Confusion A
- Crushed Nicotine Vibrato J
- Cry To Me H
- Da Da Run Run S
- Dancing The Hard Bargain S
- Delmas In A Frange F
- Disco Eddie O
- Don't Believe A Word A
- Don't Go Back To Rockville R
- Down On The Street S
- 17 Electric V
- European Queen G
- Even Now I Need You! G
- Eyes Without A Face I
- Falsa Alarm R
- Fashioning Idol P
- Fields Of Fire B
- Fire H
- Forever S
- Fresh Garbage S
- Get Over It S
- Hand On My Heart S
- Harvest Home B
- Have You Seen Her C
- Heartbreaker M
- Hey! Jo! C
- How To Destroy Angels C
- I Could Go To Hell For You S
- I Get The Sweetest Feeling W
- I Wanna Be Loved C
- I'm Free (Heaven Helps The Man) L
- In A Big Country B
- In My Mind O
- Industrial Drums M
- Island In The Stream Z
- Just Be My Lady P
- Juvenile Delinquent B
- Keep It Up R
- Kids Rap V
- Last Year's Wife Z
- Leave A Tender Moment Alone J
- Let Go The Mansion V
- Love Is In Season M
- Love Resurrection M
- Mama Told Me F
- Minutes B
- More I See, The D
- Mr. Skin S
- Nice Guys R
- Nothing But A Friend E
- One Million Kisses R
- On Your Own L
- Outlaw D
- Prison Life R
- Prisoner, The A
- Purple Haze H
- Put Your Head On My D
- Shoulder W
- Beet Petite W
- Right Place, Right Time B
- 80's Romance B
- Save Your Love C
- Secret Sea, The C
- Sister Christian N
- So Close F
- Soul Separation D
- Suicidography, The C
- Subterraneans F
- Summer Fever W
- Sweet Somebody S
- Telling Me Lies U
- Time Is Tight T
- To France O
- Too Much Trouble F
- Two Tribes D
- Under The Door T
- Up Around The Bend H
- V For Vendetta J
- Victims Of Circumstance G
- Voodoo Child H
- Wait W
- Walks P
- West Indies Are Back In Town W
- The W
- What's Love Got To Do With It T
- When Doves Cry P
- Where The Boys Are L
- Why Do You Live Together T
- Why Do You Always Haunt Me R
- Wicked Day J
- Wings Of Victory D
- Woman I Need Your Loving I
- Wonderland B
- Wreck A Pumpa Y
- You Are My Everything F
- You On The Night T
- You Pull Me Around C
- Zola L

**Previously listed in alternative format

Mon 18 Fri 22 June, 1984
Single Releases 82

Year to Date: (25 weeks to 22 June, 1984)
Single Releases 2,257

Edited
by
CHRIS WHITE

TALENT

Answers to The Questions

THE QUESTIONS, whose latest Respond single is Building On A Strong Foundation, are looking for a "funky keyboardist" to replace Joe Jones who has left the band to go solo.

● Contact: Questions Keyboard, c/o 45-53 Sinclair Road, London W14.

ITALIAN RECORD company Durium is looking for a UK agent to arrange live dates for its top heavy metal band, Vanadium.

● Contact: E Mintangian, Durium, 20121 Milano Via Manzoni 40/42. Tel: (02) 796251 (telex 333564 DURIUML).

KIM NICOLAOU, producer, writer and artist, has set up his own record company, Kimstyle Music, in Cyprus and is now looking for demo tapes, photographs and other related information. Apart from management and publishing, Nicolaou can also offer 16-track recording studio facilities.

● Contact: Kim Nicolaou, Kimstyle Music, PO Box 173, Ayia Napa, Cyprus.

THE FREELANCE Video Company is offering a budget service aimed at small labels and bands with prices "that are not over the top". The company, based in London's East End, has been formed by former lighting engineer Richard Moran and musician Gerald Patient.

They will travel anywhere in the country to make promo videos, and say: "We hope that low prices combined with professional

Talent tips

productions will attract the small bands who until now have not been able to afford the cost of making a promo video recording."

● Contact: Richard Moran or Gerald Patient, Freelance House, 66 Ferndale Road, Leytonstone, London E11 3DR (01 556 2119).

SONGWRITER MALCOLM TOLLAN has signed a publishing deal for Come On Over And See Me, a song he describes as "a Sixties-style medium paced pop song, suitable for a male or female singer", and is now looking for the right group to record the song.

● Contact: Malcolm Tollan, 101 Cherrybrook Way, Bell Green, Coventry (0203 452152, ext 3319).

PURE GOSPEL, a promotion and management company, is interested in contacting record companies, agents and promoters about contemporary music. The company has recently worked with Island Records, the London Community Gospel Choir and The Eurythmics.

● Contact: R H Weekes, director, Pure Gospel, 284 Seven Sisters Road, Finsbury Park, London, N4 (01 800 2481).

UNDER TWO FLAGS, in the indie chart with Masks, are looking for recording interest following their departure from Situation 2 Records.

● Contact their manager, Tony Bidgood, at 81 Oxford Gardens, London, W1 (01 960 4862).

Gregory Isaacs

RELAXED, SVELTE and sensual, there was no telling from Gregory Isaacs' performance — visually or vocally, that here was a man on the brink of a possible jail sentence in his home country.

Isaacs, the Cool Ruler, is a tantalising figure. At the Lyceum he gently but provocatively whipped the capacity audience into heady raptures with his famous and familiar sweet-voiced reggae.

It was like a party, but with one man in charge. Maybe it was the thick curls of ganja smoke that hung in the air, or the swaying of the audience, but Isaacs came across as a mesmerising performer.

In a final dramatic gesture he scattered flowers among the crowd. A giant of an artist and one who knows how to manipulate and delight at the same time.

DANNY VAN EMDEN

Bucks Fizz

THEIR LAST single may have "stiffed", and there is a conspicuous lack of new product, but Bucks Fizz still know how to put on a good stage show — as demonstrated by their current UK tour.

The group's Ipswich Gaumont date was a near sell-out. The first half of the show introduced new EMI band signing GI Orange, who share the same producer as Bucks Fizz, Andy Hill. They have a strong image visually but need to develop more stage presence.

The Fizzes have a new stage show this time around. They've taken the theme of Orwell's 1984 and the stage setting is a neat packaging for all their greatest hits including If You Can't Stand The Heat, When We Were Young, Run For Your Life and My Camera Never Lies.

Earlier best-sellers like Piece Of The Action and One Of Those Nights are performed in medley form, while the individual members of the group are all given their chances to shine as soloists.

I've never yet seen Bucks Fizz when their show hasn't been 100 per cent professional and this performance was no exception.

CHRIS WHITE

Alexei Sayle

ALEXEI SAYLE manages to both put the "oi" into bourgeoisie and take it out again before you can say "gizza job".

His stage act at the Dominion was a mix of frantic mental and physical exertion with musically accompanied bursts of song. The energy is clearly directed at parody: of headbangers, intellectual lefties and himself (as a combination of the two).

The fact that many of the sketches were old did not deter the crowd's enthusiasm for the self-proclaimed "big fat bastard", whose stream of studied piss-take and heckler-baiting went on unchecked for nearly two hours.

The success of 'Elo John, Gotta New Motor? in the charts (it rose to number 15), augurs well for any new releases he may care to foist upon an entirely suspecting public.

MOEA ARMSTRONG

Imagination

IMAGINATION ARE widely considered the UK's premier disco/funk band and their live shows reveal why they have risen to the top so rapidly.

Since forming over three years ago Imagination have notched up nine chart hit singles and four gold albums. Live, they are just as successful. Combining good dance songs with charm and style, Imagination present a show full of energy and fun. Frontman and

vocalist Lee John kept the audience at Fairfield Hall, Croydon, on its feet with his erotic dancing and seductive introductions to each of the songs featured.

The band performed a number of dance routines and costume changes throughout the set which also included solo spots by the three band members.

The 1982 hit, Music And Lights, just about summed up the evening's entertainment and the young fans showed their appreciation of a show that proved that Imagination will be around for a good few years.

NICK ROBINSON

Sky

THE DEPARTURE of an established member of a band generally results in one of two things. Either the group suffers, or they adapt accordingly and adopt a somewhat different sound.

Sky proved at the Dominion that the loss of the brilliant John Williams from their ranks has only furthered their desire to be experimental — with no apparent ill effects on the group's morale.

Williams has been replaced by Lee Fothergill, a capable guitarist who added new colour to many of the pieces, particularly the beautiful A Girl In Winter.

Ron Asprey is the other new member and he proved himself to be a most versatile musician, by adding synthesizer textures to the deft brilliance of keyboardist Steve Gray and introducing new arrangements on sax and flute.

Lead guitarist Kevin Peek has now come to the fore, as arguably the most accomplished player in rock today — able to switch from precise, frenetic soloing as on Son Of Hotta, to a controlled and emotive style on Animals and Vivaldi.

This was a concert of the very highest calibre, which is by now what we have come to expect from Sky. If Fothergill and Asprey continue their association with the band onto the next studio album, results could be quite mesmerising.

GARETH THOMPSON

Fatback

THE IDEA of an evening spent in the company of a dance, rap band isn't everyone's idea of fun. But Fatback managed to keep me mildly entertained at the Venue. The constant rhythmic drive admittedly became quite hypnotic.

The nine-piece band have been playing and recording for over a decade and the set included many of their well-known dance records such as I Like Girls, Gotta Get My Hands On Some Money and The Girl Is Fine.

Phoenix, their imminent first album on Atlantic/Cotillion, is in fact their 18th album together, which explains why they were able to play such a lengthy set and keep enthralled throughout.

The packed Venue gave the group an heroic reception and appeared to be having the time of their lives. You can't really argue with that.

GARETH THOMPSON

Venom

THE LAST date of a world "Seven dates of Hell" tour heralded a rare UK appearance by Venom, the Newcastle trio which has gained a large following in other European countries.

To say that the band put on a show for their British fans would be an understatement. Sirens, chiming bells, flame throwers, lasers, flashbombs, fireworks and rockets were just some of the effects displayed to the Hammersmith crowd.

Cronos, Mantas and Abbadon

played a very loud, fast hardcore HM set which included tracks from their first two albums and their current LP success, At War With Satan.

Whether you love or hate HM, one has to admire Venom's OTT style, a style which left the Odeon stage unceremoniously littered with smashed guitars and drum pieces.

NICK ROBINSON

Juan Martin

TO BE a virtuoso with broad popular appeal, as well as earning the admiration of the cognoscenti, must be a pleasant position for Juan Martin to be in. It means developing some kind of benign split personality where music is concerned — playing the both complex and unfamiliar Spanish traditional pieces and the easily accessible, recognisable MOR melodies which have brought him (after years of being a big name only in a small market) to the mass public.

Martin has been displaying both sides of his professional character to advantage during his UK tour. The most prestigious date was at London's Barbican, when he was accompanied — but in no way overwhelmed — by the Royal Philharmonic Orchestra. Unfortunately the concert hall was not full, and there were annoying problems with stage monitors during some of the impressive solos. But nothing could really spoil the audience's pleasure of hearing the guitar played with such skill, lyricism and panache — and there is never any lack of excitement when the RPO is on stage.

The inevitable bow to the tune which got him (to his eternal surprise) onto TOTP — the Thorn Birds — and other TV themes and light classical pieces from his Serenade LP were interspersed with his own compositions in fiery and delicate Spanish styles. Most fervent applause came for his selection from his earlier Picasso Portraits LP, and the reprise of his exhilarating Malaguana which closed the concert brought everything to a joyful, whooping, hand-clapping Spanish climax, with standing ovation for soloist and orchestra.

TERRI ANDERSON

The Lucy Show

AFTER SUPPORTING Tones On Tail on their UK tour, up-and-coming band The Lucy Show recently played their own headline gig in the dark and smokey basement bar of West London's The Clarendon.

From initial and now barely traceable influences of The Beatles and The Beach Boys, the band's distinctive sound evolved during 18 months in a rehearsal room above a shop in Clapham Common. What has emerged from these intensive sessions is a sound which defies glib definition — poetic and haunting lyrics superimposed on a gutsy and energetic beat.

The chart action of their current single Electric Dreams is not surprising given the melodic, light-hearted rhythm coupled with building drums and Vandeven's strained and haunting voice. With a lively and danceable rhythm throughout, the vocals are reminiscent of the early Bowie in their range.

The synthesiser on History Part 1 suggests the sinister tolling of church bells and a funereal air permeates this moving and romantic song throughout.

As a new band, The Lucy Show still have a way to go before achieving the polish of their singles before a live audience. But their next single on A&M should give them the popularity to ensure plenty more live performances.

ANNE LAWTON



BILLY OCEAN, who has recently returned to the recording scene with a single and album for Jive Records (Talent, June 2), recently received gold and platinum albums, for sales of the Jane Fonda album Work Out. Ocean donated one song, Nights, to the double album, and it is featured twice on the big-selling "work-out" LP. He is pictured above with his manager, Laurie Jay.

Everlys again

THE EVERLY BROTHERS, whose reunion concert at the Royal Albert Hall was a huge success last year, return to the UK for a 28-date tour in October, promoted by Derek Block.

Legendary performers

THE FIRST Music Festival of Legends takes place at North Weald Airport in Essex between June 21-24. All the concerts will be staged in a circus big top and many pop stars from the Sixties, including Steve Marriott, The Searchers, Helen Shapiro, and Marty Wilde, will perform.

Chart newcomers

BOBBY WOMACK, Tell Me Why (Motown TMG 1339). UK origin, Entered chart, June 9, 1984. Incredibly, the first UK hit single for Womack whose American breakthrough, as a member of The Valentinos was back in 1962. With his brother, Cecil Womack, he wrote many Sixties hits including It's All Over Now. Best-known to British record-buyers via his classic The Poet LP, and the current Poet II which is also in the chart.

LATIN ELECTRICA, Latin Electrica (Nouveau Music NMS7, distribution: PRT). UK origin. Entered chart, June 9, 1984. Two man two girl musical outfit specialising in Latin American music; their first single for Nouveau is a medley taster for their LP, A Summer Romance. The single has also been released in Spain, France and Benelux countries.

DAISY CHAIN, No Time To Stop Believing In Love (ZE/Island IS 168) US origin. Entered chart, June 9, 1984. Six-piece band from the US, comprising various nationalities and cultures, who are pleading the cause of love and peace and the need for a "melting pot".

JIM STEINMAN & FIRE INC. Tonight Is What It Means To Be With (MCA 889). US origin. Entered chart, June 9, 1984. Steinman, producer of Meat Loaf, Bonnie Tyler and Air Supply, has had a solo hit before, but this track, which he produced but doesn't feature on, is taken from the soundtrack of the forthcoming film Streets Of Fire, which goes on release later this year. MCA issues the album in July.

Edited
by
TERRI ANDERSON

RETAILING

Citicenta refines specially tailored record shop package

Computer update

THE FIRST computer package which was specially tailored for the needs of record shops — the MusicMan program developed by Citicenta Records in South London — has now been further refined, and renamed RATMAN, the acronym of Record and Tape Manager.

The special offer from Citicenta continues, allowing dealers who are interested in a micro computer system for their shops — to deal with stock control, sales information and ordering across the range of product likely nowadays to be sold through a record shop — to hire the whole RATMAN package, hardware and software, for a trial period. The hire cost is deducted from the overall price if the dealer then buys the system.

Retailing will be talking to some RATMAN users for a practical

assessment of the system at work. Meanwhile, for shops which require a less specialist computer — aimed at small businesses in general, but not the record retail business in particular — a new package has just been launched by DRG Business Systems.

The Business Manager is a low cost package designed for first-time users (and DRG is offering initial operator training in the cost) with a sale price tag of £2,995 or on lease.

Software includes a general ledger accounting system, spreadsheet business and financial planning, word processing for letters, memos and mailing list, and calendar/address book.

The package hardware includes computer, VDU and dot matrix printer. DRG is based at Weston-super-Mare, Avon.

Giants of jazz

A NEW book series, The Jazz Masters, has been launched with an initial four volumes — *Charlie Parker* by Brian Priestley, *Billie Holiday* by Burnett James and *Dizzy Gillespie and Gil Evans*, both by Raymond Horricks.

A further 18 volumes are planned on major jazz figures, each written by an acknowledged expert on the subject. In the words of the blurb, "the series builds up into a total comprehensive view of the entire jazz world and the way this only truly original 20th century music has progressed from its humble beginnings in New Orleans to the major international festivals at Newport Rhode Island, Montreux and Nice".

The books share the same size (96 pages) and design, and are well-produced, portraying their subjects very adequately in a readable manner, backed in each case by a selective discography.

The Jazz Masters series is published by Spellmount Ltd, 12 Dene Way, Speldhurst, Tunbridge Wells, Kent TN3 0NX and cost £3.95 each. NH

SHOPFITTING

— Turn to page
26 for news
and features

Book Reviews

On the trail of TV themes

TELE-TUNES — the useful little booklet which lists the real titles of, and release information about, records which are used for TV themes or film music — has gone quarterly.

It is neatly and simply laid out with the TV programmes listed in alphabetical order — with the title of the music and artist, composer and record label details following.

It can help with even the most difficult enquiries on programme music (such as revealing that the programme trail links for BBC autumn 83 used snippets from *La Baletta* by Gabor Presser on EMI), and also tells the dealer if the music is a special in-house-only recording and not commercially available (which should settle those arguments with customers who insist on someone ordering a copy of the music to Bergerac, for example). The film and show section is equally well laid out and easy to refer to.

Lastly there are a few handy lists — Eurovision winners of 1983, Ivor Novello Awards winners for last year and this year's Academy Awards winners.

The next quarter's issue is out next month — from *Tele-Tunes*, 44 St Helen's Rd, Hastings, East Sussex (tel: 0424 436970). TA

Edited
by
NIGEL HUNTER

PUBLISHING

Levy 'go-fer' makes tracks of his own

"IN FIVE years' time, music videos will be selling like albums as the price of software comes down. Teenagers are really into it, watching MTV constantly instead of listening to the radio."

So says veteran music publisher Al Gallico, here recently on his annual pilgrimage to the EMI Music Publishing international conference. He believes the video phenomena will be repeated worldwide, and is not at all disconcerted by its significance for the music publishing industry.

Gallico is a traditional publisher with a very modern, progressive outlook. He formed Al Gallico Music in New York in 1963 with a wealth of experience behind him.

His first job was a "go-fer" for Lou Levy, founder of Leeds Music which recently changed its name to MCA Music. His wages were supposed to be \$8 a week, but Levy hadn't the money to pay him for the first 18 months.

"I just wanted to be in the business and get some experience. We worked out of the bedroom of Lou's apartment," recalls Gallico.

He got his experience in full measure, working by day and going to gigs played by the big bands of the era by night. Then The Andrews Sisters made it big, Leeds Music made it out of Lou Levy's apartment, and Gallico started getting paid.

He worked for Shapiro Bernstein among others before setting up on his own. In 1972 he added Algee Music to his masthead, and Billy Sherrill was one of his first signings. With 93 awards, Sherrill is one of the top BMI associated writers in the US, with titles like *Stand By Your Man*, *Almost Persuaded* and The

Most Beautiful Girl In The World. Sherrill's still writing and producing records for others, notably Johnny Cash's latest, *Chicken Black*.

Gallico's longevity and track record as a publisher brings distinct advantages. He had a song called *Here's To The Band*, and thought it was a natural for Frank Sinatra. At the time no one seemed to know where Sinatra was, so Gallico rang



AL GALLICO: Managed a Sinatra coup

his daughter Nancy, and went to see her in Hollywood to play the song. She agreed it was suitable and arranged for him to meet Sinatra at his retreat. The result — a debut performance of the song in a Sinatra season at Las Vegas, and a show-stopping standing ovation.

Sinatra has recorded the number, and will be featuring it during his European appearances this year.

The song is a tribute to the talented, hard-working musos whose passion and skill are essential to successive generations of stars. Gallico hopes that Warner-Reprise will include the song in an album tie-in with Sinatra's appearances here.

He is certainly not starry-eyed about the publishing business as it is today. "The publishing industry has changed with tastes," he said. "There aren't really any true publishers any more. The originals have passed away, their families sell the catalogues to the conglomerates, and the personal touch goes."

"It's often a banking operation these days. They go round with pocket calculators instead of ears. You can't make judgements that way. One big seller doesn't mean that the follow-up will do as well or better."

Gallico's enthusiasm for the business hasn't waned, though. He believes it's still in its infancy. "The old standards will do great when they're recorded in digital sound. It's music people still want to have at home. And there's so much revenue to come in from the new communications media which we never dreamed of before."

Gallico considers himself a one-man band, and with his experience it's not an arrogant claim. However, he has 10 employees whose ability and loyalty he rates highly. And he's firmly convinced about the potency of publishing, irrespective of changing times, tastes and techniques.

"The writers and the publishers are the only ones who go on forever," he said mischievously. "The artists and the executives don't."

Roberts celebrates with soundtrack LP

BURDOCK RIVER Music recently celebrated its 12th birthday with the release of the Loose Connections soundtrack album on Virgin Records, comprising 10 new country-style songs written by Burdock owner Andy Roberts.

Also a guitarist (Pink Floyd's *Wall* shows, Hank Wangford), Roberts has composed scores for TV drama — including *Z Cars*, *Armchair Thriller*, and the incidental music for two BBC Plays *For Today*, a Bergerac episode, and *Bouncing Back* for Central Television.

Loose Connections is his first feature-length film scoring assignment, and BRM is seeking a sub-publishing pact for it, and the rest of Roberts' catalogue in the US.

US Songplugger starts new artist directory

AN INDEX & directory has been compiled by *UK Songplugger*, the bi-monthly newsletter for songwriters, music publishers and A&R personnel.

Produced in A4 size, the 50-page book should help songwriters and publishers select the most likely and appropriate artists for their material. It works as an indexed guide to all *UK Songplugger* editions from October 11, 1982 until March 19, 1984, as a general directory of artists and contacts, and a source for mail-outs when publishers and songwriters promote their repertoire.

Priced at £25, the book will be updated and revised at least three times during the year at no extra charge.

