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MUSIC WEEK

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CRACKING A bottle of champagne to celebrate their second Queen's Award For Export Achievement, Lasgo Exports' directors Peter Lassman, Mark Ballabon, Richard Stern and Nick Lassman.

Lasgo wins Queen's Award for second year

NORTH LONDON record, video and computer game export company Lasgo Exports has attained the remarkable achievement of being awarded The Queen's Award For Export Achievement for the second consecutive year.

The 1984 award, announced on the Queen's birthday last Saturday, comes at a time when Lasgo has expanded its worldwide operations to include a wider coverage of North America, Australasia and the Far East. Lasgo has also extended its range of British products to include a comprehensive selection of music video and music books — it already covers records, cassettes, film videos, compact discs, posters and computer games.

"We see this award as an endorsement not only for our company, but also for the quality and scope of what major and independent labels are releasing," said Lasgo senior director Mark Ballabon. "The demand for UK product is still unceasing and new UK releases come out at such a rapid rate, and in such diversity, that there is no way the rest of the world can keep up."

Lasgo has been exporting for over six years and turnover has increased this year by over 35 per cent in value, says the company, and claims to have helped to "establish many a new UK artist in some of the world's largest record and video market-places" through its export activities.

Three doubles in Novello 1983 awards

STING, CULTURE Club, and David Bowie were the dominant names in the 1983 Ivor Novello Awards announced at the annual luncheon last Thursday (19) at London's Grosvenor House Hotel.

Sting's Every Breath You Take, published by Virgin Music Publishers (for the UK) and Magnetic Publishing/Illegal Music (for the rest of the world), won the Best Song Musically & Lyrically and The Most Performed Work categories.

Culture Club's Karma Chameleon, whose writing credits are George O'Dowd, John Moss, Michael Craig, Roy Hay and Phil Pickett and publishers are Virgin Music and Warner Bros Music, won the Best Pop Song and The Best Selling A Side categories.

David Bowie's Let's Dance, published by Jones Music and sub-published by EMI Music Publishing, won the Best Rock Song and International Hit Of The Year categories.

The Best Theme from a TV or Radio Production section was won by That's Livin' Alright, written by David Mackay and Ken Ashby and published by Angle Music/Eaton Music, and is the theme from ITV's Auf Wiederseh'n Pet. Best Film Theme or Song was Going Home from Local Hero, written by Mark Knopfler (Rondor Music London). The Best British Musical is Blood Brothers by Willie Russell (Willie Russell Music/Paternoster Music).

Andrew Lloyd-Webber received a Euterpe statuette for outstanding services to British music, song-writers of the year are Annie Lennox and Dave Stewart of the Eurythmics, and the outstanding contribution to British music distinction went to Status Quo (Francis Rossi, Richard Parfitt, Alan Lancaster, Andy Bown, and Pete Kircher).

Chris de Burgh
— 10 years
see centre

DG targets classics at Walkman market

By NICOLAS SOAMES
CLASSICAL LABEL Deutsche Grammophon is making an enterprising bid to extend the boundaries of classical music and tap a potentially huge new market by linking with Sony, inventors of the Walkman cassette machine, to launch a low-cost cassette series called Walkman Classics.

A striking poster showing Mozart wearing Walkman headphones is being used in the campaign for the cassettes which will carry a dealer price of £1.89. It is aimed at general record dealers as well as classical specialists.

There are 20 titles in the initial release, most of which have running times of over 80 minutes and cover popular classical repertoire played by top DG artists like conductors Karajan and Abbado, pianists such as Martha Argerich and violinists such as Schneiderhan.

The low dealer price will bring them into direct competition with other budget and lower mid-price lines by CFP, EMI Eminence and Contour, with the added advantage of being issued on chrome dioxide tape.

"We know this is a very reduced price — half the price of our Double-Time tapes — but we are searching



for a new and wider market," said DG label manager Bill Holland. "Walkman is such a well-known name that we believe that Walkman Classics will be a key, a password, to a new and potentially huge classical

market."

DG is selling Walkman Classics to dealers in packs of 20, or packs of 60 with a showcase, and the response has already been beyond expectations. Within the first three days of the sell-in, DG had to double the tape run orders following response from the multiples alone.

Holland believes that Walkman Classics is a series specifically for the non-classical specialist and admits that some classical dealers have been angered by the pricing. One of the releases in the next issue — due in October — will be on sale for £1.89 when the record (Barenboim conducting Saint Saens' Organ Symphony) is still for sale at full price.