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

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1	NEW	TWO TRIBES Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 3	26	CHANGE OF HEART Change	WEA YZ7(T)	51	FEELS SO REAL (WON'T LET GO) Patrice Rushen	Elektra E 9742(T)
2		WAKE ME UP BEFORE YOU GO GO Wham!	Epic (T)A4440	27	INFATUATION Rod Stewart	Warner Brothers W 9256(T)	52	NEW THOSE FIRST IMPRESSIONS Associates	WEA YZ6(T)
3		ONLY WHEN YOU LEAVE Spandau Ballet	Reformation/Chrysalis SPAN(X) 3	28	AGAINST ALL ODDS (Take A Look At Me Now) Phil Collins	Virgin VS 674	53	LOVE LIES LOST Helen Terry	Virgin VS 678(12)
4		SMALLTOWN BOY Broski Beat	Forbidden Fruit/London BITE (X)1	29	LOVE WARS Womack & Womack	Elektra E9799(T)	54	THE BOY WHO CAME BACK Marc Almond	Some Bizzare/Phonogram BZS 23(12)
5		HIGH ENERGY Evelyn Thomas	Record Shack SOHO(T) 18	30	BREAK DANCE PARTY Break Machine	Record Shack SOHO(T) 20	55	JUST BE GOOD TO ME The S.O.S. Band	Tabu/Epic (T)A3626
6		DANCING WITH TEARS IN MY EYES Ultravox	Chrysalis UV(X) 1	31	LOVE ALL DAY Nick Heyward	Arista HEY 12(15)	56	BORDERLINE Madonna	Sire W 9260(T)
7		PEARL IN THE SHELL Howard Jones	WEA HOW 4(T)	32	FOOTLOOSE Kenny Loggins	CBS (T)A4101	57	ILLUMINATIONS Swans way	Balgier/Phonogram PH 5(12)
8		SAD SONGS (SAY SO MUCH) Eton John	Rocket/Phonogram PH 7(12)	33	ABSOLUTE Scritti Politti	Virgin VS 680(12)	58	WE'RE NOT GONNA TAKE IT Twisted Sister	Atlantic A 9657(T)
9		LET'S HEAR IT FOR THE BOY (from 'FOOTLOOSE') Deniece Williams	CBS (T)A4319	34	ONE LOVE/PEOPLE GET READY Bob Marley & The Wailers	Island (12)IS 169	59	(I LOVE YOU) WHEN YOU SLEEP Tracie	Respond KOB(X) 710
10		HEAVEN KNOWS I'M MISERABLE NOW The Smiths	Rough Trade RT(T) 156	35	GOING DOWN TOWN TONIGHT Status Quo	Vertigo/Phonogram QUO 15	60	HELLO Lionel Richie	Motown TMG(T) 1330
11		RELAX Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 1	36	WHITE LINES (DON'T DON'T DO IT) Grandmaster & Melle Mel	Sugar Hill SH(U) 130	61	AIN'T NOBODY Rufus and Chaka Khan	Warner Brothers RCK 1(T)
12		SEARCHIN' Hazel Dean	Proto ENA(T) 109	37	DANCING IN THE DARK Bruce Springsteen	CBS A4436	62	RE TIME AFTER TIME Cyndi Lauper	Portrait/Epic (T)A4290
13		GROOVIN' (You're The Best Thing/The Big Boss Groove) The Style Council	Polydor TSC(X) 6	38	WHEN AM I GOING TO MAKE A LIVING Sade	Epic (T)A4437	63	THE WIND BENEATH MY WINGS Lee Greenwood	MCA 877
14		THINKING OF YOU Sister Sledge	Cotillion/Atlantic B9744(T)	39	TALKING LOUD AND CLEAR Orchestral Manoeuvres In The Dark	Virgin VS 685(12)	64	VENEREMOS - WE WILL WIN Working Week	Paladin/Virgin VS 684(12)
15		FAREWELL MY SUMMER LOVE Michael Jackson	Motown TMG(T) 1342	40	I WANNA BE LOVED Elvis Costello and The Attractions	F-Beat XX 35(T)	65	DON'T TELL ME Blancmange	London BLANC 7 (12" - BLANX 7)
16		I FEEL LIKE BUDDY HOLLY Alvin Stardust	Chrysalis CHS (12)2784	41	LOCOMOTION OMD	Virgin VS 660(12)	66	NEW WHAT'S LOVE GOT TO DO WITH IT Tina Turner	Capitol (12)CL 334
17		ONE BETTER DAY Madness	Siff BUY(T) 201	42	DAZZLE Cassini	Wandelaar/Palofair SWE(X) 7	67	THE LONGEST TIME City Beat	CBS (T)A4290

STUDIO *extra*

Sound was first recorded over 100 years ago and the pioneers deserve due honour, but the greatest developments in making sound recordings which are convincingly natural — or inventively unnatural — have arrived at an accelerating pace in the last 20 years.

The National Sound Archive houses, among many historic recordings, the voice of Florence Nightingale. It would be fascinating to guess what she really sounded like — as the quality of recording available today might reveal. The NSA has just joined the so-far tiny handful of Neve digital console owners (see page seven).

At APRS 84 the latest in recording, mixing, signal processing, and sound reproduction equipment will, as always, be on show. But this prestigious UK pro audio exhibition is attracting a growing number of companies which have only indirect connections with the recording industry — such as security companies — so underlining the extent to which the practical end of the glamorous music business is becoming appreciated widely just as an industry, like any other well established industry. For a preview of the APRS show see page three.

As well as pushing resolutely ahead with its new technology the recording industry constantly explores new ideas on a very broad front. The result is a very wide choice of recording, mixing and cutting/duplicating techniques which the music/video/film/broadcast business can use. One option recently introduced in the UK — as far as cutting for vinyl LPs is concerned — is direct metal mastering.

So far more than 1,000 titles are available carrying the Teldec DMM logo on the sleeve or label. Many of these LPs take full advantage of a new cutting technique which spreads the basic limit of 30 minutes per album side to around 40 minutes. An example is the DMM version of Wagner's

marathon — the latest release *The Ring* cycle (with a playing time of 16 hours) now fits on 14 albums instead of the usual 20... and taking the historic view again it's worth remembering that the very first recording of this opera cycle was on 78s, the finished set being a waist-high stack of records. For an update on DMM see page four.

The ambitious recording technique is something which has been, and will almost certainly remain, of specialist interest. But that interest is growing, and information will be available at APRS 84.

As cassettes continue to be the most lively sector in the recorded music market there has been no lack of technical or marketing activity by the major tape manufacturers. New studio and duplicating (loop bin master), tapes are being showcased at the APRS exhibition — and BASF UK marketing chief Bob Hine recently earned himself a public accolade from Pickwick classical consultant John Boyden for his years of sweated spade-work in establishing chrome dioxide tape as the accepted and established high quality tape for music cassettes.

Meanwhile, the general picture in the UK studio business continues to look good. The studios offer a huge range of styles, levels of technical sophistication, price, location and special talents — and at all their varying levels they constantly reinvest heavily in equipment and maintenance and decor, to offer artists and producers the best professional environment they can. As usual, *Studio Extra* reports on studio activity in general — and this month has a fascinating preview of an invention which looks like it can justify its claim to be a completely new musical instrument. Bill Aitken, well-known to many from his days at the BBC and more recently as sales manager for Solid State Logic, introduces the SynthAxe on page eight.

Page to put new studio to the test

THE BOILERHOUSE, a new studio owned jointly by Roy Harper, Simon Phillips and Tony Beck, has just opened in Lytham St Annes with a booking from Jimmy Page.

This audio and video studio complex offers 24-track audio recording, and video on low-band U-matic. The music studio is equipped with a 24-channel Soundcraft 1600 series desk, and a 760 series multitrack, with monitoring via Tannoy Super Reds. Video Audio sync is available for post production.

The audio side is for general recordings but facilities are particularly geared to use of electronic keyboards, with direct inputs to the console.

There are full residential facilities available.

Further information can be obtained by calling 0253 730266.



PRODUCER CHRIS Neil's C&D Music — which is part of the D&J Arlon group of companies — has signed a worldwide deal with Pluto Music, the publishing arm of Manchester's Pluto Studios. Through its current deal with Chappell Music, C&D plans international exploitation for Pluto writers — who include Sue Quin, writer of two Sheena Easton cuts, *The Little Foxes' Crossed Line* single and *Sad Cafe's* new 45 *Why Do You Love Me Like You Do*.

Neil's collaboration with Pluto's Keith Hopwood and Malcolm Rowe cements an association dating back to the Sixties when all three played in local bands (Hopwood going on to become lead guitarist in *Herman's Hermits*). Neil sang on many Hopwood/Rowe TV jingles before moving to London to appear in musicals including *Hair* and *Jesus Christ Superstar*. Pluto Music was set up in 1981 to handle non-jingle material.

Pictured at Pluto, helping to seal the publishing pact, are (left to right) Hopwood, Neil, Pluto writer/producer Norman Beaker, Bill Tansley of D&J Arlon, Mark Rowles of Chappell, Pluto writer Sue Quin, and Malcolm Rowe.

First APRS studio directory due

THE FIRST fully cross-referenced directory of APRS studios is being prepared as a joint venture by the Association and *Studio Sound* magazine. The *Studio Sound Producers' Guide to APRS Members 1984/5* is being compiled on the magazine's computer for publication this autumn.

Listings will be alphabetical, giving details of location, make of console, make of multitrack and stereo machines, main monitoring, size of studio and control room(s), auxiliary equipment,

residential facilities etc. All entries will be coded, and via this code the potential clients will be able to relate the studio to various maps in the book.

Then indexed cross references will allow choice of a studio according to different criteria — number of tracks wanted, size needed, type of equipment wanted, even in some cases the particular acoustic design preferred.

The APRS expects the new directory to prove a very effective marketing tool for its member studios, both here and abroad.

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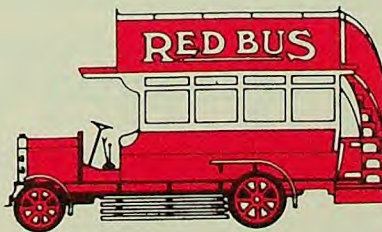
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STUDIO
extra

Custom rebuild for Trident desk

THE FIRST phase of refurbishment at Trident in Soho is now complete, with the new floor and general redecoration in the cutting room finished — and the desk completely overhauled and custom-rebuilt.

Cutting engineer Ray Staff re-planned the desk with a new scheme of system controls, and maintenance engineer John Evans completed this major in-house project by designing the electronics.

The desk is now transformerless, and although it has a

patchboard there should be no need for any jacking because all the "outboard" gear is now in the desk and controllable from a central panel. An extra benefit from this is that the rack which used to block the light from one window is no longer needed.

At the touch of a button any of the signal processing can be brought in — including AMS digital preview, new Dolby Fabec unit, Audio & Design limiters, EXR aural exciter, and

Orban EQ Master Room echo has been installed, and as a result of a collaboration with Applied Microsystems the Trident desk will also soon be fitted with a new autolocator which will allow programming of EQ, level and various desk functions.

Trident's cutting room is now also equipped with a Sony F-1 system, for handling masters which come in that format, or for making F-1 copies on request.

STUDIO
extra

APRS special pull-out supplement

Editor Terri Anderson
Advertising Phil Graham
Production Danny Van Emden,
Moea Armstrong

The next Studio Extra will appear in the July 21 issue, with a report on the APRS show, general studio news, and features

Liverpool's Abbey Road

RONNIE REAGAN is not the only one... Ken Townsend recently had the pleasure of opening the new Abbey Road pub in Liverpool — the re-named hostelry being just one aspect of the new wave of Beatlemania affecting the place. The homage to the Mop Tops obviously has its commercial aims in this financially straitened city, but there doesn't appear to be anything political about it all — which can't be said about the goings on down in Ballyporeen.

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APRS: bigger, biggest, best

ONCE AGAIN the APRS show can give itself a "biggest ever" tag — demand for exhibition space forcing it to spread from one floor of the Kensington Exhibition Centre to two. It also has a record number of new exhibitors — as well as the many who regularly demonstrate how good a pro audio equipment industry the UK has and the small but strong contingent of companies which have been at every one of the 17 APRS exhibitions.

Underlining the respect that this event has earned for itself in the UK calendar, the opening of APRS 84 will be formally done by John Butcher, Parliamentary Under Secretary of State at the DoI.

Butcher can be expected to take more than a polite statesmanlike interest in this show, since his personal interest — as well as his professional — is in technology, and he is in particular a student of the impact of computer technology on employment.

He will be able to study its impact on the recording industry briefly, because although there will not be time for a full tour of the exhibition, Butcher will be visiting a selection of UK stands.

These include the companies which have won Queen's Awards to Industry — SSL, Audio Kinetics, Soundcraft, Advanced Music Systems and Sound Out Labs. He is also to visit Neve, Crow of Reading, Penny & Giles, Tannoy, and the Professional Recording Equipment Co (formerly Leevers Rich).

The APRS is making particular efforts this year to identify and meet with individual producers and engineers who visit the show.

A special membership of the APRS for producers is currently under discussion, and the association's executive committee members have arranged guest room facilities where they can meet producers and discuss what, if anything, they might want from the APRS as members.



THE ALLEN & Heath, Brenell works management team — Len Pearce, production manager; George Abbott, works director and Carey Davies, chief engineer — at their factory in Cornwall.

Another important innovation this year is a new registration system — which should result in the collection of useful information for exhibitors.

Registration details, including the professional and special interest of each visitor will be taken at reception — and immediately logged in a computer (while different kinds of visitors get different coloured badges to help the exhibitors). All or part of the list is available on request — either as a simple alphabetical list, or as an extract based on occupation or interest.

New exhibitors include Abbey Road Studio, which will be promoting its range of digital and analogue recording facilities, film and TV scoring, off-line video editing, newly-acquired SSL 48-channel desk in studio two and new control room in studio one which will house a second SSL, and DMM cutting suite. It will also, not too surprisingly in view of all the new equipment installed recently, be offering a list of used hardware for sale.

APRS 84

- Bigger floor area
- Computerised registration
- Big welcome for producers
- Record number of new exhibitors

AMS is showing its range of digital audio processing equipment, including all the latest hardware and software updates.

Allen and Heath Brennell is showing the expandable digital drum computer which created a lot of interest when it made its debut at AES in Paris — the Impulse One. Audio & Design can expect much interest in its ambisonic mastering system, and its "professional format" version of the Sony 701E digital processor.

The FWO Bauch stand will include the new Studer series 900 console (of which one has just been sold in the UK to TSW) and Studer open reel digital recorder, plus the new Revox CD player.

As always, there will be an impressive range of consoles on show — including Cadac's latest music recording desk; Calrec's CCA 1 computer controlled, assignable, broadcast and multitrack desk with "instant total reset"; Elliott Bros new DDA D series; a new series 3200 console from Raindirk; Soundtracs new PA and in-line studio consoles; Trident's new in-line t.i.l. series; Soundcraft's latest low budget desks (as well as a battery of established models, including the latest in-line TS 24); and SSL's complete range of consoles for recording, video post production and broadcast — plus the new Synchroniser Controller and a new programmable equaliser which can be retro-fitted to existing SSL E Series systems.

SSL will be demonstrating two fully-working systems — a post production package featuring an SL6000E desk and an SL4000E Master Studio system with Total Recall.

Still with the consoles, AHB is showing up-dated versions of the System 8 range of low cost mixers; AMEK/TAC will be showing recording and broadcast mixers and the new TAC Matchless multi-purpose console, which is particularly suitable for theatre and sound re-inforcement applications; Audio Developments is demonstrating their range including the three latest (AD 082 multimixer, the Pico four-channel portable stereo and the AD160 semi modular); first-time exhibitor Audiotronics' 300 series desk will be shown; Audix is giving a first APRS outing to the evaluation model of an assignable, digitally-controlled analogue desk; Clyde Electronics is showing their range, including two "all new" products; and Film-Tech Electronics is showing its range of portable audio mixers for mobile film and video recording.

This year Neve is launching the new mixdown and post production automation system — the Necam 96, with all-micro-processor technology and advanced real-time software operating system. It will be shown incorporated into an 8128 audio console. There will also be some examples of Neve's digital technology on show.

A completely new studio recorder from Tandberg will be on show for the first time in the UK, and Uher is exhibiting at APRS for the first time with the CR160 — the first portable cassette recorder with Dolby B and C noise reduction.

The latest professional tapes from Agfa and BASF are being featured; while new in the microphones field are the C568 short shotgun from AKG, the MPC acoustical boundary mic from Beyer, the C-ducer Bax Master from C-Tape and a new hand-held condenser from Shure which will be on the Hill International stand.

DJM, another first time APRS exhibitor makes its bow not on behalf of the studio (nor the publishing company or record label), but as maker of a new range of monitoring systems. This is the

Quested range (after studio manager and engineer Roger Quested) developed in conjunction with — and manufactured by — Loudspeaker Technology.

A new insurance scheme, tailored to the needs of studios, will be launched officially at the show by Lloyds brokers Harrison Horncastle. John Silcock of HH will be on the APRS desk all three days to talk about the new scheme — which is available to any recording studio, but is being offered at a discount to APRS members.

On the Tam stand, where the emphasis this year is on the disc cutting equipment supply and manufacturing side of the company's business, there will be available details of its first disc cutting courses. These two-day introductory events (for up to four people at a time only) will start with dates in July and then August. They will offer theory sessions and hands-on experience, with each person having the chance to cut and take away two lacquers.

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STUDIO
extra

The logic behind the DMM logo. . .

HAMBURG: The Teldec-developed Direct Metal Mastering (DMM) copper cutting technique has been accepted worldwide inside two years, says Gerhard Schulze, the company's managing director.

He cites several reasons for the system's ready acceptance. "Apart from the extended playing time, DMM means new product hits the marketplace more quickly. It cuts back on actual manufacturing cost, especially for smaller pressing quantities, and the DMM logo is seen as a symbol of high quality standards," he says.

Schulze says consumer acceptance has grown unexpectedly quickly. "In more and more countries, buyers are opting for DMM software since it offers a better signal-to-noise ratio, freedom from pre and post-echo and greater clarity."

The Teldec chief says a key point in building DMM awareness was the worldwide record manufacturing deal with EMI, via that company's plants in the UK, Holland and Germany. In the US, DMM product is coming from Capitol as from this summer. And it will be introduced soon to France, South Africa and Australia. In Europe, aside from EMI, nearly a dozen more record companies are signed to DMM deals. Included are Toolex Alpha and Europafilm in Sweden, Turicaphon in Switzerland, and Iberifon in Spain.

In West Germany, apart from Teldec itself and EMI, DMM records are now produced by Sonopress, Pallas and the WEA Record Service. In East Germany, VEB Deutsche Schallplatten has a full licence deal for DMM with Teldec. And Eastern European territories, notably Czechoslovakia and the Soviet Union, "are very interested in deals," says Schulze, "with several cutting studios already in advanced talks with us".

To cope with the demand, Teldec offers a series of different contracts to cover most contingencies. A total licence deal permits the licensee to have access to the complete process from the transfer for the cutting and galvanizing of stampers, pressing and use of the DMM trademark. Part contracts cover either a cutting licence (without copper master manufacture) or finishing of copper masters, pressing with DMM technology and the logo

rights. Schulze says: "Custom cutting studios can have a licence to transfer to copper masters from which they can produce nickel masters for shipping to a pressing plant." So DMM has become fully transportable as well as cost effective in the manufacture of long-play records of high quality. "Our system is cost effective to a quantity of around 30,000 pressings if one reckons on 1,500 pressings per stamper, and a copper master which produces 20 stampers. Big pressing orders and short-term turnarounds can benefit from the use of an additional negative and positive master."

● **ABBEEY ROAD** remains the only DMM cutting facility in the UK, although a second — in another well-known London studio — may be announced shortly.

Abbey Road's director of transfer operations, Chris Buchanan reports that things are going well, with Hazel Yarwood, the studio's (and probably the entire industry's) most experienced cutting engineer, working exclusively on DMM. She is using blanks made at the EMI factory in Hayes as well as those made by Teldec. All are providing excellent cuts, but the UK-made copper blanks are longer-lasting than even the new "long life" ones being offered by Teldec (which still require refrigeration if they are to be stored for more than a few weeks).

The majority of the masters cut to-date are, predictably, classical. Buchanan stresses that Abbey Road is keen to do more DMM work on pop albums, but concedes: "Some of the early DMM cuts done in Germany have been rather conservative and this may have put some pop artists and producers off — but we have found there are no limitations to what you can achieve with a DMM cut and we would like more opportunities to prove this with pop music."

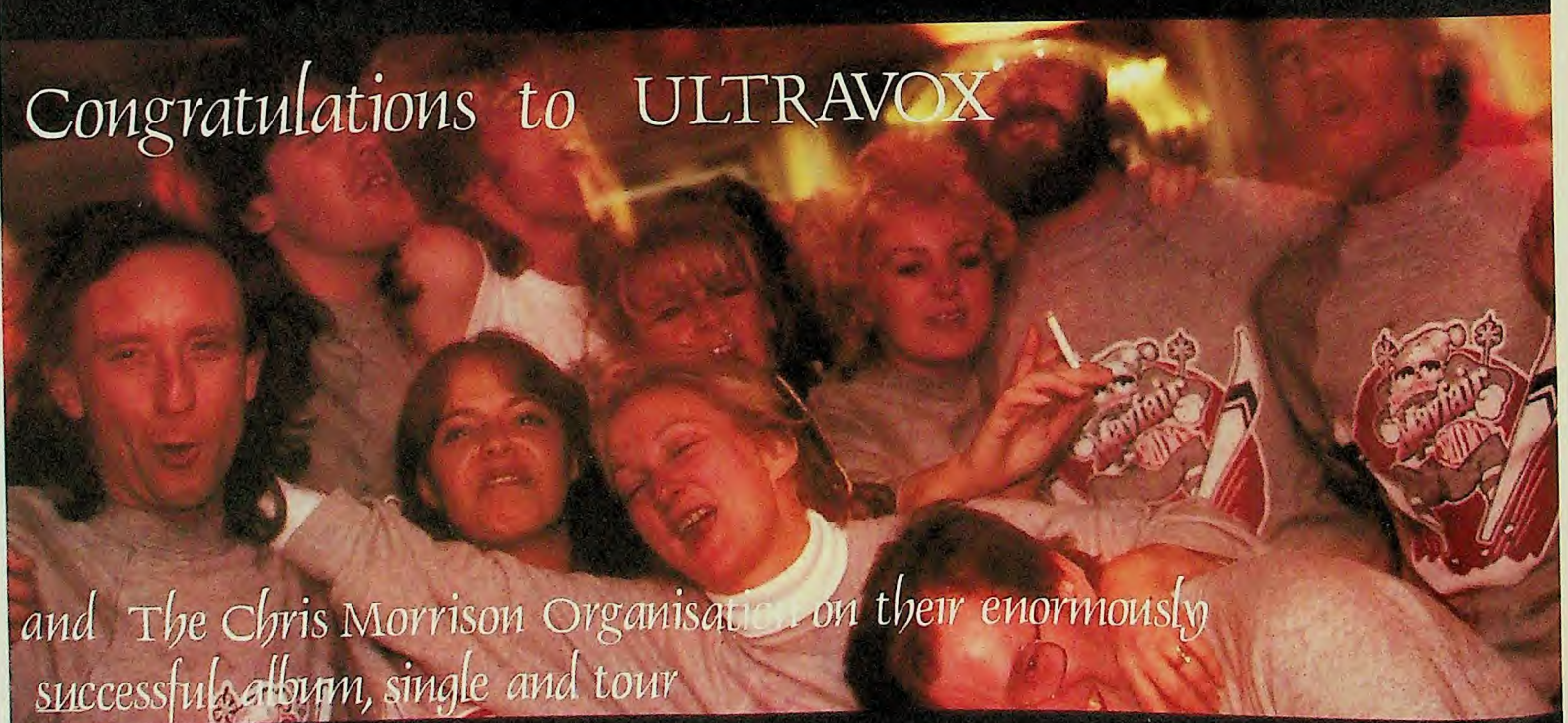
The Now That's What I Call Music II LP was DMM cut, pressed at Hayes and so was the Waterboys album on Ensign. Yet to be released is the New Peter Tosh live LP on EMI.

"It's a whole new system," Buchanan says, "we have learned a lot about it in the past few months, and we are very happy with it."

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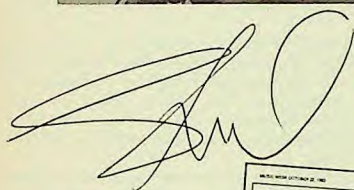
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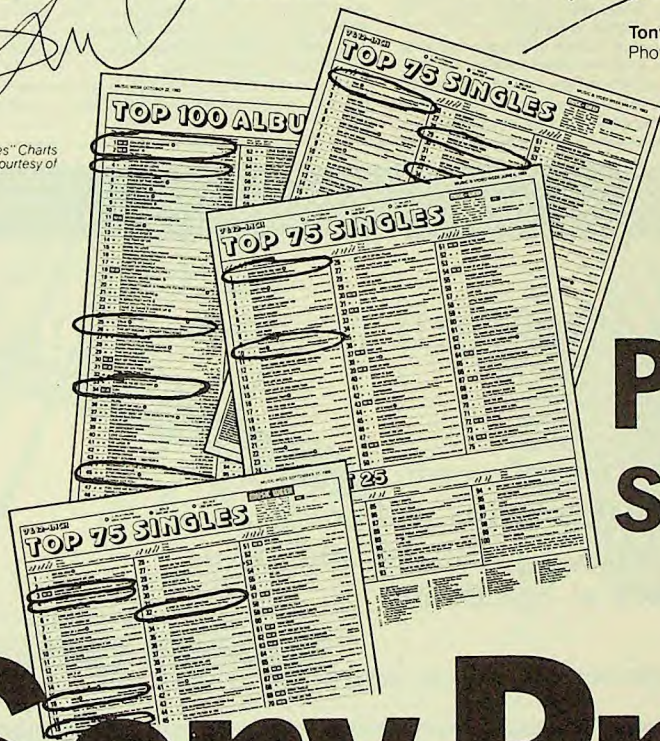
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AUDIO CONSULTANT and technical journalist Mike Jones who organised and chaired the event — pointed out that delegates were all from the duplicators. Despite invitations to (and some persuasive lobbying of) record company people, there was scant interest shown by anyone on the creative/marketing/business side of the recorded music industry. In other words, those most often quoted publicly on the subject of quality control were staying away in droves from an event which threatened to instruct them on how pre-recorded cassette quality may be achieved — and more vitally, how it may be further improved.

"I was very pleased with attendance from all the duplicators, and very pleased with the sponsorship help we had from manufacturers," Jones said. "But I was very disappointed at the lack of interest from the music industry."

But as a result of some quick re-thinking and pre-planning in the wake of the first seminar, he can already announce that a second will be held — covering records too, and CD manufacture — tailored specifically for the record business people. This will be held in central London in the autumn to give them no excuse about travel distance to attend, and it will have a few nice social trimmings "because that's what record company people are used to", Jones explains ingenuously.

The second seminar will almost certainly start by asking the provocative question posed by consultant Angus McKenzie in his keynote speech at the first.

He queried whether record companies were not currently contravening the British Sale of Goods Act, as it could be argued that record pressing and tape duplication are generally of a low enough quality to make it untrue to claim that either is a correct or fair rendition of the piece — as it sounded on the master tape — and therefore the contents of record sleeve or cassette case is *not* what the label states it to be.

"In so many cases what the public is offered is simply not a true copy of the original music," Jones elaborates. "Good quality control does not happen. Although we now have a large number of prerecorded cassettes coming out on chrome — and some of them are good — there is still a big problem with poor pressing and poor duplicating technique." He insisted that duplicators must aim to make the cassette sound like the master, *not* like the disc.

The expertise of the duplicators is not the salient factor. As the high attendance at the Heathrow event showed there is great interest among them in techniques and new developments in machinery or tape. As the content of the discussions and question session showed there is also the necessary high level of knowledge and dedication to quality.

The obvious inference is that the duplicators are not being allowed to do the best job they can — the most likely reason for which is that the labels which order the discs and cassettes want them too quickly and/or too cheaply. This is why Jones is determined to revamp the seminar programme and attract the record companies to attend. "We won't be aiming to bash the

Quality control

London's Heathrow Penta Hotel was recently the venue for a seminar dealing exclusively with cassette duplication, and the various delegates — from several corners of the globe — took part in some lively discussion on the subject.

record companies," he stresses. "We will be encouraging them."

To that end he is already engaged on a mission to get the media — especially the technical, trade and pop consumer press — to boost the companies which put out high quality product, even to the extent of stating they will not review badly manufactured records or tapes — and making the listing of cutting suite and pressing/duplicating plant a regular part of any review copy. He would also like to see a new and prestigious award for technical excellence set up. (The BPI's annual awards for the UK music business include such an award which is sponsored by Sony and judged by them).

"I want the media to swing record industry opinion, and to help press home the fact that the public *does* recognise quality, and is demanding it. Record companies' attention to quality often goes no further than listening to and approving the first TPs or sample cassettes (and the listening if often done in unsuitable rooms). After that the pressure is on the factories to get the product out, and quality control is forcibly loosened."

Taking the harsh view that when it comes to production runs the majority of labels "don't give a damn" about quality control, Jones adds: "We want to explain to them why they should maintain high standards, and how very little extra it will cost to end up with a product so good that the public can be persuaded that

there is no sense in making one-to-one cassette copies at home anymore.

"Also, if the record companies want to keep vinyl albums afloat longer in a market which has now experienced CD they will have to improve the quality of the black discs."

The Heathrow seminar attracted delegates from Scotland, France, Switzerland, Holland, Denmark, Sweden, Norway, Germany, Canada and the US as well as from the home territory. It was an acknowledgment of the fact that the prerecorded cassette is the only music product showing steadily increasing unit sales in the UK that the symposium was called *Cassette Duplicating Technology 84*.

The programme opened with addresses from Jones and then McKenzie — both later answering questions. Then Dr Andreas Merkel of Agfa Gevaert spoke on tape consistency (vital if the cassettes are all to sound the same) and dealt with some of the controls, processes and technology necessary to produce consistent, reliable cassette tape. However, he cautioned: "The best tape can't compensate for bad housing, and the best coating can't overcome the effects of poor equipment which damages it."

Consistency may not, he added, be of primary interest to consumers since they do not normally compare one cassette with another of the same title. But they do expect all cassettes of the same brand/record label to be as good as each other. Thus the duplicator must have consistency of tape and of machinery.

Tape manufacturers and duplicating machine manufacturers and the duplicators should liaise to ensure they know what the public expects, what the hi-fi hardware can do, and what level of quality can be reached at any time — because, he pointed out, although the record companies want to keep their costs down they "must realise that quality is not static, it is improving all the time". He presented Agfa's Magnetic 12 tape, stating that it was "a big step forward in the field of duplicating, and offers better performance than chrome tape in certain conditions".

He was followed onto the rostrum by Wilhelmus Andriessen, technical applications manager of BASF. He stressed the importance of being able to play any cassette in any machine anywhere in the world and get the best quality of sound. This led to his putting forward the case for BASF calibration tape — but he supported Dr Merkel's position on the need for co-operation between all the parties involved in prerecorded cassette production.

He went on to urge that the industry capitalise on the fact that cassettes are currently the most popular and commercially successful entertainment medium by giving the customers the same freedom when recording as they have in replay (providing high quality long tapes and hardware which lets them record from radio the way that video cassettes and video hardware let them time shift TV programmes).

"The market is now reacting to the fact that the music industry is taking the music cassette seriously . . . but it has taken a long time," he said.

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AlanGrove nurtures new look at Nomis

ONE OF the first contracts for AlanGrove Associates — the new offshoot of AlanGrove Builders, which has worked on 160 studios around the world in the past seven years — is to extend the facilities at the Nomis Studios complex in Hammersmith, West London.

The new company comprises a team of people offering a complete design and technical consultancy service to the audio and video recording industry. The work at Nomis rehearsal studio complex involves extensive structural alterations to fit in two multi-purpose audio/video studios on the first floor.

Having designed and built a new control room for Dave Davies' home studio, AlanGrove has been asked by Ray and Dave Davies to design and estimate for an extra remix suite for The Kinks' Konk Studio; and another project was building a new telecine room, viewing room and computer room at the Molinare audio and video facility. Abroad, the company recently started work on redesigning a control room at Stonecastle Studios in Milan.

Archive invests in digital technology

New help for old

DIGITAL TECHNOLOGY is coming to the assistance of the UK's unsung hero of recorded sound history.

A Neve DSP — a small two-channel version — has been bought by the National Sound Archive in Kensington, and resident audio engineering genius Lloyd Stickles will be using it in his work of salvaging, cleaning up and transferring to tape the many old recordings which the archive acquires. He also records every new release obtained, for use in the listening room.

Apart from discs — including the still frequent donations of pristine collections of 78s — his historic material can be in the form of cylinders or the precursors of magnetic tape.

The NSA digital desk will be able to work with Sony F-1 masters too, if any label chooses to donate a title in that form.

Donations of records have improved greatly in recent years, with a big breakthrough coming this year when the BPI Council agreed that its members should provide the NSA with copies of all they release. The decision has yet to be implemented fully by the individual members, but the NSA is happy that it is a big step in the right direction. An



LLOYD STICKLES, National Sound Archive engineer.

arrangement has now been made with Gallup whereby records submitted for chart identification will be passed on to the NSA.

The big hope is that companies will begin to donate CDs — with their high quality sound, durability, and saving on storage space.

Stickles can now hope for new and better appointed engineering facilities in which to house the DSP and all the other equipment that he needs (much of it heavily customised or even designed from scratch by himself for the specialist

tasks in hand).

The NSA may move soon, increasing its storage space, and allowing for larger and more comfortable listening rooms for the public. Any stored recording can be heard free on request by anyone who calls personally at the NSA and there is a transcription service which sends cassettes to all corners of the globe. The NSA is a rich source of research information not only on actual recordings but on labels and sleeves — and welcomes any request for help from the music industry.



NICK TAUBER has joined the stable of thoroughbreds run by Zomba Management and is pictured here at Battery Studios with Zomba director Ralph Simon (left) and the company's business affairs manager Paul Katz (right). Tauber, who will be exclusively represented by Zomba, currently has chart success with Marillion's Fugazi and with Spear of Destiny's One Eyed Jacks. He began his career as an engineer at Decca's West Hampstead studios; since turning to producing he has worked with Toyah and most recently with Randy California.

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Windmill Lane Studios has just installed the first SSL in Ireland — an SL4000E series Master Studio system with studio computer and plasma bargraph metering (try saying that after sampling Dublin's home brew).

The studios are within a converted granary very close to where the Guinness boats load. The place was designed by John Storyck — of Electric Lady fame, among others.

The studios were set up by James Morris, formerly in film editing, and Brian Masterson, musician and freelance recording engineer. Russ Russel and Maier Avis, both film editors, complete the Windmill team. The facility comprises two music studios, plus broadcast video post production, film editing and off-line video editing suites.

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STUDIO
extra

FORCED BY rumour and excited speculation to reveal what he has been up to for the past few years, Bill Aitken has emerged from hiding with the instrument he has developed — the SynthAxe.

Aitken, formerly sales manager for Solid State Logic, has stopped being the Scarlet Pimpernel of the pro-audio industry and come forward to tell the world what the SynthAxe is.

He starts by saying what it is not: "It is not a guitar, and not a guitar-synthesizer; the SynthAxe is for guitar players who want to play synthesizers — skilfully and accurately."

The SynthAxe designers decided from the outset (1978) that to take full advantage of the synthesizer a completely new instrument was needed; they rejected any thoughts of using pitch-to-voltage conversion of a vibrating guitar string to generate synth control signals ("the rich harmonics of a good guitar sound continually confuse even the best frequency sensing circuits").

The aim was to make an instrument which would give a guitar player complete control over a synthesizer — without modifications to the traditional techniques and skills of guitar playing; but an instrument which would also allow the player to develop new techniques and explore a huge range of sounds a synth can offer.

It was decided that, since most guitarists are by now familiar with synthesizers and probably have preferences for one type rather than another,

... and now for something completely different



YER TIZ — at last all is revealed and Bill Aitken is pictured with the pre-production model of the new musical instrument which bears the name of SynthAxe.

the new instrument would not have its own sound generating electronics, but would control the existing synth of the musician's choice.

"So," Aitken says, "if you've ever wondered what it would be like to strum a grand piano, finger pick a brass section, string bend a set of bells or lay some wang arm on

a big, fat sawtooth bass — then you can find out with a SynthAxe."

It plugs directly into the sophisticated synthesizers already on the market. SynthAxe is liaising with a number of synth manufacturers, including Oberheim, E-mu Systems, Fender-Rhodes and Fairlight,

on MIDI and other interfacing systems.

Aitken stresses that the new instrument has nothing electronically in common with electric guitars or guitar synths. It does not plug into a guitar amp but into a synthesizer. It faithfully senses the player's string bending, hammers, pull-offs, chromatic slides, finger

and arm vibrato, left and right hand string damping. Pure digital pitch-code generation ensures that it is never out of tune — but overall pitch can be transposed and relative tuning of the strings can be stored and changed at the touch of a button.

It all began when Aitken was composing and producing sound tracks for BBC radio and TV in 1977. He had to use a lot of synthesizers — but since his musical abilities lay in guitar and percussion he found the limitations of keyboards frustrating.

Senior engineer in the studio Aitken was using was Mike Dixon. Apart from supervising the maintenance team he designed and modified special equipment for synthesized music production. Eventually the pair started to research the idea of a new instrument, and Dixon called in digital designer Tony Sedivy, who was also at the BBC.

Defining the system took many sessions; guitar technique was studied and transducer schemes and data structures specified to transmit the musical nuances from the player's fingers to the synth.

Work progressed, but attempts to get finance did not. During the search for funds between 1980 and 1982 one bank even turned down a request for a loan of £500 to start patent applications. Then contact with the Virgin Group while Aitken was at SSL finally led to the funding of SynthAxe Ltd by Virgin, with Aitken, Dixon and Sedivy as shareholding directors. Credit for naming the invention goes to BBC clerk John Davies.

Help from Fairlight led to all SynthAxe software being written on the Fairlight CMI, while on the human side the ergonomics were researched by asking a number of musicians, engineers and guitar makers to test the prototypes in secrecy (they included Andy Summers, Randy California and Ted de Bono). All were encouraging, and all were excited by the features they saw being developed — even though the instrument was at such an early stage.

Secrecy, inevitably, broke down — and this is why the details of the SynthAxe have now been made available, to prevent weird and wonderful (and wrong) ideas about it gaining the status of Holy Writ via this industry's impressive grapevine.

The company hopes to be in production from mid-summer.

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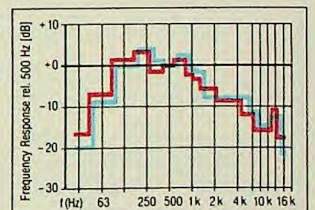
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This chart shows a frequency spectrum analysis of the studio 1/4" master tape (15 ips) of part of a recording compared with a prerecorded chrome cassette of the same passage duplicated at high speed at 120 μ s normal equalisation.

The red line shows the master, the blue line the cassette. The difference between the two is negligible.

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STUDIO *extra*

Facelift pays off for new-look CBS Studios

HAVING SPENT some £70,000-plus in refurbishment and improvement to artists' facilities (on top of a very big investment the previous year on digital recording and mastering equipment) CBS Studios manager Rodger Bain can report that the business there is reaping the benefits.

Things are busy on all fronts: An increasing number of compact discs are being mastered there, recently including CDs by Bananarama, Yazoo and Elton John (remasterings of Yellow Brick Road and Captain Fantastic for DJM).

Now offering AV post production via the Q-Lock time code sync system bought earlier this year, the studio is pulling in work requiring the screening of video or film in both control room and studio (using TV monitors) for adding music to visuals — the first project having been a re-mix to video by indie producer Roy Emerson of the 24-track recording of a major Moscow performance of Spartacus by the Bolshoi Ballet.

The re-mix to video facility is also being well used by companies

wanting to grab a share of the music video market by putting stereo music tracks on to 'promo video clips'; a recent project was the CBS Records/CBS Fox Video Link up to produce a 12-track video compilation of Shakin' Stevens' hits.

The digital mastering facility has been collecting compliments from top producer — and digital recording fanatic — Steve Levine. He makes a point of bringing his recordings to be cut by engineer Tim Young — who in turn comments that producers in general are attaching more importance to the cut these days, while keen competition among the increased number of cutting facilities is ensuring that producers can demand excellent equipment and excellent engineering.

Back in the realms of good old (still mainly analogue) recordings for vinyl singles, there is the proud score of five top 10 singles out of a recent *MW* Top 10 — all cut at CBS (Culture Club's It's a Miracle, Bananarama's Robert De Niro's Waiting, Sade's Your Love Is King, Depeche Mode's People Are People and The Weather Girls' It's Raining Men).



THE JONESES shake on a deal — Ian Jones (left) of HHB and Simon Jones of AHB. It's not a merger (which might have led to a company known by the snappy abbreviation of AH3B2), but a distribution deal which could lead to some aggressive marketing for a console which is already quite popular with the studio-at-home market.

THE RELEASE this month of a single by Common Knowledge — the newly-joined talents of 10cc's Graham Gouldman and US singer/songwriter Andrew Gold — will be enthusiastically welcomed by two UK studio equipment companies.

Allen & Heath Brennell, makers of consoles and tape recorders, and HHE Hire and Sales have just concluded a deal whereby AHB's System 8

range of mixers will go through HHB as their solo London dealers and distributors.

And the Gouldman/Gold single (Don't Break My Heart, on Phonogram) was recorded in Gouldman's home studio on a System 8 desk bought from HHB.

The home studio tape was mastered on to 1/2-inch and cut at the Townhouse.

Red light: green light for video

RED LIGHT Recording Studio in Soho, part of the De Wolfe group which also owns Angel Studios in North London, underwent a complete refit some nine months ago and is now completing installation of facilities to enable them to offer full video post-production service.

The refit included a Soundcraft Series 2400 console, Soundcraft Series 760 24-track machine, full Dolby A noise reduction and Q-Lock for video audio post production.

Much of the work currently being undertaken at Red Light is library music projects, but resident managers/engineers Les Sanders and Robert Poole, both long-experienced in the studio business, are keen to encourage more record company work.

"There are no limitations on the hours the studio can be used, we've got a good cross-section of equipment and a central location," says Sanders.

"We are a totally separate operation from Angel, but we do tend to get sessions that would not be economically viable to send to Angel. I

believe the main advantage here is the speed with which we get things done."

The refit and the video facilities represent an investment of more than £50,000.

Studerers go South West in first TV deal

TV SOUTH WEST was the first major UK broadcasting company to order the new Studer 900 console — a specially-developed version of the 902/8/2 in which Studer has contrived to offer 24-track monitor mixing in limited space. FWO Bauch is supplying the console as part of its contract for the new TSW dubbing suite at the Plymouth HQ/studios.

BLACKWING THE RECORDING STUDIO

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STUDIO *extra*



NEAT PLUG for producer, tape, artist and studio — all in one picture — as Steve Levine and Boy George show off their Ampex Golden Reel Awards for *Colour By Numbers* to the admiring populace below the window of Red Bus Studio (where the album was recorded, and then mixed and mastered on Ampex 456 pro tape).

This is Culture Club's second Golden Reel — the first was (obviously) for *Kissing To Be Clever*. As well as members of the band and the producer, engineers Simon Humphry and Gordon Milne and studio owner Eliot Cohen received awards. Ampex as usual donated \$1,000 to a charity of the band's choice — in this case the Multiple Sclerosis Society.

Digital system ushers in a new era in sound recording and reproduction

The Dolby effect

ALTHOUGH IT has no direct application in the recording industry, the new Dolby digital sound system for stereo TV, satellite and cable broadcast could eventually effect all areas of the audio and video entertainment industry.

This digital system is fundamentally different from the PCM systems used by other digital media and it is claimed to be substantially cheaper to incorporate into TV receivers.