"Prices may go up later in the year, but at the moment it is necessary to keep them low because we are making a bid to extend the boundaries of awareness of classical music," said Holland.

This week DG and Sony are embarking on a joint advertising campaign on LBC (promoting Sony Sportsman Player), and have the HMV Oxford Street window for the first week in May.

St Tropez hosts promo video awards

AN INTERNATIONAL festival of promotion music videos is to be held in St Tropez this October when more than 20 awards will be judged and presented for the best clips and the people who make them.

The 1st International Music Video Festival was launched in Paris and London last week by organisers RS Communication — a French magazine publishing company — and UK representatives Dennis Davidson Associates. The festival is

being sponsored by leading French television company TF1 which will televise the awards gala.

Tele Monte Carlo will broadcast music videos for seven hours each day during the festival and these will be shown on 350 TV sets placed in St Tropez's bars, restaurants and hotels throughout the four-day event, which is planned to take over the fashionable South of France resort.

A 30-strong jury, including celeb-

rities from all facets of show business, will view the entries which are expected to total between 300 and 400. The main award will be "The Great Golden Clip" given to the best international music video promotion clip. There will also be silver and bronze awards and other awards for scenario, direction, photography, special effects/motion, and special awards

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Ronco MD negotiates UK buy-out

RONCO UK managing director Mal Sherman is trying to negotiate a buy-out of the company in association with key management and an un-named private investor. The company reported a "cashflow" problem earlier this month (MW April 7).

In a statement last week, Sherman said he was pursuing "an alternative solution to the cash-flow problems" and is planning to buy out the UK operation from its American parent.

"Negotiations are taking place with UK financial institutions regarding support for the offer," said Sherman, and he stressed that the company has not closed down and no receivers are being, or have been, called in.

Sherman added that he and his team are optimistic for the future of the business and believe that "the trade will be impressed by the exciting releases we have planned for the summer and autumn programme".

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Taken from the forthcoming album and cassette
ISLANDS

NEWS

Virgin tries jazz/pop formula

VIRGIN HAS signed 11-piece jazz/pop band Working Week who debut with a single, *Veneremos We Will Win*, at the end of April. The band, formed by Simon Booth (former leader of *Weekend*), includes 55 year-old veteran trumpeter Harry Beckett. Booth directs the band on electric and Spanish guitar.

Working Week made their performing debut at The Wag, the Brighton jazz room hosted by DJ Paul Murphy, which is at the forefront of the current new interest in jazz. The video for the single is directed by Julian Temple and will feature the band and the IDJ Dancers from the Electric Ballroom.

● Virgin has also signed a distribution deal with The Palladin label, formed by Paul Murphy and Dean Hume, Murphy's partner in their Soho Record Shop. "Palladin will use the talent of young British jazz artists, bringing them together with jazz greats, to maintain the highest standards of musicianship, yet commercial enough for the dancefloor and the charts," says Virgin.

Always, Travis start label

A NEW music industry company and label has been set up by Mike Always, formerly with Cherry Red, and Geoff Travis of Rough Trade, in collaboration with WEA. Called *Blanco y Negro*, it is described as an entertainments consultancy which will "utilise a number of used, unused and untried mediums of communication".

The company's first venture is a single by duo *Everything But The Girl* (Tracey Thorn and Ben Watt) called *Each And Every One*, to be followed by an album.

Magnum moves into music video market

AS PART of an expansion programme the Magnum Music Group, already comprising five record labels and a publishing company, is moving into the video market with the launch of MMG Video. It will initially concentrate on music titles, particularly rock and roll.

The first release for MMG Video will feature Canadian rock 'n' roll star Ronnie Hawkins live in concert, and is provisionally set for June. Overseeing the label launch is Nigel Molden, a director of the Magnum Music Group who has just severed his long-standing links with Thorn EMI.

Molden, who started Magnum Force Records three years ago with Adrian Owlett, becomes chairman of MMG and will assume responsibilities for all aspects of company policy and business development. Owlett will remain in direct control of the five record labels and publishing company.

Molden said: "In less than three years MMG has developed into a leading independent, and with our recent new distribution deal with CBS/Gipsy we intend to consolidate the success we have had. The entry into the video market has been planned for some time and we will initially concentrate on music titles, but intend to include general interest product in the near future."