However, even before incorporation into new TVs becomes general practice (if the Dolby system succeeds in becoming generally adopted) there will be an add-on box — connected to the existing mono TV and the hi-fi speaker system, to decode the digital audio broadcast sound and provide high quality stereo sound to go with the pictures.

A recent announcement from the BBC indicates that a digital system is likely to be chosen as the new UK standard for terrestrial TV broadcasting (the BBC has been experimenting with their

own digital system for some time) and the Dolby development is one of the contenders for this standard. Dolby has shown its system to the BBC, but essentially the two will be in competition for acceptance as the UK standard.

Stereo TV sound will for the first time give the average consumer a chance to hear top quality broadcast sound with picture in the home. This will also soon be available with hi-fi stereo videos.

High quality

Satellite and cable broadcasting also call for the high quality and ruggedness of a digital sound system. But most digital sound systems require a wide (expensive) frequency bandwidth for each programme.

Dolby, therefore, set out to design a system that would offer high quality sound at a relatively narrow bandwidth or data rate. It uses delta modulation rather than the more conventional PCM. Cost is low at the broadcast end,

and no precision components are needed in the decoder at the receiving end.

The Dolby system has already been adopted by General Instruments for its DBS transmissions, but because DBS standards in Europe have already been decided it is too late for adoption here. However, there is a clear application in terrestrial TV and cable broadcasting.

The adoption of a digital system for TV sound from these various sources can only reinforce the benign conditioning that the public's ears are getting — making people recognise, and expect, and want high quality sound in all kinds of home entertainments.

For a professional recording industry which is investing so much time and money as ingenuity in the job of providing ways of recording such high quality sound, this can only be good news. Should digital recording of film soundtracks be adopted as desirable — even ultimately as the norm — in the movie industry, the new era of sound recording and reproduction can justifiably claim to have arrived.

Stars pick Strawberry

WHILE THERE seems to be no shortage of interest in Strawberry South from potential buyers, no firm sale was in the offing at press time.

The studio is for sale very much as a going concern — and just how "going" is demonstrated by the amount of work passing through there recently.

The last couple of months has seen Andrew Gold, Tina Charles, *The Exposure*, Gene Loves Jezebel, *Fixation* and *Swansway* passing through the portals at different times.

Most recent bookings have

included Gary Brooker, with Matthew Fisher co-producing; *The (no longer Naughty) Thoughts*; *Kissing The Pink*, produced by John Walters; *The Avengers*, produced by Ian Wilson of *Sad Café*. The latter were recording for release on for RCA A&R chief Bill Kimber's Panther Records — and another act on the label has earned itself an unofficial tip for stardom from the Strawberry staff, who predict great things for *Disque Bleue* after hearing what they have been producing in the studio.

One Strawberry South

regular, Cliff Richard, has just been back again, recording the music for the charity film he is involved with; and June starts with *The Exposure* back in the studio recording for Statik with Simon Humphry producing.

The studio premises are, of course, much larger than might appear even from the sizeable recording facilities already in use. The place was originally a cinema and after conversion the auditorium remained unused. It is still empty, ripe for development into another studio, or a video facility.

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Old faces at 'new-look' Surrey Sound

THE NEWLY-REFURBISHED Surrey Sound Studio has had some old clients in with a new producer. Godley and Creme have been working there with Trevor Horne producing. Nigel Gray, producer and owner of the studio, has also been working there — making a new LP with *Wishbone Ash* — and will soon be back again producing *Shadow Talk* for Magnet.

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STUDIO *extra*

'Dream' sounds spark controversy in the UK

THE FIRST showing outside Hollywood of the unique film Digital Dream (made by volunteer labour in LA to demonstrate how a soundtrack can sound if recorded and edited digitally) has sparked off a fair amount of discussion among the film and audio professionals who were invited to see it by Lansdowne Studio and the Music Design Group of LA.

While the audience at Pinewood was obviously impressed by the extraordinary quality of the sound on the film — and most were prepared to agree that it was a high standard to which anyone would theoretically like to aspire — it is being argued in some quarters that what is available already is good enough, and "it'll never happen here . . ." etc.

The general raising of the public's expectations where sound with picture is concerned (following the ever-more-easily-available high quality on audio-only entertainment software for the home) could well cause the film industry to re-think on this a lot faster than it wants to. Support for the making of the 70mm six-track format movie came from a number of

companies, including Sony — which lent two 24-track digital recorders free, Eastman Kodak — which donated miles of film, The Record Plant — which gave studio time, and MDG itself — which edited the music.

Lansdowne MD Adrian Kerridge stressed: "All these companies donated their talents because, despite the on-going subjective controversy concerning digital audio, they believe that digital has a very valuable place in the audio post production process for motion pictures."

All sound effects, Foley, ADR and music were recorded on Sony 3324 machines and the audio elements, except the music, were edited together at Glen Glenn Sound in Hollywood. All assembly was done to picture; at no point in the post production did the sound go into analogue, except that an analogue console was used for the final mix.

All the music editing was done electronically, using a BTX shadow synchronisation system — which MDG has been using successfully for two years. This allows film-style editing within the video tape format.

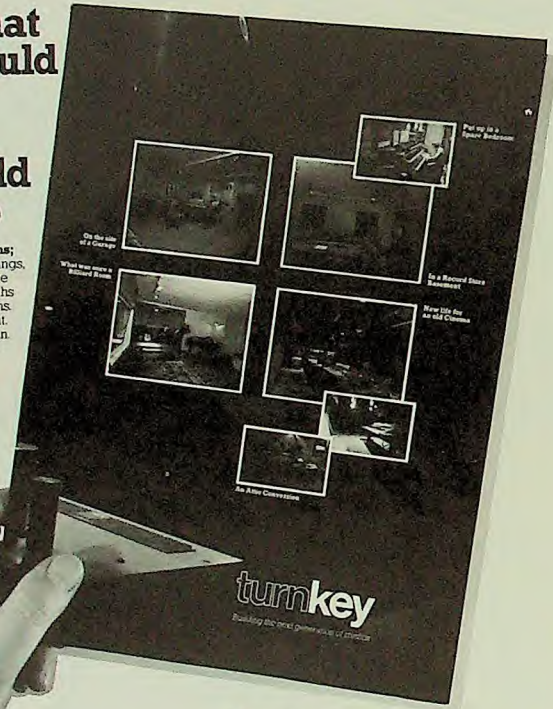
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Studio buzzes

MUSIC WORKS' new studio two should be up and running just about now, equipped with Soundcraft's latest and most advanced big console, the TS in-line desk — only the second to be installed in the UK. Meanwhile, in studio one work continues on Depeche Mode's next LP, with Daniel Miller producing.

SPEAKING OF Soundcraft, this successful British console manufacturer has followed the setting up of a Canadian company last year with another, across the world in Japan.

Soundcraft Japan Ltd in Tokyo has been formed to market products in that country full of voracious consumers of high technology. President of the new Soundcraft subsidiary is Takashi Saito, formerly marketing director of Hibino Electro Sound Inc (which distributed Soundcraft for many years and continues as a dealer).

Soundcraft Group chairman Phil Dudderidge expects to increase sales dramatically in that Far Eastern market.

The UK company has just appointed Charlie Day as international marketing manager, to co-ordinate the growing network of distributors worldwide. Day will be particularly concerned with expanding the number of overseas dealers, especially in the Far East. He comes to Soundcraft from Audio Kinetics, where he was international sales manager for over three years.

MATINEE MUSIC, the Reading-based publishers, has opened a new 16-track studio, designed for use by bands wanting to produce independent albums or singles very cheaply.

First customers were Larry Miller, a boogie trio, recording tracks for a September single release to follow their debut Matinee LP, Right, Chaps.

Enquiries to Chris Broderick on 0734 58493.

LATEST CLIENTS at Park Gates in Sussex were Uli Roth, The Scorpions guitarist, doing some 48-track mixing; Person to Person, being produced by The System for CBS; A&M act Immaculate Fools, being produced by Colin Thurston; and Level 42 recording, with producer Ken Scott.

THE COMBINATION of stunning Highland scenery, and hospitality, and professional recording facilities of a high standard — with the addition of a recently redesigned large live area — has been keeping time filled steadily at Highland Studio near Inverness. David Balfe can report with satisfaction that the place has been full for all but a few weeks of the last 18 months, and is booked through to August. He has — since Grand Prix recorded there in October 1982 — earned steadily increasing bookings from bands, overtaking the TV sound and commercials work which had been a Highland staple. Following Nick Lowe, who was producing Paul Carrack, the current clients are Virgin signing Sideways Look.

HOME RECORDING of high standard is providing a growing market — parallel to the pro studio market — for professional audio manufacturers. Now the hi-fi buffs are being offered a £1,550 "complete home recording studio" by Pioneer. The SC-55 Sound Composer has a conventional/mixing amp, graphic EQ, cassette deck with sound-on-sound recording and editing facility digital timer, digital tuner and turntable.

Maison in May

WORK ON a new Everly Brothers LP, with Dave Edmunds producing, took up a fair part of May in Maison Rouge's studio one, but there was still time for work on singles by Fivestar (produced by Steve Harvey) and Bronski Beat (produced by Mike Thorne).

This month's bookings include Barry Blue working with The Limits, and Andy Taylor of Duran Duran. Recent visitors to studio two have been Johnny Logan with producer Geoff Westley and Flamingo Thing with Gus Dudgeon — both making albums.



LITTLE DID those who recently braved the British spring in Brighton know that the funny-looking vehicle they might have noticed near the sea front was busy making some very hot music. UK electro-funk man Eugene Jackson (aka Mochie) is pictured (above left) in the Hot Wax Mobile with producer Jimmy Douglass while recording his debut solo LP, after leaving Slave.

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19		THE REFLEX	Duran Duran	EMI (12) DURAN 2
20		SUSANNA	The Art Company	Epic (T) A4174
21		SO TIRED	Ozzy Osbourne	Epic (T) A4452
22		I WANT TO BREAK FREE	Queen	EMI (12) QUEEN 2
23		ROUGH JUSTICE	Bananarama	London NANA 7 (12) - NANX 7
24		AUTOMATIC	Pointer Sisters	Planet RPS(T) 105
25		RED GUITAR	David Sylvian	Virgin VS 633(12)
76	(-)	JAMMIN' IN AMERICA, The Gap Band	Total Experience/Phonogram TE(X) 6	
77	(45)	ROBIN (THE HOODED MAN), Clannad	RCA HOOD 1	
78	(88)	AGADOO, Black Lace	Flair FLA 107	
79	(95)	TONIGHT IS WHAT IT MEANS TO BE YOUNG, Jim Steinman and Fire Inc.	MCA/MCA(T) 889	
80	(89)	DANCE ME UP, Gary Glitter	Arista ARIST (12) 870	
81	(92)	TELL ME IF YOU STILL CARE, The S.O.S. Band	Tabu/Epic (T) A3927	
82	(94)	IN THE RIVER, I-Level	Virgin VS 681(12)	
83	(91)	LATIN ELECTRICA, Latin Electrica	Nouveau Music (12) NMS 7	
43		THANKS FOR THE NIGHT	The Damned	Damned DAMNED 1(T)
44		EACH AND EVERY ONE	Everything But The Girl	blanco y negro NEG 1(T)
45		PERFECT SKIN	Lloyd Cole and The Commotions	Polydor COLEX 1
46	NEW	BODY AND SOUL TRAIN	Sisters Of Mercy	Merciful Release/WEA MR 029(T)
47		STAY WITH ME TONIGHT	Jeffrey Osborne	A&M AM(X) 188
48		I'LL BE AROUND	Terril Wells	Philly World/London LON(X) 48
49		THIN LINE BETWEEN LOVE AND HATE	Pretenders	Real ARE 22(T)
50		SOMEBODY ELSE'S GUY	Jocelyn Brown	Fourth & Broadway/Island (12) BRW 5
52		EUROPEAN QUEEN (No More Love On The Run), Billy Ocean	Jive JIVE (T) 55	
53	(-)	MR. GROOVE/LADY YOU ARE, One Way	MCA/MCA(T) 890	
54	(-)	I LOVE YOU, SUZANNE, Lou Reed	RCA RCA(T) 417	
55	(-)	WHAT I WANT, Dead Or Alive	Epic (T) A4510	
56	(84)	WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN), Scritti Politti	Virgin VS 657(12)	
57	(-)	OH SHERRIE, Steve Perry	CBS A4342	
58	(-)	RAT RACE, Hi Tension	Streetwave (MI) KHAN 13	
59	(83)	ANIMAL (I.F..K. LIKE A BEAST), W.A.S.P.	Music For Nations (12) KUT-109	

68	NEW	TELL ME WHY	Bobby Womack	Motown TMG(T) 1339
69		WALK THROUGH THE FIRE	Peter Gabriel	Virgin VS 689(12)
70	NEW	DOIN' IT IN A HAUNTED HOUSE	Yvonne Gage	Epic (T) A4519
71	NEW	MAN ON FIRE	Roger Taylor	EMI 5478
72		TOO MUCH TROUBLE	Limahl	EMI (12) LIML 2
73	RE	MAJOR TOM (COMING HOME)	Peter Schilling	PSP/WEA X 9438(T)
74		I WANNA MAKE YOU FEEL GOOD	The System	Polydor POSP(X) 685
75	NEW	GHOST IN YOU	Psychedelic Furs	CBS (T) A4470
92	(-)	(THE BEST PART OF) BREAKIN' UP, Roni Griffith	Making Waves SURF 101(T)	
93	(-)	TOSSING AND TURNING, Windjammer	MCA/MCA(T) 897	
94	(-)	EYES WITHOUT A FACE, Billy Idol	Chrysalis IDOL(X) 13	
95	(87)	EXTRAORDINARY GIRL, The O'Jays	Philadelphia International (T) A4387	
96	(76)	YOU TAKE ME UP, Thompson Twins	Arista TWINS (12) 4	
97	(-)	MURDER/THIEVES LIKE US (Inst), New Order	Factory/Belux—(FBN 22)	
98	(99)	NO TIME TO STOP BELIEVING IN LOVE, Daisy Chain	Zel/Island (12) ZIS 168	
99	(-)	DR MABUSE, Propaganda	ZTT/Island (12) ZTAS 2	
100	(-)	BLUE MONDAY, New Order	Factory—(FAC 73)	

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1	(NEW)	TWO TRIBES, Frankie Goes To Hollywood	22	(NEW)	BODY AND SOUL TRAIN, Sisters Of Mercy
2	(1)	WAKE ME UP BEFORE YOU GO GO, Wham!	23	(16)	BREAK DANCE PARTY, Break Dance
3	(3)	SMALLTOWN BOY, Bronksi Beat	24	(34)	FAREWELL MY SUMMER LOVE, Michael Jackson
4	(15)	RELAX, Frankie Goes To Hollywood	25	(NEW)	I WANNA BE LOVED, Elvis Costello and The Attractions
5	(2)	ONLY WHEN YOU LEAVE, Spandau Ballet	26	(22)	WHEN AM I GOING TO MAKE A LIVING, Sade
6	(4)	HIGH ENERGY, Evelyn Thomas	27	(31)	SAD SONGS (SAY SO MUCH), Elton John
7	(11)	THINKING OF YOU, Sister Sledge	28	(18)	LOVE WARS, Womack & Womack
8	(17)	SO TIRED, Ozzy Osbourne	29	(NEW)	DOIN' IT IN A HAUNTED HOUSE, Yvonne Gage
9	(5)	DANCING WITH TEARS IN MY EYES, Ultravox	30	(NEW)	SUSANNA, The Art Company
10	(9)	HEAVEN KNOWS I'M MISERABLE NOW, The Smiths	31	(37)	FEELS SO REAL (WON'T LET GO), Patrice Rushen
11	(6)	SEARCHIN', Hazell Dean	32	(26)	SOMEBODY ELSE'S GUY, Jocelyn Brown
12	(12)	GROOVIN', The Style Council	33	(24)	DAZZLE, Siouxsie and The Banshees
13	(20)	CHANGE OF HEART, Howard Jones	34	(32)	VENEREMOS - WE WILL WIN, Working Week
14	(7)	PEARL IN THE SHELL, Deniece Williams	35	(NEW)	THOSE FIRST IMPRESSIONS, Associates
15	(10)	LET'S HEAR IT FOR THE BOYS, Deniece Williams	36	(NEW)	TALKING LOUD AND CLEAR, Orchestral Manoeuvres In The Dark
16	(NEW)	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw	37	(39)	THANKS FOR THE NIGHT, The Damned
17	(14)	RED GUITAR, David Sylvian	38	(36)	INFATUATION, Rod Stewart
18	(19)	WHITE LINES (DON'T DON'T DO IT), Grand Master & Melle Mel	39	(33)	ONE BETTER DAY, Madness
19	(8)	THE REFLEX, Duran Duran	40	(21)	I'LL BE AROUND, Terri Wells
20	(13)	AUTOMATIC, Pointer Sisters			
21	(28)	ABSOLUTE, Scritti Politti			

Week-ending 16th, June, 1984



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EUROPARADE

This Week Last Week Wks on Chart

				Countries
1	1	7	I WANT TO BREAK FREE, Queen	NL/GB/D/A/CH/IRE
2	9	6	THE REFLEX, Duran Duran	NL/GB/IRE/D/B
3	2	11	BIG IN JAPAN, Alphaville	NL/D/A/CH/I
4	3	12	HELLO, Lionel Richie	B/D/A/CH/DK
5	15	3	DIGGI LOO-DIGGI LEY, The Herrey's	NL/B/IRE/DK
6	7	15	SOMEBODY'S WATCHING ME, Rockwell	F/CH/ES/IDK
7	4	9	PEOPLE ARE PEOPLE, Depeche Mode	B/D/A/CH
8	6	20	RELAX, Frankie Goes To Hollywood	F/ES/I
9	8	4	AUTOMATIC, Pointer Sisters	NL/GB/IRE
10	5	8	AGAINST ALL ODDS (Take A Look At Me Now), Phil Collins	D/CH/I/IRE/A
11	10	7	STREET DANCE, Break Machine	ES/I/DK
12	12	4	SEND ME AN ANGEL, Real Life	D/CH
13	13	3	LET'S HEAR IT FOR THE BOY, Deniece Williams	GB/IRE
14	11	8	DANCE HALL DAYS, Wang Chung	D/CH/I
15	14	13	JUMP, Van Halen	A/I
16	16	4	FOOTLOOSE, Kenny Loggins	D/IRE
17	26	3	WAKE ME UP BEFORE YOU GO GO, Wham!	GB/IRE
18	17	4	ONE LOVE/PEOPLE BET READY, Bob Marley & The Wailers	NL/B/IRE
19	NEW		SELF CONTROL, Laura Branigan	D/A
20	NEW		SELF CONTROL, Raff	D/I
21	NEW		PEARL IN THE SHELL, Howard Jones	IRE/GB
22	20	6	LOCOMOTION, OMD	NL/B/D
23	28	2	99 RED BALLOONS, Nena	F/ES
24	24	4	LOBO-HOMBRE EN PARIS, La Union	ES
25	25	9	MON P'TIT LOUP, Johnny Hallyday	F
26	34	3	ES WAR NIX, KGB	A
27	39	2	RAP NOW, Gunnar New Hansen	DK
28	18	7	WOULDN'T IT BE GOOD, Nik Kershaw	D/CH
29	23	28	LOVE OF THE COMMON PEOPLE, Paul Young	I
30	27	8	GUARDIAN ANGEL, Masquerade	DK
31	29	3	I SAVE THE DAY, Roberto Jacketti	NL/B
32	30	3	VIVE LE DOUANIER, Combagnie Creole	F
33	38	3	PLAYA BLANCA, Audrey Landers	NL/B
34	NEW		OLVIDAME Y PEGA LA VUELTA, Pimpinela	ES
35	32	4	STATE OF THE NATION, Industry	I
36	NEW		DANCING WITH TEARS IN MY EYES, Ultravox	GB
37	19	11	DON'T ANSWER ME, The Alan Parsons Project	F
38	21	2	HIGH ON EMOTION, Chris De Burgh	CH
39	22	19	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper	A/CH
40	31	11	BUSTER, Nanna	DK

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.

CLASSICAL



RICHARD HICKOX, far left, who conducts the LSO in its performance of Michael Berkeley's *Or Shall We Die* oratorio.

EMI quick off the mark with anti-war oratorio

MICHAEL BERKELEY'S oratorio *Or Shall We Die*, described as the most powerful anti-war work since Britten's *War Requiem*, has been rush-released by EMI following the recording in February.

The oratorio, performed with Heather Harper, soprano, David Wilson-Johnson, baritone, and the LSO under Richard Hickox, was performed in the Royal Festival Hall in 1983, and in the Barbican in February 1984.

It prompted a strong response, and a visualisation of the work was shown on Channel Four on Good Friday, for its mixture of British lyricism and more strident contemporary sounds resulted in an evocative picture of war and its ills. It incorporates texts by Ian McEwan and poems by Blake.

The recording (ASD 2700581 gatefold sleeve/MC), was made with the financial assistance of the GLC.

Board to monitor EMI policies

EMI MUSIC has set up an international classical executive board to monitor the implementation of the company's classical policies in talent acquisition, sales and marketing, and to develop long-term strategies for worldwide classical business.

Chairman will be Peter Andry (director of the international classical division), and other members are: Wilfried Jung (managing director for Central Europe), and Brown Maggs (president, Anglo Records and consultant for North America to EMI Music and the international classical division).

Masses and motets

The Three Masses, and Three Motets, William Byrd. The Tallis Scholars, Peter Phillips. Gemell Records BYRD 345 2LPs. Distribution: PRT/Taylor/Gamut.

The Tallis Scholars made their name with the CFP performance of Allegri's *Miserere* and then, unable to interest existing labels in their plans for further recordings, started Gemell.

Despite the prevailing atmosphere of authenticity, Phillips uses female singers for the soprano and alto parts instead of boys. Their performances are extremely rich and confident in tone and power of delivery, and only true purists will object.

□ □ □

Vintage Parade - Childhood Memories. Palm Court Theatre Orchestra, Anthony Godwin. Chandos LBRD 012.

This is simply a record of pure unadulterated fun, candy floss from the first three decades of this century. All good instrumentalists, the Theatre Orchestra immerses itself completely in rags, two-steps and foxtrots. It also contains the theme music to TV's *Vintage Quiz*.

□ □ □

The Last Castrato, Alessandro Moreschi. Opal (Pearl Records) 823. £8.95p RRP. Distribution: Taylor, Studio Import and Export.

This is the most extraordinary record of the year - a collection for the first time of all the recordings made of the last Papal castrato (see *MW* June 9) - and the only castrato ever to be recorded. Moreschi was a kind of a dinosaur of the singing world in the heyday of the castrati (between 1650 and 1750).

The recording is coloured not by amazing virtuosity, but by a kind of pathos that is rare; and he underlines the effect by singing arias by Mozart, Bach/Gounod and the Crucifixus from Rossini's *Petite Messe Solennelle* with a terrible sense of sadness. He was described as a singer who injected "a sob in every note". Opal Records is a medium for specialist, small-run issues, but it is already having to re-press this title.

□ □ □

World Stars sing Verdi. Philips, Sequenza, 6527 192.

The singers rather than the arias are the main attraction here - at least insofar as the sleeve information is concerned. Domingo, Carreras, Raimondi and Bergonzi are all top names, singing arias and duets from Verdi operas including *Attila*, *I due Foscari*, *I Lombardi* and others.

All the tracks have been taken from Philips' much-admired series of early Verdi operas conducted by Lamberto Gardelli.

They show that there is much of great beauty in the works which preceded *Aida*, *La Traviata* and *Falstaff*.

Reviews

Popular mixture

Rhapsody in Blue, Gershwin/Warsaw Concerto/Addinsell. Misha Dichter, Philharmonia, Neville Marriner. Philips 411 123.

This combines two great and popular piano scores, along with lesser works such as Litloff's *Scherzo*, Liszt's *Polonaise Brillante* and a *Fantasy* by Chopin. The two big works are played with grand bravura by the Philharmonia and Dichter, and its coupling (and excellent cover) could sell it in MOR sections of pop shops.

FEATURE

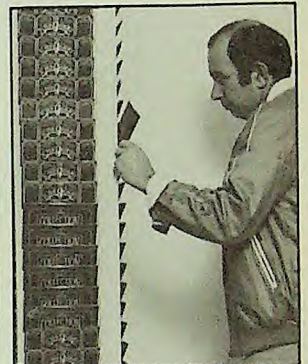
Life after the charts

KEITH YERSON is a man unique in the pop record business. He releases singles but doesn't anxiously await the chart every Tuesday morning. In fact, he's quite pleased his records don't make the chart.

Yershon is in the business of recycling hit singles as singles through his Old Gold Records label and he prefers them to sell as steady long-term catalogue items rather than as short-term second-time-around chart hits.

"My business is proving there is life after the charts," says Yershon, whose Old Gold company is just two years old, firmly established, and set for expansion. "After their time in the chart, and then maybe on a TV compilation album, most hit singles either get deleted or lie, unworked, in the catalogue.

"But a hit record was a hit because the public liked it, and they don't stop liking it when it drops from the chart. I'm reaching three separate markets - the nostalgia market (records that remind people of their past), the replacement market (new singles for old and worn out), and the new generation market (today's buyers discovering yesterday's hits for the first time)."



KEITH YERSON: Gold-digging

Old Gold has a catalogue of over 400 singles and Yershon expects to reach 1,000 by the end of 1984. An average sale so far works out at about 2,500 per disc, but his big flyers are consistently *Seasons In The Sun*, *Whiter Shade Of Pale*, *Sugar Sugar* and *Knights In White Satin*.

More than 60 labels have granted him licences, but some still regard him as a threat to their own business, although they don't bother to work their catalogue singles themselves. "They should realise that I provide supplementary revenue, rather than depriving them of their own revenue," says Yershon. "Apart from indie record shops, I'm also reaching newsagents, Tesco, Asda and Woolworths. And when I re-release a single most of the companies I deal with keep their own single in their catalogue and can get spin-off sales."

Old Gold distributes via Lightning, Spartan, Wynd-up, Record Merchandisers, Oldies Unlimited and Sotosound, and with future expansion in mind, Yershon is looking to Europe to launch similar operations - on a partnership basis - providing he gets the necessary clearances for rights. Seeking out rights, many of which have reverted, is a full-time job and Yershon employs lawyers on both coasts of the US doing detective work.

Other plans include launching 5-track EP cassettes, and he's considering entering the compilation LP market, but retaining the Old Gold philosophy of selling steadily to the impulse browser.

Yershon has no intention of joining the Tuesday morning ulcer brigade.

MUSIC video

1	1	DAVID BOWIE: Serious Moonlight	Videoforn
2	2	MICHAEL JACKSON: Making Of Thriller	Vestron
3	3	BOB MARLEY/WAILERS: Legend	Island
4	4	BIG COUNTRY: Live	PolyGram
5	7	ELVIS PRESLEY: That's The Way It Is	MGM/UA
6	8	DIRE STRAITS: Alchemy Live	PolyGram
7	5	CULTURE CLUB: A Kiss Across The Ocean	Virgin
8	13	EURHYTHMICS: Sweet Dreams	RCA/Columbia
9	11	EVERLY BROTHERS: Reunion Concert	MGM/UA
10	9	PAT BENATAR: Benatar	RCA/Columbia
11	10	READY STEADY GO!: Volume II	PMI
12	12	NOW, That's What I Call Music Video II	Virgin/PMI
13	30	JUDAS PRIEST: Live	CBS/Fox
14	20	DURAN DURAN	PMI
15	24	LOU REED: A Night With Lou Reed	RCA/Columbia
16	6	DAVID BOWIE: Love You Till Tuesday	PolyGram
17	21	NOW, That's What I Call Music Video	Virgin/PMI
18	15	DOLLY PARTON: Dolly In London	RCA/Columbia
19	18	WHITESNAKE: Live	PMI
20	26	CLIFF RICHARD: The Video Connection	PMI
21	17	DAVID BOWIE: Ziggy Stardust ...	Thorn EMI
22	14	HALL/OATES: Rock 'n Soul Live	RCA/Columbia
23	27	MARILLION: Video EP	PMI
24	-	BAUHAUS: Shadow Of Light	Kace International
25	21	UB40: Live	Virgin
26	25	MARVIN GAYE: Greatest Hits	Videoforn
27	-	RAINBOW: Live	PolyGram
28	19	DONNA SUMMER: A Hot Summer Night	P'Gram
29	16	QUEEN: Greatest Flix	PMI
30	-	JOY DIVISION: Here Are The Young Men	Ikon

Compiled By Music Week Research ©1984

Reviewed
by
JERRY SMITH

SINGLES



ASSOCIATE BILLY MCKENZIE: Strong, great, highly-emotive

Chart certs

FRANKIE GOES TO HOLLYWOOD: Two Tribes (ZTT/Island (12)ZTAS 3, EMI).

NIK KERSHAW: I Won't Let The Sun Go Down On Me (MCA NIK(T) 4, CBS).

BOB MARLEY: Waiting In Vain (Island (12)IS 180, EMI).

ASSOCIATES: Those First Impressions (WEA YZ6 (T), WEA). After a lengthy absence a new-look Associate appears without Alan Rankine but with a highly-emotive, strong vocal from founder member Billy McKenzie (above). Features a simple effective melody within a great song produced by Heaven 17's Martyn Ware and Greg Walsh.

ELVIS COSTELLO: I Wanna Be Loved (F. Beat XX 35(T), RCA). Elvis takes time out from acting to release another well-written masterpiece that features plenty of strings and mellow piano with a ballad that stretches his great vocal range. This is coupled with the more energetic Turning The Town Red from the TV series Scully.

ALISON MOYET: Love Resurrection (CBS (T)A4497, CBS). Clever synth-based number with the bluesy, warm voice of this ex-Yazoo chanteuse. Her wonderful voice coupled to a recurring melodic synth line should bring solo success.

ZEKE MANYIKA: Heaven Help Us (Try) (Polydor ZM(X) 1, PolyGram). An African-influenced track with reverberating, trebly guitar sound and deep vocals from Orange Juice's drummer. A lively and energetic single that is better than the past few Orange Juice singles and should do well.

POINTER SISTERS: Jump (For My Love) (Planet RPS-(T) 106, RCA). A high energy dance track with a bubbling bass and choppy synths which has been very successful in the US and should do the same over here after their hit Automatic. Also taken from the LP Break Out.

ORCHESTRAL MANOEUVRES IN THE DARK: Talking Loud And Clear (Virgin VS 685 (12) EMI). Another cold, emotionless synth song with repetitive bass line and standard synth drum beat. This together with a weak, insipid vocal makes for an insubstantial song that will probably be a smash hit.

THE BLOW MONKEYS: The Man From Russia (RCA RCA(T) 418, RCA). A fabulous intense single with a frantic rhythm section and superb sax. With its wonderful big production supplied by Peter Wilson this is a great follow-up to their last single, Go! Public.

GAP BAND: Jammin' In America (Total Experience/Phonogram TE(X) 6, PolyGram). A fast dance track with throbbing bass and melodic keyboards beneath smooth vocal harmonies but rather insubstantial lyrics. Flip the 12-inch for the classic tracks Burn Rubber On Me and Oops! Upside Your Head.

BREAKFAST CLUB: Rico Mambo (Ze/Island (12)IS 178, EMI). Another great dance record from Ze with its Latin rhythms and funky percussion coupled to a memorable vocal melody that should make this a club hit.

JEFFREY OSBOURNE: On Two Wings Of Love (A&M AM(X) 198, CBS). An old track taken from Osborne's first LP to cash in on his recent success. It is a soulful ballad with a full string accompaniment to his rich, full vocal and a production by George Duke.

SAVAGE PROGRESS: Heart Begin To Beat (Virgin/10 TEN 22, EMI). A quirky synth based dance track with melodramatic keyboards and a trebly, twanging bass and sharp, insistent vocals. With enough exposure this could do well.

LITTLE STEVEN: Out Of The Darkness (EMI America EA 174, EMI). A fast, energetic rocker from Miami Steve Van Zandt of Bruce Springsteen's E Street Band. Features his rasping vocal and wild lead guitar on a self produced track from his forthcoming LP Voice Of America.

ANY TROUBLE: Open Fire (EMI America EA 173, EMI). A high-powered pop song with a steady beat and melodic piano coupled to competent vocal harmonies. This could do very well and should pick up plenty of radio play. Taken from the excellent album Wrong End Of The Race.

DAVE STEWART AND BARBARA GASKIN: I'm In A Different World (Broken/Stiff BROKEN 7(BROKIT 7) CBS). A radically different version of the Four Tops hit with atmospheric keyboards and dreamy vocals. Overall, an extremely commercial version of a great song that should be highly successful.

FASHION: You In The Night (de Stijl/Epic(T) A4502, CBS). A different much slower track than usual with a full sound, atmospheric synth backing and a prominent picked Spanish guitar. The multi-tracked soft vocals also lend themselves well to this moody track.

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

LP REVIEWS

TOP 20

BRUCE SPRINGSTEEN
Born In The USA. CBS 86304.
Producers: various.

SIOUXSIE & THE BANSHEES
Hyaena. Polydor She hp 1.
Producers: artists/Mike Hedges.

TOP 50

EDDY GRANT
Going For Broke. ICELP 6001. Distribution: RCA. Producer: artist. Another one-man production — with the exception of horn playing Grant has once again written, produced and played everything on this, his seventh LP. Although his punchy reggae pop is by no means original, it makes for entertaining, undemanding airplay music, and thus, hit singles. The inclusion of Romancing The Stone should see this sell well.

AL STEWART
Russians & Americans. RCA PL 70307. Stewart has recently been in the UK for concerts and promotion, so there should be a high awareness level among his fans about his latest LP offering. It's the familiar mix of strong lyrics and good melodies — hardly likely to win him a new generation of admirers, but certain to please existing ones.

VARIOUS ARTISTS
The Harvest Story Volume 1 — Art School Dancing. Harvest (EMI) EG 2600971. This month marks the 15th anniversary of the formation of the Harvest label as an outlet for EMI's then progressive acts. And a swift foray into the archives has produced an interesting timepiece.

Strangely, there is nothing from Pink Floyd whose first Harvest LP, Ummagumma, was released in 1969. The official explanation is that the tracks contained on it were "simply too long".

That aside, the cuts include Syd Barrett's Love You, which features Soft Machine as backing musicians; Kevin Ayres; Barclay James Harvest, Edgar Broughton, Third Band, Electric Light Orchestra, The Move, Pretty Things, Deep Purple and Roy Harper. In fact, the two sides could easily be mistaken for the running order of John Peel show of that era. An excellent sampler from a rich musical period.

ERIC CLAPTON
Backtrackin'. Starblend ERIC 1. This should be a big one — a 22-track compilation, digitally mastered, featured all Eric Clapton's best-known recordings from 1966 (with Cream) to the Eighties. A sample of the titles tells all: I Shot The Sheriff, Knockin' On Heaven's

Door, Sunshine Of Your Love, Layla, and Strange Brew. TV advertising has just begun.

General

NEW WORLD PHILHARMONIC
Ace Of Themes, Vol 2. Red Bus RBD 1102. David Katz, who has worked with artists such as Quincey Jones, Paul McCartney and Barclay James Harvest, is the man behind the New World Philharmonic orchestra, and its debut LP release features attractive arrangements of tunes like The Thornbirds Theme, Ravel's Bolero, Memory and Sometimes. Could be a big MOR seller.

THE QUICK
International Thing. Epic EPC 25923. The Quick have been signed to Epic for some time now, and International Thing is their second LP for the label — its predecessor spawned the hit single, Rhythm Of The Jungle, which was a big hit around the world — apart from the UK. International Thing should do a lot to spread the word about this talented duo with its good dance music with strong crossover appeal.

MURRAY HEAD
Restless. Virgin V 2305. Actor-turned-singer Murray Head is one of France's biggest pop stars, but in his native country his name means little to record-buyers. It's surprising really as his albums are always well-crafted efforts, and his distinctive vocals put him in the same class as Jon Anderson or Colin Blunstone. Maybe lack of record "push" in the past has been to blame for the apathy — Virgin Records should rectify the situation with this, his debut LP for the label.

THE SHADOWS
The Shadows Vocals. EMI EG 26 0075 1. Twenty-track compilation drawing on the period 1959-1967 and featuring three different line-ups of the band. As instrumentalists, The Shadows have long been the top of their particular tree. As far as vocals are concerned they have never really got on to the starting grid. Their live dates with Cliff Richard next month (July) might boost sales of a very ordinary album.

TERESA BREWER
Good News. Doctor Jazz ASLP 804. Distribution: PRT. This is the second Brewer release via the Doctor Jazz label, and she's accompanied by the modestly-titled World's Greatest Jazzband featuring Yank Lawson and Bob Haggart. The repertoire includes You're The Cream In My Coffee, Varsity Drag and The Best Things In Life Are Free. Now into her fourth decade as a recording artist, Brewer is in stronger voice than ever, and this album should have strong MOR appeal as well as appealing to jazz buffs.

YARBOROUGH & PEOPLES
Be a Winner. Total Experience Records FL89384. Distribution: RCA. The US duo currently have a disco smash hit with their single Don't Waste Your Time, which is included here, so Be A Winner could well live up to its title. An unlikely chart item, but sales should still be good.

BRASS CONSTRUCTION
Renegades. Capitol (EMI) EJ 24 0160 1. Their second album for Capitol, and ninth in all, ties in with their 1984 UK tour. Frontman Randy Muller has produced and arranged nine new funky tracks, headed by the current single, Partyline. Brass Construction still have their original line-up which debuted in 1976 with the release of their eponymous album and have stuck by a dance music formula which is once again very much in fashion.

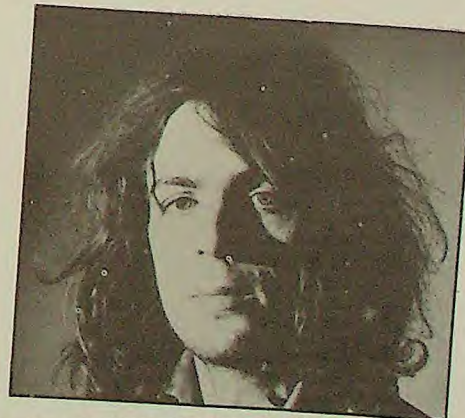
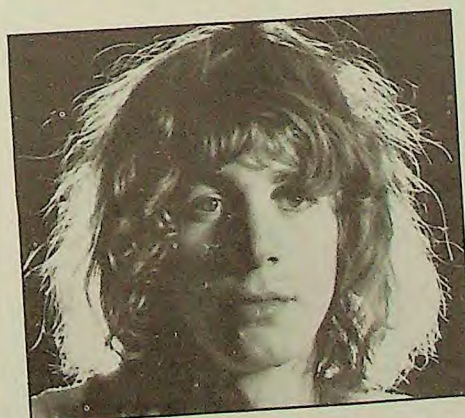
Indies

VARIOUS ARTISTS
Rainy Day. Rough Trade ROUGH 70. Rainy Day is the collective name for "a loose collective of musicians drawn from the currently flourishing American West Coast groups like The Dream Syndicate, Rain Parade, The Three O'Clock and The Bangles". The music features various interpretations of such oldies as Dylan's I'll Keep It With Mine and Neil Young's Flying On The Ground Is Wrong and the classic Sloop John B. A splendidly laidback project.

VARIOUS
Jewels From The Soul Crown. Kent

Pure Soul. Kent 019
Two excellent soul releases: Jewels is the more everyday item with Sixties classics like Eddie Holman's Hey There Lonely Girl and Bobby Bland's Call On Me, while Pure Soul is slightly more specialist featuring The Trends, The Saints, Clarence Carter and others. Should sell well in the current market — you can certainly dance to these two. Distribution for both via Pinnacle.

VARIOUS
Burning The Midnight Sun. Uniton U20 A. This Norwegian label sampler is good value at £2.99 or less, although the range of music is so wide — Eyeless In Gaza, Holy Toy, Fra Lippo Lippi, De Press and more — it's hard to see which particular sector of the market it's aimed at. But there are some lovely ethereal synthesizer tracks on here as well as almost MOR and heavier numbers. In-store play can't fail to attract attention of some kind and the sleeve artwork is eye-catching.



HIPPIES REHASHED: Kevin Ayres and Syd Barrett feature on Harvest's retrospective (see general)

18	29	BREAK MACHINE	Record Shack SOH0LP 3
19	NEW	AMERICAN HEARTBEAT	Epic EPC 10045
20	20	MASTERPIECES - THE VERY BEST OF SKY	Telstar STAR 2241
21	13	MANAGE TOUT	London SH8554
22	21	THE SMITHS	Rough Trade ROUGH 61
23	18	INTO THE GAP	Arista 205 971
24	17	LAMENT	Chrysalis CDL 1459
25	23	HUMAN RACING	MCA MCF 3197
26	41	20 FAMILY FAVOURITES	EMI EMTV 28
27	16	LEGEND (MUSIC FROM ROBIN OF SHERWOOD)	RCA PL 70188
28	22	ALCHEMY - DIRE STRAITS LIVE	Vertigo/Phonogram VERY 11
29	NEW	ORIGINAL SOUNDTRACK FROM "BREAKDANCE"	Polydor POLD 5147
30	15	SEVEN AND THE RAGGED TIGER	EMI DD 1
31	25	STREET SOUNDS ELECTRO 4	Street Sounds Electro ELCST 4
32	19	HYSTERIA	Virgin V2315
33	31	TOUGH DANCE	RCA PG 70354

51	46	COLOUR BY NUMBERS	Virgin V 2285
52	50	BANANARAMA	London RAMA 2
53	47	U2 LIVE "UNDER A BLOOD RED SKY"	Island INMA 3
54	51	LOVE WARS	Elektra 96Q293-1
55	64	BODY AND SOUL	A&M AMLX 65000
56	39	THE TOP	Fiction FIXS 9
57	99	HOW DO I LOVE THEE	Lifestyle LEG 17
58	55	MUSIC FROM THE SOUNDTRACK "AGAINST ALL ODDS"	Virgin V2313
59	45	TOUCH	RCA PL 70109
60	67	THE CROSSING	Mercury/Phonogram MERH 27
61	52	HELLO I MUST BE GOING	Virgin V 2252
62	88	BACKTRACKIN'	Starblend ERIC 1
63	57	FACE VALUE	Virgin V 2185
64	37	ISLANDS	EMI KAJA 1
65	63	BAT OUT OF HELL	Epic/Cleveland International EPC 82419
66	54	FANTASTIC	Inner Vision IVL 25328
67	63	KEEP MOVING	Sth SEEZ 53

85	95	LEARNING TO CRAWL	Real WX 2
86	91	STAGES	K-tel/WEA NE 1282
87	83	RUSSIANS AND AMERICANS	RCA PL 70307
88	74	GENESIS	Charisma/Virgin GENLP 1
89	NEW	20 REGGAE CLASSICS	Trojan TRLS 222
90	65	IT'S YOUR NIGHT	Qwest 923970-1
91	RE	THE STRANGER	CBS 82311
92	RE	LIONEL RICHIE	Motown STMA 8037
93	93	FASTER THAN THE SPEED OF NIGHT	CBS 25304
94	72	THE POET II	Motown ZL 72205
95	70	CAFE CAROLINA	MCA MCF 3225
96	NEW	NO SENSE OF SIN	Sylvan/Arista 206 263
97	RE	18 GREATEST HITS	Telstar STAR 2232
98	97	A LITTLE SPICE	Virgin V 2301
99	NEW	DANCE MIX... DANCE HITS VOLUME 4	Epic DM 4
100	NEW	A PAGAN PLACE	Ensign/Island ENCL 3

TOP 100 LPs on Prestel: MG Spotlight 514201

Week ending 16 June, 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 £1.92 or more.