Latest MMG album releases include a Billy Fury compilation (MW, April 21) and titles by Gram Parsons, Warhorse (featuring ex-Deep Purple member Nick Simper) and reggae band Dillinger.



MODERN ROMANCE have signed to RCA Records and are working on their debut album for the label with producer Tony Visconti. Pictured are (l to r) Peter Robinson (RCA), Robbie James, Mike Mullins and Andy Kyriacou of *Modern Romance*, Shaun Greenfield (RCA), Brian O'Donohue (manager), Diane Wagg (Good Earth Studios), Tony Visconti, David Betteridge (RCA), David Jaymes and Paul Gandler (MR).

London NW10 3JR (01-960 6634) ... West 4 Record Covers has moved to 105 Stocks Lane, Bracklesham Bay, West Sussex PO20 8NU (9243-671238) ... WOT Productions (Jackie Thomas and Richard Leyland) is now at Room 607, Linen Hall, 162 Regent Street, London W1R 7FB (01-439 8504/7) ... Stephen Hackett Ltd (Brian Gibbon) has moved to 145 Oxford Street, London W1 (01-437 2777) ... The IFPI Secretariat has moved to: 54 Regent Street, London W1R 5PJ (01-434 3521) ... New JLR station Viking Radio is now installed at Commercial Road, Hull, HU1 2SA (0482-25141) ... Ray Stock's Mustard Promotions has moved to 11 Ruston Mews, London W11 (01-221 6720) ... Flying International Services and Flying Music Company have moved to 11 Ruston Mews, London W11 (01-221 6720; telex 268048).

Lamborghini sets licences

LAMBORGHINI RECORDS, following negotiations started at Midem in January, has completed licensing deals for its product with Turning Point for Benelux, Non-Stop in Scandinavia, CGD in Italy and Teldec in West Germany.

"We are now covered for the whole of Europe except France," says MD Mike Hurst. "We are building a strong artist roster — and are in the process of signing two acts — a new UK band and an American act."

Upcoming product from Lamborghini includes a new rock album from former Genesis guitarist Steve Hackett. "We have enough product recorded for a double album," says Hurst, "but haven't made a final decision yet."

Demon gets Costello deal

DEMON RECORDS has acquired all seven of Elvis Costello back albums previously available on Radar and F-Beat through WEA. They will be re-issued under Costello's own IMP logo as part of the Demon catalogue.

The label is also releasing an album for the first time the formerly cassette-only compilation, *Ten Bloody Marys & Ten How's Your Fathers*, featuring 20 tracks.

American Commentary



Legislation still lacking

From IRA MAYER

NEW YORK: Washington DC is increasingly the focal point of record industry concern. Debate about resolving the retailers' right to sell or rent legitimately purchased goods appears destined for a new level of intensity.

Concurrently, the Federal Trade Commission, based in the nation's capital, is fighting the Warner/PolyGram merger, although the formal conflict in this respect is in California. The latter fact results from a provision in the US legal code that allows a defendant to choose within certain boundaries the geographic region in which to file suit.

In this case, it must be imagined that record companies felt it would be more advantageous to wage their battle in an environment more favourably disposed to the interests of the entertainment business than anywhere else in the country.

The manoeuvres on Capitol Hill regarding the future of first sale provisions are complex, but narrow down to the following: with regard to the Supreme Court's decision that home-taping is not an infringement of copyright, there is little enthusiasm in the Senate or the House of Representatives to pass previously proposed bills which would exempt home-tapers from charges of copyright infringement and/or levy a tax on the sale of blank tapes and recorders.

The Motion Picture Association of America (MPAA) and its members and, to a lesser degree, the record industry naturally have not given up their lobbying efforts. They are still interested in obtaining the proceeds from such a royalty. They have been seeking alternative methods of passing legislation to accomplish their aim. One possibility which emerged was to separate video and audio home-taping, and for a while it appeared that the electronics industry and Representative Robert Kastenmeier had reached a compromise.

This meant that Kastenmeier would kill the audio provision of the bill in exchange for passage of the video provision. Reports of the backroom agreement filtered out, however, and Kastenmeier was pressured to recast his strategy. The next round is likely to find Kastenmeier drawing up an omnibus bill with the MPAA which would attach the still unpopular notion of an audio/video royalty to better-received proposals to protect the copyright of those using satellites and cable to distribute their programming.