TOP 30 TOP 30 TOP 30 TOP 30 TOP 30 TOP 30 TOP 30 TOP 30 TOP 30 TOP 30

1	1	LEGEND	Island BMWG 1
2	2	NOW THAT'S WHAT I CALL MUSIC II	Virgin/EMI TC-NOW 2
3	3	THE WORKS	EMI TC-WORK 1
4	6	AN INNOCENT MAN	CBS 40/25554
5	NEW	BORN IN THE U.S.A	CBS 40/86304
6	5	CAN'T SLOW DOWN	Motown CSTMA 8041
7	7	THRILLER	Epic 40/85930
8	4	HUNGRY FOR HITS	K-tel CE 2272
9	8	DON'T STOP DANCING	Telstar STAC 2242
10	10	ORIGINAL SOUNDTRACK FROM "FOOTLOOSE"	CBS 40/70246

11	9	THEN CAME ROCK 'N' ROLL	EMI TC-THEN 1
12	13	LOST BOYS	101/Virgin C DIX 4
13	12	HUMAN'S LIB	WEA WXIC
14	15	MASTERPIECES - THE VERY BEST OF SKY	Telstar STAC 2241
15	NEW	AMERICAN HEARTBEAT	Epic 40/10045
16	11	INTO THE GAP	Arista 405 971
17	19	CAFE BLEU	Polydor TSCMC 1
18	NEW	FAREWELL MY SUMMER LOVE	Motown ZK 72227
19	NEW	BREAK MACHINE	Record Shack SOHOTC 3
20	NEW	20 FAMILY FAVOURITES	EMI TC-EMTV 28

21	17	HUMAN RACING	MCA MCF 3197
22	21	ALCHEMY - DIRE STRAITS LIVE	Vertigo/Phonogram VERYC 11
23	14	SEVEN AND THE RAGGED TIGER	EMI TC DD 1
24	18	LAMENT	Chrysalis ZCDL 1459
25	16	LEGEND (MUSIC FROM ROBIN OF SHERWOOD)	RCA PK 70188
26	22	MANAGE TOUT	London KSAC 8554
27	RE	100 LOW FOR ZERO	Rocket/Phonogram REWMD 24
28	RE	AND I LOVE YOU SO	Warwick WW 45137
29	20	HYSTERIA	Virgin TCV2315
30	25	BREAK OUT	Planet FK 84705

ABIE WHILE THE FEELINGS ARE GOOD Klub KLP 44/ZCKLP 44 £3.49 (A)
ACCIDENT LEGION OF CLOCKWORK Flicknife SHARP 016— £3.05 (P)
***ADJANI, Isabelle ISABELLE ADJANI Philips (France) 814 827 2**— (ST)
ALLISON, Clay CLAY ALLISON Rough Trade ROUGH 73— £3.25 (WRT)
AXE VICTIMS ANOTHER VICTIM Mausoleum SKULL 8334/TAPE 78334 (P)
***BIRKIN, Jane BABY ALONE IN BABYLON Philips (France) 814 524 2**— (ST)
***BOGNERMAYR/ZUSCHRADER BERGPREDICT Erdenklang (Germany) 625590**— (MW)
***BRASSENS, Georges No. 9 Philips (France) 818 173 2**— (ST)
BROWN, Roy GOOD ROCKIN' TONIGHT Magnum Force MFLP 1025— £3.20 (C/GI)
BURDON, Eric THE ROAD Thunderbolt THBL 1017— £3.20 (C/GI)
CAMPBELL, Al MORE SHOWCASE Ethnic ETH 22365LP— £3.04 (P)
CARTER, Clarence SOUL DEEP Edsel ED 125— £3.25 (WRT/MW)
CHARLES, Ray GOIN' DOWN SLOW Meteor MTM 002— £2.76 (C/GI)
CHI-LITES, The THE CHI-LITES CLASSICS SMP LIT 101/ZCLIT 101 £3.43 (A)
***CLAYDERMAN, Richard PLAYS ROBERT STOLZ Delphine (France) 1700 080/C700 080** £3.60 (IMS)
CLOVERS FIVE COOL CATS Edsel ED 126— £3.25 (WRT/MW)
COCKER, Joe CIVILIZED MAN Capitol EJ 2401391/EJ 2401394 £3.39 (E)
***COHN, Al STANDARDS OF EXCELLENCE Concord (USA) CJ 241/CJC 241** £4.50 (IMS)
CUTTY SARK DIE TONIGHT Mausoleum SKULL 8339/TAPE 78339 (P)
CUTTY SARK HARD ROCK POWER Mausoleum TEST 128330— (Mini LP) (P)
***DEYEN, Adelbert Von LIVE Sky (Germany) SKY 89**— (P)
DISORDER UNDER THE SCALPEL BLADE Disorder AARGH 1— £2.28 (I)
***ENO, MOEBIUS, ROEBELIUS, PLANK BEGEGNUNGEN Sky (Germany) SKY 90**— (MW)
FOUR SKINS LIVE, The FROM CHAOS TO 1984 Syndicate SYNLP 5 £2.80 (HDS)
***GAINSBURG, Serge 1958-1983 Philips (France) 812 877 2**— (ST)
GENESIS GOSPEL SINGERS N'TUTU Africogram A 877— (P)
GILLIES, Annie Lorne BELOVED SCOTLAND Lochshore LOCLP 1026/ZCLOC 1026 £2.87 (A)
***GRUSIN, Dave NIGHT LINES GRP (USA) GRPA 1006/GRPC 1006** £4.50 (IMS)
HAFNER TRIO, The THE BANG! IAN OPEN LETTER Double Vision DVR 4— (WRT)
HALL & OATES THE PROVIDER Thunderbolt THBM 003— £2.76 (C/GI)
HAMMOND, John SPOONFUL Edsel ED 129— £3.25 (WRT/MW)
***HERMAN, Woody WORLD CLASS Concord (USA) CJ 240/CJC 240** £4.50 (IMS)
***HOMI & JARVIS FRIEND OF A FRIEND GRP (USA) GRPA 1005**— £4.50 (IMS)
ICEHOUSE SIDEWALK Chrysalis CHR 1458/ZCHR 1458 £3.22 (E)
***JARRETT, Keith CHANGES ECM (Germany) ECM 1276**— £3.00 (IMS)
JOHN, Elton BREAKING HEARTS Rocket/Phonogram HISP 25/REWND 25 £3.65 (F)
KELLY, Pat SREVOL Ethnic ETH 2234LP— £3.05 (P)
KING, B. Muddy Waters/Big Mama Thornton LIVE AT NEWPORT Blue Moon BMM 002— £2.76 (C/GI)
LAST, James CLASSICS UP TO DATE VOL 6 Polydor POLD 5141/POLDC 5141 £3.45 (F)
LAST RITES THE REACTION Essential ESSLP 01— £3.05 (WRT)
***LENNON, John REFLECTIONS & POETRY Silhouette (USA) SM 10014**— £7.50 (2LP) (SW)
LOUISANNA RED BLUES MAN JSP JSP 1073— (WRT)
MARLEY, Bob SOUL REBEL Blue Moon BMLP 1018— £3.20 (C/GI)
MASEKELA, Hugh TECHNO-BUSH Jive Afrika HIP 11/HIPC 11 (C)
***McMANUS, Jim SYMBOLS OF HOPE Concord (USA) CJ 242**— £4.50 (IMS)
McPHATTER, Clyde & The Drifters BIP BAM Edsel ED 132— (WRT/MW)
METAL VIRGINS, The ANIMAL PEOPLE Metal MV 1— £3.05 (IMS)
MOJOS, Dee IN THE SOOP RVC RVC 701— £6.99 (2LP) (RVC Records, 0443-836704)
***MOUSTAKI, Georges GEORGES Polydor (France) 810 521 2**— (ST)
***MULLIGAN, Gerry LITTLE BIG HORN GRP (USA) GRPA 1003/GRPC 1003** £4.50 (IMS)
NASHVILLE WEST NASHVILLE WEST Sundown SDLP 1011— £3.20 (C/GI)
NEW WORLD PHILHARMONIC ACE OF THEMES VOL 2 Red Bus RBD 1102/ZCRBD 1102 £3.04 (A)
ORIGINAL SOUNDTRACK BEATSTREET Atlantic 780154-1— £3.40 (W)
ORIGINAL SOUNDTRACK REAL LIVE Savoir Faire VFRLP 1001— £3.04 (A)
PARTISANS, The THE TIME WAS RIGHT Cloak And Dagger PART LP 1— £2.80 (HDS)
SAKHILE NEW LIFE Jive Afrika HIP 13/HIPC 13 (C)
***SANCHEZ, Poncho BIEN SABROSO Concord (USA) CJP 239**— £4.50 (IMS)
***SCHULTZE, Kristian EXPEDITION EXTRA Erdenklang (Germany) 625627**— (MW)
***SCHMIDT, Irmin FILM MUSIK VOL 3/4 Spoon (Germany) SPOON 18/19 (MW)
SIR DOUGLAS QUINTET RIO MEDINA Sonnet SNTF 912— (A)
SPARTACUS R FREEDOM FIRST Zara ZMLP 4— £3.08 (JS)
STANO CONTENT TO WRITE I DINE Scoff DTLP 025— £3.30 (WRT)
***STATUS QUO LIVE AT THE N.E.C. Vertigo (Holland) 8189 471/8189 474** £2.44 (IMS)
STEWART, Rod CAMOUFLAGE Warner Brothers 925095-1/925095-4 £3.40 (W)
***STRAIGHT SHOOTER MOVIN' OUTSIDE — MOVIN' INSIDE Sky (Germany) SKY 88**— (MW)
***SUN RA DANCING SHADOWS Happy Bird B 90132**— £2.44 (IMS)
***SUN RA OTHER WORLDS Happy Bird (Germany) B 90131**— £2.44 (IMS)
***SUN RA THE SUN MYTH Happy Bird (Germany) B 90130**— £2.44 (IMS)
TAD'S LOGIC BAND CHAPTER 1 DUB MIX Tad's TRD 14484— £2.95 (JS)
TAYLOR, Hounddog/Johnny Littlejohn KINGS OF THE SLIDE GUITAR JSP JSP 1074— (WRT)
TEMPEST FIVE AGAINST THE HOUSE Anagram GRAM 15— £3.05 (P)
TERRY, Sonny with Johnny WINTER WHOOPIN' Sonnet SNTF 915— (A)
TRACIE FAR FROM THE HURTING KIND Respond RRL 502/RRC 502 (C)
TURNER, Tina PRIVATE DANCER Capitol TINA 1/TC-TINA 1 £3.39 (E)
TWINKLE BROTHERS DUB MASSACRE Twinkle NG 502— £3.08 (JS)
VARIOUS ALIVE AT THE LIVING ROOM Creation/Artefact CRELP 001— £1.82 (WRT)
VARIOUS ALL FOR ART AND ART FOR ALL Whaam BIG 8— £2.43 (WRT)
VARIOUS EMERALD CLASSICS: 18 MUSICAL JEWELS FROM IRELAND Emerald SRTV 1/SCRTV 1 £3.65 (SP)
VARIOUS HOT CHILLS & COLD THRILLS Kent 023— £2.99 (P/MW/SW)
VARIOUS LIVE AT NEWPORT Blue Moon BMM 002— £2.76 (C/GI)
VARIOUS SONGS OF SCOTLAND Lochshore LOCLP 1027/ZCLOC 1027 £2.87 (A)
VARIOUS UPPERS ON THE SOUTH DOWN Safari UPPA 1— £2.43 (SP)
VINCENT, Gene FOR COLLECTORS ONLY Magnum Force MFM 020— £2.76 (C/GI)
WHITCOMB, Ian RAG ODYSSEY Meteor MTM 006— £2.76 (C/GI)
WILD FLOWERS THE JOY OF IT ALL Reflex LEX 2— £3.05 (WRT)
WILSON, Jackie THE CLASSIC JACKIE WILSON SMP JAK 101/ZCJAK 101 £3.34 (A)
WOLF EDGE OF THE WORLD Mausoleum SKULL 8323/TAPE 78323 (P)**

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

****COMPACT DISCS****

****BASIE, Count ATOMIC BASIE Vogue (France) 600 008** (DIS/ST)
****BECHET, Sidney OLYMPIA CONCERT Vogue (France) 600 023** (DIS/ST)
****CICERO, Eugene CLASSICS IN RHYTHM MPS/Polydor 817 924-2** £5.25 (F)
****HARDY, Francois THE GREATEST HITS OF FRANCOISE HARDY Vogue (France) 600 006** (DIS/ST)
****KING CRIMSON BEAT EGI/Polydor 821 194-2** £5.25 (F)
****MULLIGAN, Gerry PLEYEL CONCERT Vogue (France) 600 028** (DIS/ST)
****VILLARD, Michel MUSIC FROM THE FILMS OF CHARLIE CHAPLIN Vogue (France) 600 009** (DIS/ST)

CASSETTES

***BLEY, Carla LIVE ECM (Germany) ECM 3103 112** (Cassette) £3.80 (IMS)
CONTROLS DRESS DANCE DEMAND AND DESIRE Stupid Rabbit Tapes SRT 007 (Cassette) £1.75 inc p&p (Mail order, Stupid Rabbit Tapes, 36 Wickham Place, Church Crookham, Aldershot, Hants.)
CONTROLS I DIDN'T KNOW YOU WERE LEAVING Stupid Rabbit Tapes SRT 008 (Cassette) £1.75 inc p&p (Mail order, Stupid Rabbit Tapes, 36 Wickham Place, Church Crookham, Aldershot, Hants.)
CONTROLS SEARCHING FOR THE PERFECT PARTNER Stupid Rabbit Tapes SRT 006 (Cassette) £1.75 inc p&p (Mail order, Stupid Rabbit Tapes, 36 Wickham Place, Church Crookham, Aldershot, Hants.)
FURY, Billy LOVING YOU Magnum Force MFC 1027 (Cassette) £3.20 (C/GI)
GROOVY, Winston AFRICAN GIRL Blue Moon MBC 013 (Cassette) £3.45 (C/GI)
HAWKINS, Ronnie THE HAWK Magnum Force MFC 026 (Cassette) £3.20 (C/GI)
***JARRETT, Keith MY SONG ECM (Germany) ECM 3101 115** (Cassette) £3.80 (IMS)
***JARRETT, Keith STANDARDS ECM (Germany) ECM 3101 225** (Cassette) £3.80 (IMS)
NELSON, Willie/Waylon Jennings OUTLAW REUNION VOL 2 Sundown SDC 1007 (Cassette) £3.20 (C/GI)
THUNDERSTICK BEAUTY AND THE BEASTS Thunderbolt THBC 008 (Cassette) £3.45 (C/GI)
VARIOUS APRIL IN MANAGUA (THE CENTRAL AMERICAN PEACE CONCERT) LMS MSC 001 (Doubleplay Cassette) (WRT)

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
 C — Central Independent Distributors 021 743 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 01-994-8048
 GR — Graduate 0384 59048
 H — 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 222826
 OR — Orbilon 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 — Roilercoaster 01-397 8957
 RL — Red Lightnin' 037-988 693
 ROSS — Ross 08886 2403
 RT — Rough Trade 01-833 2133
 RU — Ruff Lion — 01-221 1604
 SO — Stage One 0428 4001
 SOL — Solomon & Peres 0494-32211
 SP — Spartan 01-903 82731
 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*	1			FOOTLOOSE	Soundtrack	Columbia/CBS
2*	3			SPORTS	Huey Lewis & The News	Chrysalis
3	2			CAN'T SLOW DOWN	Lionel Richie	Motown
4*	4			SHE'S SO UNUSUAL	Cyndi Lauper	Portrait
5*	5			HEARTBEAT CITY	The Cars	Elektra
6*	7			LOVE AT FIRST STING	Scorpions	Mercury
7	6			COLOUR BY NUMBERS	Culture Club	Virgin/Epic
8	8			THRILLER	Michael Jackson	Epic
9	9			1984	Van Halen	Warner Bros
10*	14			SEVEN AND THE . . .	Duran Duran	Capitol
11	10			GRACE UNDER PRESSURE	Rush	Mercury
12*	12			STREET TALK	Steve Perry	Columbia/CBS
13	11			AN INNOCENT MAN	Billy Joel	Columbia/CBS
14	13			INTO THE GAP	Thompson Twins	Arista
15*	17			MIDNIGHT MADNESS	Night Ranger	Camel/MCA
16	16			REBEL YELL	Billy Idol	Chrysalis
17	15			ELIMINATOR	ZZ Top	Warner Bros
18*	23			BREAK OUT	Pointer Sisters	Planet
19*	21			JERMAINE JACKSON	Jermaine Jackson	Arista
20*	20			BODY AND SOUL	Joe Jackson	A&M
21	18			TALK SHOW	Go-Go's	I.R.S.
22	19			UH-HUH	John Cougar Mellencamp	Riva
23*	46			BREAKIN'	Soundtrack	Polydor
24*	35			MADONNA	Madonna	Sire
25*	41			OUT OF THE CELLAR	Ratt	Atlantic
26	22			TOUCH	Eurythmics	RCA
27*	27			RECKONING	R.E.M.	I.R.S.
28	28			LOVE LIFE	Berlin	Geffen
29	25			LEARNING TO CRAWL	The Pretenders	Sire
30*	44			17, Chicago	Chicago	Full Moon/Warner Brothers
31*	31			THE PROS AND CONS . . .	Roger Waters	Col/CBS
32*	32			ABOUT FACE	David Gilmour	Columbia/CBS
33*	38			SELF CONTROL	Laura Branigan	Atlantic
34	29			SHOUT AT THE DEVIL	Motley Crue	Elektra
35*	42			KEEP YOUR HANDS OFF . . .	Slade	CBS Associated
36*	36			JULIO	Julio Iglesias	Columbia/CBS
37	24			AGAINST ALL ODDS	Soundtrack	Atlantic
38	30			AMMONIA AVENUE	Alan Parsons Project	Arista
39	26			HARD TO HOLD	Springfield, Gabriel, Parker	RCA
40	78			LET'S HEAR IT . . .	Deniece Williams	Columbia/CBS

BULLETS 41-100

42*	49	ITS MY LIFE	Talk Talk	EMI-America
44*	47	THE ICICLE WORKS	The Icicle Works	Arista
46*	51	WHAT'S NEW	Linda Ronstadt	Asylum
47*	59	MIRROR MOVES	Psychadelic Furs	Columbia/CBS
53*	94	BEAT STREET	Soundtrack	Atlantic
61*	76	THE SWING	INXS	Ateco
63*	66	MY EVER CHANGING MOODS	Style Council	Geffen
64*	91	FAREWELL MY SUMMER LOVE	Michael Jackson	Motown
66*	67	WONDERLAND	Big Country	Mercury
67*	82	ORION THE HUNTER	Orion The Hunter	Portrait
68*	N	INDIANA JONES & THE TEMPLE OF DOOM	Soundtrack	Polydor
69*	77	LADY	One Way	MCA
78*	88	HUMAN'S LIB	Howard Jones	Elektra
85*	100	BE MY LOVER	O'Bryan	Capitol
87*	N	HYSTERIA	The Human League	Virgin
94*	RE	1999, Prince	Prince	Warner Brothers

*Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart Courtesy *Billboard* w/e June 16, 1984

Mon 18 June-Fri 22 June, 1984
 Album Releases 88 (inc. 25 imports)

Year to Date (25 weeks to incl. June, 1984)
 Album Releases 2495 (incl. 732 imports)

INCORPORATING LP
CD & CASSETTE SALES

TOP 100 ALBUMS

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

Week	Last	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
1	1	5	LEGEND Bob Marley & The Wailers (B. Marley/Wailers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1
2	NEW		BORN IN THE U.S.A. Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C) C: 40/86304
3	2	15	THE WORKS Queen (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1
4	7	41	AN INNOCENT MAN Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40/25554
5	3	11	NOW THAT'S WHAT I CALL MUSIC II Various (Various)	Virgin/EMI NOW 2 (E) C: TC-NOW 2
6	5	34	CAN'T SLOW DOWN Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041
7	9	14	HUMAN'S LIB Howard Jones (Rupert Hine)	WEA WX1 (W) C: WX1C
8	6	79	THRILLER Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40/85930
9	8	4	THEN CAME ROCK 'N' ROLL Various (Various)	EMI THEN 1 (E) C: TC-THEN 1
10	4	4	HUNGRY FOR HITS Various (Various)	K-tel NE 1272 (K) C: CE 2272
11	12	2	LOST BOYS The Flying Pickets (Flying Pickets/John Sherry)	10/Virgin DIX 4 (E) C: C-DIX 4
12	11	4	DON'T STOP DANCING Various (Various)	Telstar STAR 2242 (R) C: STAC 2242
13	10	9	ORIGINAL SOUNDTRACK FROM "FOOTLOOSE" Various (Various)	CBS 70246 (C) C: 40/70246
14	NEW		EDEN Everything But The Girl (Robin Millar)	blanco y negro/WEA BYN 2 (W) C: BYNC 2
15	NEW		HYAENA Siouxsie And The Banshees (Banshees/Hedges)	Polydor/Wonderland SHEPH 1 (F) C: SHEHC 1
16	27	2	FAREWELL MY SUMMER LOVE Michael Jackson (Various)	Motown ZL 72227 (R) C: ZK 72227
17	14	3	CAFE BLEU The Style Council (Peter Wilson/Paul Weller)	Polydor/TSCLP 1 (F) C: TSCMC 1
18	29	2	BREAK MACHINE Break Machine (Jacques Morali)	Record Shack SOHLP 3 (IDS) C: SOHOTC 3
19	NEW		AMERICAN HEARTBEAT Various (Various)	Epic EPC 10045 (C) C: 40/10045
20	20	6	MASTERPIECES - THE VERY BEST OF SKY Sky (Sky/Tony Clark/Haydn Bendall)	Telstar STAR 2241 (R) C: STAC 2241
21	13	4	MANGE TOUT Blancmange (John Luongo/Various)	London SH854 (F) C: KSAC854
22	21	16	THE SMITHS The Smiths (John Porter)	Rough Trade ROUGH 61 (1/RT) C: ROUGHC 61
23	18	17	INTO THE GAP Thompson Twins (Alex Sadkin/Tom Bailey)	Arista 205 971 (F) C: 405 971
24	17	10	LAMENT Ultravox (Ultravox)	Chrysalis CDL 1459 (F) C: ZCDL 1459
25	23	15	HUMAN RACING Nik Kershaw (Peter Collins)	MCA MCF 3197 (C) C: MCFC 3197
26	41	2	20 FAMILY FAVOURITES Vera Lynn (Norman Newell)	EMI EMTV 28 (E) C: TC-EMTV 28
27	16	6	LEGEND (MUSIC FROM ROBIN OF SHERWOOD) Clannad (Tony Clarke)	RCA PL 70188 (R) C: PK 70188
28	22	13	ALCHEMY - DIRE STRAITS LIVE Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERY 11
29	NEW		ORIGINAL SOUNDTRACK "BREAKDANCE" Various (Various)	C: POLDC 5147 Polydor POLD 5147 (F)
30	15	29	SEVEN AND THE RAGGED TIGER Duran Duran (Alex Sadkin/Ian Little/Duran Duran)	EMI DD 1 (E) C: TC DD 1
31	25	2	STREET SOUNDS ELECTRO 4 Various (Various)	Street Sounds Electro ELCST 4 (A) C: ZC-ELC 4
32	19	5	HYSTERIA Human League (Hugh Padgham/Chris Thomas)	Virgin V2315 (E) C: TCV 2315
33	31	2	TOUCH DANCE Eurythmics (David A Stewart)	RCA PG 70354 (R) C: PH 70354
34	NEW		STAY HUNGRY Twisted Sister (Tom Werman)	Atlantic 780156-1 (W) C: 780156-4
35	24	5	MAN ON THE LINE Chris De Burgh (Rupert Hine)	A&M AMLX 65002 (C) C: CXM 65002
36	28	7	BREAK OUT Pointer Sisters (Richard Perry)	Planet FL 84705 (R) C: FK 84705
37	30	6	THE PROS AND CONS OF HITCH HIKING Roger Waters (Roger Waters/Michael Kamen)	C: TC-SHVL 240105-4 Harvest SHVL 240105-1 (E)
38	26	6	OCEAN RAIN Echo and The Bunnymen (All Concerned)	Korova KODE 8 (W) C: CODE 8
39	32	6	JUNK CULTURE Orchestral Manoeuvres In The Dark (Brian Tench/OMD)	Virgin V2310 (E) C: TCV2310
40	33	10	AND I LOVE YOU SO Howard Keel (James Fitzgerald)	Warwick WW 5137 (C) C: WW 45137
41	43	54	TOO LOW FOR ZERO Elton John (Chris Thomas)	Rocket/Phonogram HISPD 24 (F) C: REWND 24
42	36	5	MIRROR MOVES The Psychedelic Furs (Keith Forsey)	CBS 25950 (C) C: 40/25950
43	40	5	CHANGE OF HEART Change (Jimmy Jam/Terry Lewis/Timmy Allen)	WEA WX5 (W) C: WX5C
44	38	49	QUEEN GREATEST HITS Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30
45	44	10	GREATEST HITS Marvin Gaye (Various)	Telstar STAR 2234 (R) C: STAC 2234
46	35	31	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40/83468
47	42	28	NOW, THAT'S WHAT I CALL MUSIC Various (Various)	EMI/Virgin NOW 1 (E) C: TC-NOW 1
48	48	8	OASIS Oasis (Peter Skellern/Tony Clark)	WEA WX 3 (W) C: WX 3C
49	34	39	LABOUR OF LOVE UB40 (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5
50	53	47	NO PARLEZ Paul Young (Laurie Latham)	CBS 25521 (C) C: 40/25521

Week	Last	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
51	46	35	COLOUR BY NUMBERS Culture Club (Steve Levine)	Virgin V 2285 (E) C: TCV 2285
52	50	8	BANANARAMA Banarama (Tony Swain/Steve Jolley)	London RAMA 2 (F) C: KRAMC 2
53	47	29	U2 LIVE "UNDER A BLOOD RED SKY" U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3
54	51	7	LOVE WARS Womack & Womack (Stewart Levine)	Elektra 960293-1 (W) C: 960293-4
55	64	11	BODY AND SOUL Joe Jackson (Joe Jackson/David Kershenbaum)	A&M AMLX 65000 (C) C: CXM 65000
56	39	6	THE TOP The Cure (Dave Allen/Chris Parry/Robert Smith)	Fiction FIXS 9 (F) C: FIXSC 9
57	99	2	HOW DO I LOVE THEE Bryn Yemm (Alan Barson)	Lifestyle LEG 17 (C) C: LEGC 17
58	55	9	MUSIC FROM THE SOUNDTRACK "AGAINST ALL ODDS" Various (Various)	Virgin V2313 C: TCV2313 (E)
59	45	30	TOUCH Eurythmics (David A. Stewart)	RCA PL 70109 (R) C: PK 70109
60	67	46	THE CROSSING Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 27 (F) C: MERHC 27
61	52	8	HELLO, I MUST BE GOING! Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C: TCV 2252
62	88	2	BACKTRACK Eric Clapton (Various)	Starbldn ERIC 1 (R) C: ERIC K 1
63	57	10	FACE VALUE Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCV 2185
64	37	3	ISLANDS Kajagoogoo (Colin Thurston/Kajagoogoo)	EMI KAJA 1 (E) C: TC-KAJA 1
65	63	282	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40/82419
66	54	4	FANTASTIC Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40/25328
67	68	2	KEEP MOVING Madness (Clive Langer/Alan Winstanley)	Stiff SEEZ 53 (C) C: ZSEEZ 53
68	71	4	MADONNA Madonna (Reggie Lucas)	Sire 923867-1 (W) C: 923867-4
69	NEW		TWILIGHT OF IDOLS Fashion (Zeus B Held)	De Stijl/Epic EPC 25909 (C) C: 40/25909
70	90	3	BACK TO BACK Status Quo (Status Quo)	Vertigo/Phonogram VERH 10 (F) C: VERHC 10
71	NEW		CREW CUTS Various (Various)	Island IMA 11 (E) C: IMC 11
72	75	2	SHE'S SO UNUSUAL Cyndi Lauper (Rick Chertoff)	Portrait/Epic PRT 25792 (C) C: 40/25792
73	NEW		READY FOR BATTLE Rock Steady Crew (Stephen Hague/B. Soldier)	Charisma/Virgin RSC LP1 (E) C: RSC MC1
73	NEW		NOW Patrice Rushen (Charles Mims Jr/Patrice Rushen)	Elektra 960360-1 (W) C: 960360-4
75	73	31	ORIGINAL SOUNDTRACK - YENTL Barbra Streisand (Barbra Streisand/Alan & Marilyn Bergman)	CBS 86302 (C) C: 40/86302
76	62	6	ELIMINATOR ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774-4
77	61	18	SPARKLE IN THE RAIN Simple Minds (Steve Lillywhite)	Virgin V 2300 (E) C: TCV 2300
78	58	8	GRACE UNDER PRESSURE Rush (Rush/Peter Henderson)	Vertigo/Phonogram VERH 12 (F) C: VERHC 12
79	94	2	TRUE Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403
80	60	3	FROM HER TO ETERNITY Nick Cave featuring The Bad Seeds (Nick Cave/The Bad Seeds/Flood)	Mute STUMM 17 (1/SP) C: -
81	49	13	FUGAZI Marillion (Nick Tauber)	EMI MRL 1 (E) C: TC-MRL 1
82	NEW		EMERALD CLASSICS Various (Various)	Stoic SRV 1 (SP) C: SCRTV 1
83	81	23	IN THE HEART Kool & The Gang (Kool & The Gang)	De-Lite/Phonogram DSR 4 (F) C: DCR 4
84	59	4	WOULD YA LIKE MORE SCRATCHIN'? Malcolm McLaren/World's Famous Supreme Team (T. Horn)	Charisma/Virgin CLAM 1 (E) C: CLAC 1
85	95	2	LEARNING TO CRAWL The Pretenders (Chris Thomas)	Real WX 2 (W) C: WX2 C
86	91	3	STAGES Elaine Paige (Tony Visconti)	K-tel/WEA NE 1262 (K) C: CE 2262
87	83	2	RUSSIAN AND AMERICANS Al Stewart (Michael A Flicker)	RCA PL 70307 (R) C: PK 70307
88	74	36	GENESIS Genesis (Genesis with Hugh Padgham)	Charisma/Virgin GENLP 1 (E) C: GENMC 1
89	NEW		20 REGGAE CLASSICS Various (Various)	Trojan TRLS 222 (A) C: ZC-TRL 222
90	65	12	IT'S YOUR NIGHT James Ingram (Quincy Jones)	Qwest 923970-1 (W) C: 923970-4
91	RE		THE STRANGER Billy Joel (Phil Ramone)	CBS 82311 (C) C: 40/82311
92	RE		LIONEL RICHIE Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R) C: CSTMA 8037
93	93	2	FASTER THAN THE SPEED OF NIGHT Bonnie Tyler (Jim Steinman)	CBS 25304 (C) C: 40/25304
94	72	8	THE POET II Bobby Womack (B. Womack/A. Oldham/J. Gadson)	Motown ZL 72205 (R) C: ZK 72205
95	70	4	CAFE CAROLINA Don Williams (Don Williams/Garth Fundis)	MCA MCF 3225 (C) C: MCFC 3225
96	NEW		NO SENSE OF SIN The Lotus Eaters (The Lotus Eaters)	Sylvan/Arista 206 263 (F) C: 406 263
97	RE		18 GREATEST HITS Michael Jackson plus The Jackson 5 (Various)	Telstar STAR 2232 (R) C: STAC 2232
98	97	9	A LITTLE SPICE Loose Ends (Nick Martinelli)	Virgin V2301 (E) C: TCV2301
99	NEW		DANCE MIX... DANCE HITS VOLUME 4 Various (Various)	Epic DM 4 (C) C: DM 4C
100	NEW		A PAGAN PLACE The Waterboys (Miko Scott)	Ensign/Island ENCL 3 (E) C: ENCC 3

ARTISTS' 42

AGAINST ALL ODDS	58
AMERICAN HEARTBEAT	19
BANANARAMA	52
BIG COUNTRY	21
BLANCMANGE	18
BREAK MACHINE	29
BREAKDANCE	29
CAVE, Nick featuring	80
The Bad Seeds	48
CHANGE	27
CLANNAD	52
CLAPTON, Eric	63
COLLINS, Phil	61
CREW CUTS	71
CULTURE CLUB	51
CURE, The	56
DANCE MIX... DANCE HITS	99
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DE BURGH, Chris	28
DIRE STRAITS	12
DON'T STOP DANCING	30
DURAN DURAN	38
ECHO & THE BUNNYMEN	82
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TOP 100 LPs on Prestel: MG Spotlight 514201

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.

SHOPFITTING

Virgin — refits for prolonged profits

VIRGIN RETAILING managing director John Fewings faces the question of why shops whose fittings are, for all practical purposes, perfectly alright should go to the trouble and expense of refitting every now and then.

"The first reason, obviously, is that the public at large changes its attitude towards shops. In 1965 people wanted to shop for records in dark, womblike places. That has changed, and you might notice that the very opposite is true now," he explains.

"Secondly, all retailers ought constantly to reappraise their customer profiles; and if they want to alter that profile slightly in one direction or another their shop-fittings and decor are one way of doing that.

"When refitting a shop you have to do your sums — projecting profit against capital expenditure — and decide what you can afford and what you will probably get out of it," Fewings says. "Good increase in turnover can be expected from a well designed refit; and we have always achieved that increase when we have refitted Virgin shops."

At the moment the Virgin shops are in the process of being refitted. Some, including the new ones which are opening every few months, have the redesigned interiors and the new-look facades. The remainder are still in the original livery with older interior fittings. While looking forward to completing the metamorphosis, Fewings feels that the whole chain still has a coherent image. He confesses that he would like to find a word other than image for what he is describing, but accepts that common sense forces him to use it.

"Virgin has a national image, but it also has a local one in each town. If you go to individual towns you can see how the local image and the national one can exist in the same shop. When refitting we may decide to make the local image go more towards the national one — or we might deliberately move away from it. We see each of our branches as being a local indie record shop, and act accordingly."

This week attention is focused on shopfitting at the Shopex exhibition at Olympia. As always it offers an impressive range of styles and functions in retail display furniture. It underlines the fact that the fittings must suit the merchandise — as well as giving the shop its own character and image.

However large the available range of modular shop fittings there is a need in the record trade for something tailor made, because records, cassettes, videos, hi-fi accessories, and compact discs just do not fit comfortably or safely into the racks, shelves, dumpers and glass cabinets that seem fairly standard in most shops.

This MW special supplement looks at the fittings designed and made for this particular trade, and at some of the most experienced manufacturers of them — as well as asking the three biggest retailers about their ideas on the subject.

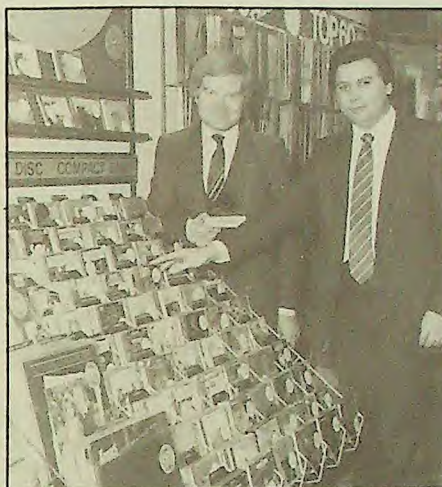
Decor: part of the Our Price package

OUR PRICE director Mike Isaacs: "We have outside designers and shopfitters working for us — but they do very much work for us, and must fulfil a very careful brief.

"As far as we are concerned, developing the right decor and environment is very much a part of the Our Price package; it plays a part in the overall effect. But other things are also very important.

"The main difficulty with record retailing has always been how to help the customers to find what they want. The easier any retailer can make that, the better, though you will never get over the problem completely just because you have to display maybe 10-12,000 titles of records and the same again, or more, as cassettes. You just have to try and make it as easy as possible for people to find what they are looking for. And at the same time you have to have things right on the staff's side of the counter, because they can have trouble finding things too!"

Like others, Isaacs has ideas on the minimum effective size for a record shop — if it is to be fitted out and stocked in a way he would consider worthwhile. "Anything under 700 sq ft would, I think, be pretty impractical. But having said that I have to add that we trade very well in some of the smallest Harlequin premises we took over — and in our very first Our Price shop in Finchley Road, which is only about 200 sq ft."



ONE OF the CD browsers designed and custom made for Our Price shops. Both directors — Garry Nesbitt (left) and Mike Isaacs — are keen on specially designed shop fittings to give the whole chain a coherent image. And, having decided to go into selling CD they are determined to display and stock them in a way that maximises sales in a new product market.

Message in the medium at HMV

DOUGLAS COATES, HMV Shops marketing manager: "Record retailers traditionally have, perhaps, placed too little emphasis on shopfitting — and that means more than just the browsers and displays themselves, it also means floorplans, control of customer flow, level of lighting, colour scheme, flooring and accessories.

"But shopfitting is moving higher up the record retailers' list of priorities. The way you fit out a shop and make it look is your brand, your product. Most of us stock more than the same records and tapes, so the shop itself is what we are competing with each other to sell.

"When 'packaging' your outlet there are obviously practical considerations. In a big store, for example, you have to think about keeping the classical customers a comfortable distance from the 12-inch singles buyers — because they want a different atmosphere and a different sound level from each other."

Coates also feels that the small independent can compete effectively with the major specialist chains and the multiples when it comes to shopfitting.

"There are no economies of scale to be made in shopfitting," he says. "Each individual shop has its own problems, and fitting any shop out is a labour-intensive exercise — whether the retailer has used an expensive consultant or not. There are no great secrets about shop fitting technique which major chains have and smaller indies don't have. The best way to plan is always to go around looking at other shops and decide what they do well and whether it could suit your shops."

Designed for custom

MERCHANDISING SYSTEMS designed for a particular product are still popular with much of the trade, even though bigger stores and chains are these days more frequently going for custom-designed shopfittings for all types of products — all matching each other. This straightforward wire display is for Invicta's StoryTime books and cassettes. Since its launch last year the StoryTime brand has achieved over 200,000 sales, and Invicta believes it can pick up large additional impulse sales from being displayed on this new system. Three models are available, for four, 12 or 18 dozen books and cassettes.



A SIMPLE but effective piece of merchandising for one company's product — the kind of addition to a basic shopfitting scheme which will come and go according to availability, market trends and the dealer's choice of stock lines.

SHOPFITTING

Editorial by Terri Anderson

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SHOPFITTING

A record of achievement

SALES ACHIEVEMENTS has been making shopfittings for the record trade for about 18 years. It has for a long time worked closely with Record Merchandisers, designing and constructing fittings to suit RM's needs.

Sid Dyke has watched record departments evolve over the years in a variety of stores. His company has played a role in that evolution, and he personally has been well placed to observe design trends and evaluate different types of fittings as they have come into and gone out of popularity.

Now Sales Achievements can claim to have produced a new range of shopfittings which are distinctive and have all the practical features a record shop might reasonably demand.

This range was also designed and made as a result of a brief from RM.

Dyke says: "Just before last Christmas we discussed with RM what record shop fittings could be like in the future — in a market which was still struggling hard. Among other things it was decided that although the cassette is doing very well and has its own growing market, the album is still very important in music retailing. The idea was to bring LP and cassette physically closer together so that sales of both could benefit.

"That was how the idea of the acrylic pocket for cassettes, inside the LP display box, was born. We made the prototype — and it proved to be one of those sudden ideas which works first time, because it has scarcely changed since then."

These display/stock "pockets" are the most striking and ingenious feature of the fitment design. The basic stand is of tubular steel construction, on which there are supported two panels covered in looped nylon material. This can be in a range of colours, according to the

client's choice — and a recent order from Martins the Newsagents was for a particular shade of pale blue, which will now identify their record departments inside their (predominantly green) shops. It can also take the attachment of display pockets through the invisible fastening of hooked pads, the type of fastening known best by the Velcro trade name.

Dyke points out that the fastening is very strong, despite being extremely easy to remove; and anyone wondering whether it will safely hold pockets full of records and tapes should remember that it is what holds the seams of some hot air balloons together and keeps baskets full of balloonists aloft.

The LP pocket is made of timber, and holds 10 LPs. The plastic cassette fitment has capacity for 16 cassettes. The customer is shown one LP facing and four cassettes also facing — thus emphasising the sleeve artwork which usually appears on both types of product.

"The LPs are there to be sold," Dyke points out, "but they also help to sell the cassettes, by showing off the title and sleeve design to the best effect right next to the cassette stock."

Flexibility as well as looks were required of this shopfitting design, so Sales Achievements made it simple to move stock and display. If, for example, a rack is being used to put out stock according to chart

placing any changes in position can be dealt with by moving the cassette holder bodily into the correct number position, and lifting the LPs out. In a big shop several pockets



SALES ACHIEVEMENTS' versatile fitting: bringing albums and cassettes together for mutual effect in shops.

can be used for each chart position, if wanted.

When the first dummy of the fitments was presented to RM it was an immediate hit. As Dyke says: "We had a first-rate brief from RM and if you have that you can expect to make a first-rate product."

The fitments also include a more traditional browser for catalogue — because catalogue album buyers need to browse — but have the cassettes racked above the LPs, maintaining the proximity of the two configurations.

All Sales Achievements designs are, Dyke says, "following a logical path" and the newer units are compatible with their older ones. In fact, they invented a cassette insert fitment with some 10 years ago; they kept it in abeyance because the cas-

sette was not much in demand, but now that it is a more important product the fitment is very popular.

Having designed and built so many record departments within big stores, Dyke is particularly practised in making the most out of small areas.

"We are often asked what we can do for the various individual branches in a shop chain. As an example, we put into a space of 460 sq ft a fitment with 80 LP/cassette pockets (some of which carried Old Gold product) for chart material, and five browsers which gave 120 facings for catalogue and carried 2,000 stock."

Small shops concerned about reducing floor space could, if they wanted to buy this system, order it with a much more steep angle of slope for the pockets on the lower half. This would reduce the depth of the base from 2ft 9in to about 2ft.

But Dyke comments that he would honestly regard that as reducing the effectiveness of the unit and somewhat spoiling the look of the whole thing.

The tendency for record shops to sell a great deal more than records and tapes is also recognised and catered for. The standard units are sufficiently versatile to be used for singles, record company promo displays and perhaps even LP-sized T-shirt packs. But on a custom basis Sales Achievements can make units in this style for any kind of product — and indeed has done so for large stores which do not want the display racks provided by companies making accessories, posters, computer games etc, but want every fitment matching and compatible with their overall design and colour scheme.

"We will do all we can to accommodate anything a shop wants to sell, while maintaining a harmonious look to the shop interior," Dyke says. But he has to stress that for a very small shop it would probably be impractical and prohibitively expensive to go for a one-off custom design.

"I do take a keen interest in the success or otherwise of the shopfittings we install," Dyke concludes. "In almost every case there is an increase in cassette sales immediately — often to the point of doubling. An average overall increase in sales is high, around 40 per cent."

"But the units must be used to their best advantage, and placed so that they make the most impact on customers."

It takes a thief...nowhere

THEFT IS always a big issue in retailing, and retailers have a wide range of devices and systems from which they can choose to prevent it happening.

The sheer desirability, and the perceived high price, of records and tapes makes them a target for the intentions, if not always the attention, of shoplifters.

The comforting thought that LPs are rather large and awkwardly shaped to be spirited out of a small shop may hold good (though big stores have plenty of evidence that they are stealable, and one store manager remembers an enterprising youth who managed to get six LPs down the back of his jeans) but the smaller items like cassettes and now CDs are more obviously in danger. The expensive video cassette is another obvious security risk. Any live display is at risk, and even with masterbagging, the sleeves and cases are often taken.

It was the record industry's problem of persuading shops to stock cassettes over 10 years ago which set one company onto a line of manufacture which is going as strongly as ever today. Dealers were wary of stocking cassettes because they were so easily stolen, yet had to be displayed and browsed in order to sell.

Serette became the record trade's equivalent of a household name by making a cassette rack which was secure, and yet allowed the customers to see the product close-up.

The company began in 1969 as Securette Ltd, manufacturing both pilfer-proof and self-serve display racks. The first two models — for cassettes and 8-track cartridges — were marketed under the Securette trade mark, but as this

was not available in a number of Continental countries, the trade mark was changed to Serette.