What still remains unclear in all of this mish-mash of negotiating is how important the audio portion of the royalty is to Kastenmeier. For all the recent agreement in Washington that the record industry had a clear-cut case in proving damage sustained since the widespread scale of home-taping, quantifying and rectifying the situation are major obstacles.

No one has suggested a method for distributing any such royalty, should it be imposed. As Kastenmeier recently pointed out, a copyright royalty would not benefit creators, but only the copyright holder. However, this is not the case for music video because the American Federation of Musicians (AFM) won compensation last year for its members who play on or appear in clips or long-form works.

AS FOR the Warner/PolyGram merger, the effect of the FTC's blocking tactics is most severe in the US at PolyGram and at the Warner International offices.

Clearly, many jobs are to be eliminated (as will be the case in reverse in Europe, should West Germany sanction the merger). In the meantime, staffers are waiting in limbo for the moves and counter moves to be played out.

Directory

FOLLOWING REORGANISATION and expansion, *Rough Trade* has moved to bigger premises at 61-71 Collier Street, London N1 (01-833 2133) ... *Fellside Recordings* has moved to 15 Banklands, Workington, Cumbria CA14 3EW (0900-61556) ... *Aorea Music, Gee Bee Music* and *Fenix Promotions* are now located at 8 Valency Close, Northwood, Middlesex HA6 3JR (01-652 9935) ... *Pearl Records* has moved to Pavilion Records Ltd, Sparrows Green, Wadhurst, East Sussex TN5 6SJ (089288-3591) ... Design consultants *John Gordon* and *Mandy Ollis* have formed a new company, *Gordon Ollis Designs*, and are operating from 146a Chamberlayne Road,

ISSN 0265-1548

A Morgan-Grampian plc publication

MUSIC WEEK

Incorporating Record & Tape Retailer and Record Business.

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

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

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

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ITV keen to screen more pop?

WITH ADVERTISING time on C4's The Tube increasingly taken up by record companies, ITV may be overcoming its nervousness about scheduling pop music shows, according to Stephen Leahy, head of Granada children's programmes.

Ever since the Seventies, when ATV's Revolver pop show sank after one season, the network has been cautious about getting back into youth-oriented music programming. But with Granada's announcement of a new daily morning magazine show for children and a series of pop specials, ITV is slowly increasing the amount of music scheduled.

The morning show, called Hold Tight!, will be slotted into the daytime schedule prior to Olympics coverage this summer. Aimed at the 12 to 14 age group, it will feature pop videos, live bands and a music quiz.

Granada is also working on a series of music specials on the lines of Pop Goes Christmas and Pop Goes New Year, shown on ITV last winter. With plans to make three specials a year, the first, New Brighton Rock, will be networked on June 16.

Music videos

PETER TOSH Live, a video programme filmed in Los Angeles last year, is set for release by Picture Music International on May 14. Also released by PMI on the same date will be Ready Steady Go! Volume 2 featuring the Beatles, Beach Boys, The Who, Rolling Stones, Marvin Gaye, Dusty Springfield and others. MGM/UA has two music titles lined up for May — The Everly Brothers Reunion Concert (filmed at the Albert Hall last year) which carries a dealer price of £13.04, and Elvis Presley's That's The Way It Is which has 30 tracks filmed live in Las Vegas (also £13.04).

WH Smith has launched its own range of music videos with Video Music No 1 featuring pop promos from Howard Jones, China Crisis, Frankie Goes To Hollywood, Echo & The Bunnymen, Steve Levine, Savage Progress, Everything But The Girl, Annabel Lamb and Nik Kershaw. Available only through WH Smith, retail price is £9.99; similar releases are planned every two months.

Japanese file claim against rental store

TOKYO: The Japanese copyright society JASRAC has filed a suit in the district court against Crystal, a tape rental/dubbing store, claiming £35,000 in damages. It is the first case of its kind involving financial compensation.

Crystal, headquartered in the southern Japanese city of Fujioka, offers customers a fast tape-copying service, providing pre-recorded music tapes and the use of high-speed dubbing machines. The company has a chain of 35 tape rental stores throughout Japan, including seven in Tokyo, but Harajuku Crystal, specified in the JASRAC action, is the only one managed directly by the firm, the others being franchise operations.

Izumi Usui, head of JASRAC's mechanical and publications rights licensing division, said that similar suits for damages will be brought against other Tokyo-based Crystal stores. JASRAC investigations have revealed that there are about 150 tape rental stores throughout the

country with high-speed dubbing machines, and the society has them all in its legal sights.