The company now produces a range of shopfittings for displaying video tapes and games, computer programs and CDs in addition to audio cassettes. The latest rack to join its range is the CC160, a carousel model for CD, with a capacity of 160 discs.

These racks are exported worldwide, and produced under licence in the US, Australia and South Africa. Total sales of genuine Serette racks have now passed the 400,000 mark. And despite patents held in France, Germany and Sweden, pirated copies have also been produced in these countries.

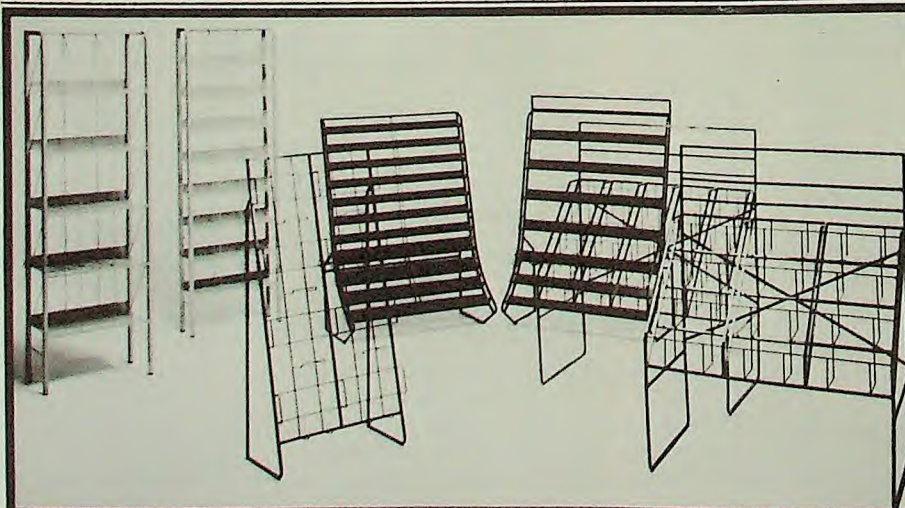
Managing director Bruce Sampson believes that an exciting display system is essential for increasing sales. "We have found that most customers come into a store to buy something specific — effectively that sale was 'made' before they arrived. So what one needs in-store is a display system that captures attention and sells something extra. Which is precisely what our racks are designed to do.

"Their ability to display product well — and involve the customer with that product — has been a bigger factor in our success than the security angle."

Sampson adds that trade continues to be very concerned about pilferage ("we wouldn't be here if they weren't") and that despite the fact that the company has never had a rep on the road, the racks have sold themselves, and continue to do so.



THE NEW pilfer-proof rack for live display of CDs, made by Serette (model CC160).



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SHOPFITTING

Panmer—in-house services

PANMER, WHICH has been based in Middlesex since July 1981, has expanded its product range during the last year to include audio cassette cases for computer software, and binders for software manuals and floppy disc storage.

Panmer's initial production in 1981 was of record sleeves in three sizes, but these have been gradually increased by market demands — the company now produces 19 types of sleeves of various size and thickness.

Also manufactured are video cassette cases, in six different colours and three formats, special covers for the promotion of records for customers, and masterbags.

A spokesperson said: "Our small, but effective, in-house design and print service enables us to give prompt service to customers who require specific items to meet their requirements. We believe in good quality products, a prompt delivery service and generally trying to be helpful."

Norank: moving metal

THE COMPUTER software boom and the continuing increase in availability of compact discs have given retailers additional display opportunities.

Quick off the mark in designing and supplying units specifically for the compact disc has been Norank Engineering, which has added to its range of browsers for the new sound carrier.

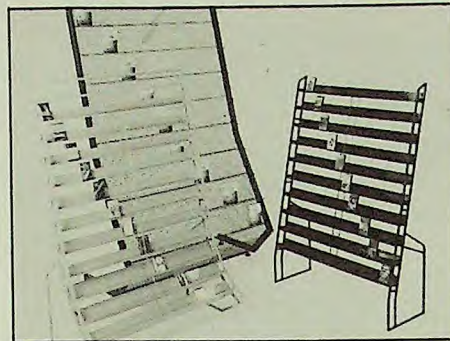
Both Virgin and Our Price approached Borehamwood-based Norank to design new CD units for them. "The browsers fit in with the well-established image created by us for Virgin and Our Price," said a spokesman.

"As with our entire range, the new browsers are all metal with epoxy coatings in a wide range of colours, although once stacked with goods to be displayed, the browser is hardly seen at all.

"The Norank systems have been designed so that shop staff can assemble them and units can be installed, stacked and selling within hours. The lightweight knockdown construction means that the layout can easily be changed."

Managing director Norman Harrison believes Norank's cassette racks for computer software are ideal and "look the part — a bit computerish".

As well as designing and fitting out branches of the major chains — including the recently opened Virgin branches in Sheffield, York and Sunderland — Norank, which has been in this business now for 14 years, has a lot to offer the smaller independent outlet. "We cater for



NORANK'S "high-tech" cassette browsers

retailers who want to be slightly different without paying a fortune for it," says Harrison.

It is the product, not the browser which should be on show, says Harrison. Safety is another aspect that Norank incorporates into its designs. "We test our browsers by walking into them to see whether they hurt or fall over, although they are specially designed not to hurt people, particularly small children.

Carry that message on a bag

KEENPAC IS now firmly established as suppliers of quality printed promotional carrier bags of all types.

The company supplies bags printed in up to six colours, and its clients include Virgin Records, Maxell, TDK, Bronze Records, Bluebird Records, Cobweb Records, and Music Market among others.

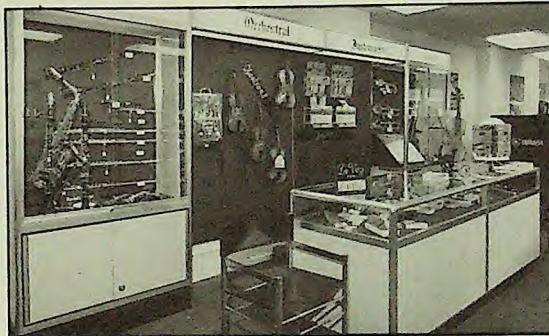
It supplies the normal low density and high density carrier bags in any form, ie, either a very inexpensive bag or an "up market" bag, and drawstring shoulder bags which prove a very lucrative resaleable item.

SHOPFITTING
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LEFT: HMV chose Octanorm aluminium shopfittings for its video department at the Oxford Street store in London. RT Display Systems of Fulham makes these units. Some, in a black epoxide finish, with curved-back adjustable shelving, are being used to display videotapes, and unit runs in anodised finish are used for the equipment display. According to stipulations in their contract RT had to pre-fabricate the units in such a way that the whole video floor could be shopfitted within three days — and the company reports with pride that it completed the job well inside the time limit.

RIGHT: For music stores which sell instruments as well as records Octanorm wall and counter units offer a secure display/service arrangement with modern lines but a clear traditional feel to them. This department is in Dawson's Music Ltd of Warrington.



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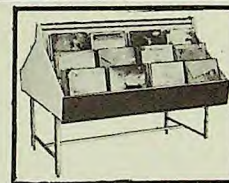
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 - 5 ▼ **WILLIE & WAYLON** Outlaw Reunion Vol 2 (Sundown)
 - 6 NEW **LARRY NELSON** Too Much Ground (Artic)
 - 7 ▲ **SIDNEY HARBOUR** Kill The Weatherman (Reject)
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MfN makes a dent in metal mentality

MUSIC FOR Nations, the heavy metal specialist label run by Steve Mason and Martin Hooker, has scheduled a June UK/European release for a single and album by WOW — ex-Plasmatics singer Wendy O Williams.

The LP, WOW recorded in New York last year after the demise of The Plasmatics, is released this Friday (15). It was produced by Kiss' Gene Simmons and features songs written by various Kiss members. A single from the album, *It's My Life*, was released last week (8).

MfN also has a hit single on its hands with *Animal* (F.k Like A Beast) by W.A.S.P., the US, HM outfit signed to Capital Records who had the distinction of having the single turned down by the company. MfN picked up the UK rights for *Animal*, and the single charted on just three days' sales.



MARTIN HOOKER: *Winning with Wendy O Williams*

The label has also set up a marketing and distribution deal with Dutch label RoadRunner. A heavy release schedule is kicked off by Show No Mercy from Los Angeles band Slayer, and at least 15 albums are due in the next year.

Since its launch 18 months ago, Music for Nations has made a remarkable impression on the HM scene, with several HM chart singles and albums.

Among the successes have been LP's by Ratt, Manowar, Tank, Virgin Steel and Metallica. Hooker says: "We've got an aggressive approach to the market. Specialisation is the secret — people know we're good at what we're doing, and word has got around."

Hooker is optimistic about the prospects for WOW: "There's been so much interest in Wendy O Williams — we sent out several test-pressings of the single, and started picking up radio plays from people like Tommy Vance and Alan Freeman. Even Radio Two's David Hamilton has played it," he said.

"A promo video has been filmed in the Arizona desert with real-life death stunts done in 110 degree heat! The whole package is really classy, and we feel that the album and single will have real cross-over appeal."

Mausoleum liberates hibernating band Wolf

MAUSOLEUM RECORDS has released the debut album by Wolf, the HM band from Carlisle who supported The Scorpions on their nationwide tour. The band were previously signed to Chrysalis Records but have been "in virtual hibernation for the last 18 months".

David Moffitt, Mausoleum's UK label manager, said: "Wolf released just one 12-inch single for Chrysalis before being dropped. But, after a lot of persuasion from their manager (Frank Stuart Brown), myself and Robin Godfrey Caff from Warners Music, they have now recorded their long over-due debut LP, and we think it's a classic."

Mausoleum has several other releases lined up, including an album, *Another Victim*, by Axe Victims, a German band with a massive European following who are planning UK dates. Another German HM band, Cutty Sark, will be releasing an album, *Die Tonight*, and mini-LP, *Hard Rock Power*, while Dutch band Dark Wizard debut with the LP, *Devil's Victim*.

Mausoleum Records, 11 Sandycroft Crescent, Wath upon Dearne, Rotherham, South Yorkshire S63 7JP (0709 872875).



WAVE: *An over-due debut album*

Brown: with a little help



VARIOUS MUSICIANS have teamed up for the debut single by Greg Brown (left) who has worked with Osibisa, J Walter Negro and Joe Cocker. The single, *Baby Talk* (on the Beau-Jolly label distributed by PRT) was co-produced by Isaac Hayes, and includes *Rock Steff*, the new *Dexy's Midnight Runners* keyboard man, on synth-bass and additional keyboards. *Alfred Bannerman* of Osibisa plays lead guitar, while the final mix was done by Martin Hayles of *Orange Juice*. Brown, first discovered by Joe Cocker in the early Seventies, has been working with Isaac Hayes.

Heaven is a Jungle birthday

JUNGLE RECORDS and Distribution is celebrating its second birthday by staging a gig at London's Heaven Club next Monday (18) featuring four bands on the label roster — Rubella Ballet, In Excelsis, Actived and Bone Orchard. Former Batcave DJ Hamish will be guest DJ.

In Excelsis release their second 12-inch EP, *Ladders Of Lust*, this week. The EP features four new songs and is distributed through Jungle and the Cartel.

Stormy cut Tracking...

NEWLY FORMED indie Vinyl Cut Records debuts with a double A-sided single, *Stormy Weather/This World*, by Darken, a three-piece band featuring singer Mische Bissell, Darren Murphy and Ken Scott, the latter two of whom were members of the now-disbanded cult band Wasted Youth. Distribution of the label is through Jungle Records. Vinyl Cut Records, Stratford Workshops, Burford Road, London, E15 (01 536 1214).

THE ACTIVES, a Glasgow punk band, have their third release through Quiet Records this week (15). The 12-inch single, *Wait And See*, has four tracks and is available in a full colour picture sleeve. Distribution: Rough Trade and the Cartel.

SAVOIR FAIRE Records has signed two rising UK bands, Thin Red Line and 22 Tango, and they will be launched on the subsidiary label, MTM Privacy, which will be devoted exclusively to contemporary rock bands. Thin Red Line debut with the single *Only Dreaming Of You* on June 22, and the 12-inch version will have a 45rpm A-side, and a 33½rpm B-side. 22 Tango's first MTM/Privacy release is also a single. *Wipe Out Colours*.

WEST COUNTRY band Jacuzzi, recent winners of the HTV-sponsored talent contest *Best Band West*, have a single, *Happens All The Time*, released on the Freeway Records label distributed through the Cartel.

CHAOTIC DISCORD have a new 12-inch mini-album, *Don't Throw It All Away*, released by Riot City Records.

WINSTON TONG, ex-vocalist with US band Tuxedomoon has recorded his debut solo single, *Theoretical China* for Belgium label Les Disques du Crepuscule, distributed by Pinnacle.

THE ORIGINAL cast recording of *The Rink* (the Broadway musical starring Liza Minnelli and Chita Rivera) is being rush released by That's Entertainment Records. The show has been nominated for five Tony awards, and the OCR was produced by Norman Newell for TER for New York. Music and lyrics are by John Kander and Fred Ebb, who wrote the score for *Cabaret*.

Strategy for visual demos

STRATEGY MUSIC, the company formed by Charlie Casey and Nigel Lucas, has started a new service whereby bands can have their live set videoed, or featured numbers filmed in a rehearsal studio.

Lucas says: "We're using a one camera plus lights set-up for a visual equivalent of an 8-track demo. Initially we hope to attract business from indie companies who have previously rejected video as a high-cost limited-use promotional aid."

He adds: "Because of the excellent visual and sound quality that can now be obtained from hand-held video cameras, we can offer a cheap well-made video that can be used for all sorts of promotional purposes." Strategy Music, 95 Brook Green, London W6 (01) 602 1118.

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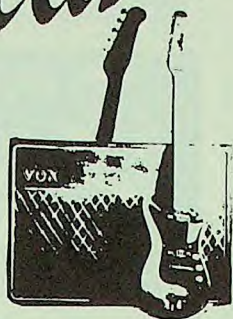
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16 June 1984

TOP · SINGLES

INDIES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1 3	HEAVEN KNOWS I'M MISERABLE NOW The Smiths Rough Trade RT 156 (I/RT)
2	NEW	THANKS FOR THE NIGHT The Damned Damned DAMNED 1 (P)
3	2 4	MURDER/THIEVES LIKE US (INST) New Order Factory Banlux FBN 22 (12" only) (I/RT)
4	3 8	PEARLY-DEWDROPS' DROPS Cocteau Twins 4AD AD 405 (I/P)
5	4 4	SPIRITWALKER The Cult Situation Two SIT 35 (I/P)
6	11 2	ANIMAL (F..K LIKE A BEAST) W.A.S.P. Music For Nations KUT 109 (P)
7	7 4	RECOLLECTS Skeletal Family Red Rhino RED 42 (I/Red Rhino)
8	5 8	THIEVES LIKE US New Order Factory FAC 103 (12" only) (I/P)
9	6 8	GOOD TECHNOLOGY Red Guitars Self Drive SD 008 (I)
10	10 4	BREAK DANCE PARTY Break Machine Record Shack SOHO 20 (IDS)
11	12 3	DARK STREETS OF LONDON Pogues Mahone Pogues Mahone PM 1 (I/RT)
12	8 9	HAND IN GLOVE Sandle Shaw Rough Trade RT 130 (I/RT)
13	20 3	BIG JUGULAR (EP) Inca Babies Black Lagoon INC 003 (12" only) (I/Red Rhino)
14	9 38	SONG TO THE SIREN This Mortal Coil 4AD AD 310 (I/P)
15	18 65	BLUE MONDAY New Order Factory FAC 73 (12" only) (I/P)
16	29 2	DOLLY Microdisney Rough Trade RT 135 (I/RT)
17	16 6	COUNTRY GIRL BECAME... Serious Drinking Upright UP 8 (I/RT)
18	35 2	HIGH ENERGY Evelyn Thomas Record Shack SOHO 18 (IDS)
19	19 28	SUNBURST & SNOWBLIND Cocteau Twins 4AD BAD 314 (I/P)
20	25 32	THIS CHARMING MAN The Smiths Rough Trade RT 136 (I/RT)
21	13 5	CRUCIFIX Broken Bones Fallout FALL 025 (I/J)
22	26 53	HAND IN GLOVE The Smiths Rough Trade RT 131 (I/RT)
23	14 11	GOREHOUD The Cramps New Rose NEW 33 (I)
24	21 6	THE CAVE The Guana Batz Big Beat NS 96 (P)
25	28 6	THE BLOOD IS ON YOUR HANDS (EP) The Instigators Bluurg FISH 6 (I/RT)

26	23 8	INFLUENZA (RELAPSE) Gene Loves Jezabel Situation Two SIT 31 (I/P)
27	31 16	YOU'RE ALREADY DEAD Crass Crass 1984 (I)
28	15 8	BREAK Play Dead Clay CLAY 31 (P)
29	22 4	PURPLE NOISE Turkey Bones & The Wild Dogs McKechnie MAC 31 (I/P)
30	30 9	GREY Lack Of Knowledge Crass CRASS 121984/6 (I)
31	17 8	DO THE SQUARE The Three Johns Abstract ABS 023 (P)
32	NEW	SHAME (WHOLE HEART HOWL) Gene Loves Jezabel Situation Two SIT 35 (I/P)
33	32 21	WHAT DIFFERENCE DOES IT MAKE? The Smiths Rough Trade RT 146 (I/RT)
34	24 8	NO ONE WAITS FOREVER Orson Family New Rose NEW 30 (12" only) (I/RT)
35	27 12	PEOPLE ARE PEOPLE Depeche Mode Mute 7BONG5 (I/SP)
36	33 12	HANK TURNS BLUE The Folk Devils Ganges 84 RAY 1 (I)
37	38 6	MASKS Under Two Flags Situation Two SIT 32 (I/P)
38	36 35	TEMPLE OF LOVE Sisters Of Mercy Merciful Release MR 27 (I)
39	NEW	HUP TWO THREE FOUR Sid Presley Experience I.D. Records EYE 4 (IDS)
40	37 12	BELA LUGOSI IS DEAD Bauhaus Small Wonder TEENY 2 (I)
41	39 18	SNAKEDANCE March Violets Rebirth RB 21 (I)
42	34 9	42°F Rubella Ballet Jungle JUNG 12 (I/J)
43	NEW	EIGHT MILES HIGH Husker Du SST Records SST 025 (P)
44	42 29	FACTS Red Guitars Self Drive SD 007 (I)
45	44 16	GRUNT CADILLAC HOTEL Inca Babies Black Lagoon INC 002 (I/Red Rhino)
46	43 16	ALONE SHE CRIES Skeletal Family Red Rhino RED 41 (I)
47	41 13	LOVE WILL TEAR US APART Joy Division Factory FAC 23 (I/P)
48	40 7	ONE MAN'S MEAT Fed Gadget Mute MUTE 033 (I/RT/SP)
49	46 10	I HAD TOO MUCH TO DREAM (LAST NIGHT) Naz Nomad & The Nightmares Big Beat NS 93 (P)
50	45 22	THE WORD OF THE WOMB (EP) Hagar The Womb Mortarhate MORT 28 (I)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1 3	FROM HER TO ETERNITY Nick Cave Mute STUMM 17 (I/SP)
2	2 16	THE SMITHS The Smiths Rough Trade ROUGH 61 (I/RT)
3	3 32	HEAD OVER HEELS Cocteau Twins 4AD CAD 313 (I/P)
4	4 5	VENGEANCE New Model Army Abstract ABT 008 (P)
5	6 4	FROM THE PROMISED LAND Play Dead Clay CLAY LP 11 (I/P)
6	5 6	FROM THE CRADLE Subhumans Bluurg FISH 8 (I/RT)
7	10 3	FROM THE HIP Section 25 Factory FACT 90 (I/RT/P)
8	7 17	GARLANDS Cocteau Twins 4AD CAD 211 (I/RT)
9	9 8	TEN BLOODY MARYS... Elvis Costello & The Attractions Demon/IMP FIEND 27 (I/RT)
10	NEW	REMAINS The Only Ones Closer CL 012 (I/RT)
11	13 13	WHO? WHAT? WHY? WHERE? WHEN? Various Mortarhate MORT 4 (IDS)
12	12 12	THE F... A Flux Of Pink's Indians Spiderleg SDLP 13 (I/RT)
13	18 8	SEANCE The Church Carrere CAL 201 (SP)
14	11 29	SMELL OF FEMALE Cramps Big Beat NED 6 (P)
15	19 6	CULL Marc Riley Intape IT 005 (I/Red Rhino)
16	16 7	L.A.M.F. REVISITED Johnny Thunders & The Heartbreakers Jungle FREUD 4 (I/J)
17	20 13	ONWARD CHRISTIAN SOLDIERS Icons Of Filth Mortarhate MORT 5 (IDS)
18	15 57	POWER CORRUPTION & LIES New Order Factory FAC 75 (I/P)
19	22 59	HIGH LAND, HARD RAIN Aztec Camera Rough Trade ROUGH 47 (I/IDS)
20	24 8	BURIAL Death In June NER Records UBADVC 4 (I/RT)
21	17 4	EARTHED TO THE GROUND Dave Brock Flicknife SHARP 018 (P)
22	21 8	THE PAINTED WORD Television Personalities Illuminated JAMS 37 (I/J)
23	25 7	HOGGIN' THE STAGE The Groundhogs Psycho PSYCHO 24 (I/RT)
24	RE	GIVE DADDY THE KNIFE CINDY Naz Nomad & The Nightmares Big Beat/Chiswick WIK 21 (P)
25	14 14	DEAD CAN DANCE Dead Can Dance 4AD CAD 404 (I/P)

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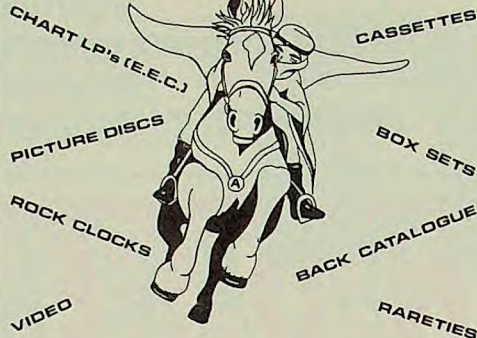
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APRS June 13-15
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