• The Tokyo District Court set a precedent on March 29 when it ruled that record companies can refuse to sell records to retailers who then resell the discs to record rental stores.

The court rejected a suit filed by the Miyagi Family Club, a northern Japanese record retail business, brought against Nippon Columbia, Toshiba-EMI and Seikodo, a record wholesaler. The court decision ignores a warning issued by the Japanese Fair Trade Commission in December 1982 to the Japan Phonograph Record Association (JPRA), stating that the latter's action in suspending deliveries of records to traders servicing record rental stores could be contravening the country's Anti-Monopoly Law.

JVC sponsors four major jazz festivals

JAPANESE ELECTRONICS giant JVC is to sponsor four major international jazz festivals in Europe and the US for an initial three-year period. They include the Newport Rhode Island Festival which has been the world's premier jazz event since 1954.

Many of the big names appearing at Newport will also be guesting at the JVC Capital Radio Jazz Parade Festival, in London's Royal Festival Hall, from July 16 to 21.

George Wein, of New York-based Festival Productions Inc. which will produce the festivals, said that the sponsorship was "a significant affirmation of the prominent place of jazz in the world of arts".

Takeshi Harada, JVC's international marketing manager, said that the festivals — which also include Nice and Bad Segeburg, West Germany — are "only the beginning of what I'm sure will be an exciting and long-standing relationship between JVC and the world of jazz festivals".



MAGNET RECORDS has signed a new long-term licence agreement in Germany, Austria and Switzerland with DGG/Polydor, starting immediately on all new product except the new Chris Rea album, *Wired To The Moon*, which will be taken over by DGG/Polydor from Teldec on July 1. Pictured are (l to r) James Tod (Magnet A & R Director), Dieter Oehms (MD DGG), Michael Levy (Magnet MD), Chris Georgi (DGG head of international) and Ceri Nicholas (Magnet head of international).

Musical word processor push

A MUSICAL word processor, Music Mate, is being distributed by Micro-computer Products International of Barking as an aid to composers, arrangers and musicologists.

The program enables users to type in the score on the computer keyboard, instrument by instrument and transpose parts of the score. It automatically corrects key signatures, prints the music score and parts from which musicians can play, and makes up scores of any size.

The Music Mate also allows the user access to "probabilistic techniques", providing the means of creating complex scores and keeping check on the range of instruments permitted.

The machine runs under the CP/M and MS-DOS operating systems, requires an Epson Matrix Printer to print out the music scores, and is available from MPL or its appointed dealers. It was invented by Per Hartmann, and costs £150.

NAS buys digital console

THE NATIONAL Sound Archive has confirmed that it will be the fourth buyer of a Neve digital mixing console — the first outside the entertainment industry.

A two-channel digital sound processing unit will be tailored to help the archive in its rescue and restoration of old sound recordings.

Most archive material is at present stored as wax cylinders, tape or discs. The new desk will also be used to enable re-recording of digital field recordings without the need to convert to analogue. Neve has developed the digital console in the UK, and the world's first all-digital studio and all-digital cutting suite (equipped with Neve desks) will soon be available in the UK.

Peace row

WEST BERLIN: A court here has found that certain passages of A Little Peace, the 1982 Eurovision Song Contest winner sung by Nicole, are "almost identical" with a song entitled All The Love In The World, written by Otto Demler and recorded in the early Seventies by Julio Iglesias. The court ordered that writer Ralph Siegel should pay part of the royalties to Demler, but Siegel is appealing. The recording sold 2m units.

Viking on air

VIKING RADIO, the 43rd Independent Local Radio service, began transmission last week for the Humber-side area.

The station is based near Goxhill, Humber-side and will transmit on VHF/FM/stereo and medium-wave bands.

CISAC plans to update copyright law

THE NEED for copyright laws to be updated and harmonised to meet the challenge of new technologies figured prominently in the agenda for the 10-day meeting of the International Conference of Societies of Authors & Composers (CISAC) which concluded in London on March 30.

The progress of discussions between CISAC and the European Broadcasting Union about satellite broadcasting and cable TV was reviewed, and guidelines for the distribution of royalties from the cable diffusion of foreign broadcast programmes were adopted.

Proposals were drawn up for a "world forum" on the collective administration of authors' rights to be organised in 1985 by the World Intellectual Property Organisation (WIPO) with a view to the advantages and problems inherent in such administration becoming better known and understood.

New video studio opens in Camden

A BROADCAST video facility described as "Europe's biggest" has been constructed by Research Recordings Ltd in Camden, north London. The studio has been "designed from scratch" and is being offered to pop promo directors and producers. Details from RR Ltd, Hawley Crescent, London NW1.

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NEWS

Gallup restricts album eligibility in new rules

RULES GOVERNING the eligibility of records for the Gallup charts have been revised by the chart partners' committee and the BPI Council, and albums have now been included in the restrictions on "freebie" giveaways to record buyers.

The same rules which were introduced last November to limit the type of giveaways offered with singles will now apply to albums. That means that only insignificant gifts such as badges, buttons and

patches — or a free record by the same artist — will be allowed.

The way in which 7-inch and 12-inch singles are added together has been amended and in future the 12-inch must have all of the tracks which are on the 7-inch (previously it only needed to have 50 per cent of the tracks). The 12-inch can still have any number of additional tracks up to a total of five, but any additional material must be by the same artist(s).

If there is a difference between the 7-inch and 12-inch versions which prevents the sales being added together, they can still chart separately if each sells enough.

The BPI has now formalised the acceptance of multiple packs (packaging a second item of product with the main release) for chart calculations, and multiple packs can be added to the sales of whichever title in the pack that is nominated by the record company concerned.

Ireland buys MTV-style series

IRELAND'S SECOND TV channel, RTE 2, has agreed to purchase a minimum of 16 three-hour MTV-style music video programmes from independent programme supplier Green Apple Productions for autumn.

The deal follows a successful — and largely unpublished — eight-week pilot series, which ended on April 8. The programmes, called MT-USA (for Music Television-USA), were broadcast between 3 to 6pm on Sundays, linked from New York by Irish DJ Vincent Hanley.

Using a format described as "somewhere between MTV and Jonathan King's Entertainment USA series", the programmes included music videos from the US and UK, as well as news of the Irish music scene. The New York links were filmed three to four days prior to air-time and the footage flown to Ireland for inclusion in the shows.

RTE's agreement to take a further 16 programmes reflects the success of the series. According to producer Conor McAnally, viewing figures for the Sunday afternoon slot increased four-fold when MT-USA was broadcast, reaching some 20 per cent of the available audience. RTE's ad sales during the three hours topped

14 minutes, compared with a previous average sale of two minutes for the same period.

The programmes' effect on record sales was equally noticeable. Jon Webster, WEA's general manager in Dublin, credits the series with breaking Howard Jones in Ireland, while McAnally cites ZZ Top and Sheena Easton as two acts that received boosts from exposure on the show. "When Sheena Easton's Almost Over You was first released here it died a death," he says. "But after we ran the video, EMI called to ask if we could warn them before we showed it again. They couldn't keep up with the orders."

The new MT-USA series is scheduled to begin the first week of October in the same time slot, with much the same format. RTE has taken 16 weeks, though Green Apple is optimistic this may be extended to 26.

Royalties for the use of video clips are based upon the audience level, which in a small country like Ireland is comparatively low. Thus the royalties paid by MT-USA are small, though it is understood that these rates are being renegotiated for the new series.

St Tropez to host promo video awards

FROM PAGE ONE

for the best clips from individual countries.

Sponsor TF1 will make its own award, and there will be four press awards and five creativity awards according to the production's budget.

Delegates to the festival are expected to include over 50 international cable and satellite TV programmers, as well as production companies, record companies and facilities houses. Apart from the awards, there will be a separate seminar discussing technical, business and legal issues, especially the vexed question of the payment of royalties, and a session on "long form" music videos.

"Music video is the one great growth industry of the moment, and the people making promotion videos are the film directors of tomorrow," said UK organiser Arthur Sheriff. "This festival is planned to reflect the importance of this new industry and recognise a new art form."

The festival dates are October 8-11 (preceding the Vidcom event in Cannes) and registration of each video entry will cost around £175. Special hotel package deals are being offered. Details from: Dennis Davidson Associates (01-439 6391).

Inner Vision back in business

MARK DEAN'S Inner Vision Records label returns to the marketplace following several months of inactivity with a new licensing deal by Priority/EMI Records, and three new signings, Baby Go Boom, Space Monkey and Girl Talk.

Inner Vision's major successes to date have been with Wham! and Jimmy The Hoover, the latter produced by Steve Levine. After litigation between Dean, Wham! and their management (which has since resulted in Wham! signing direct with CBS Records) the label has not released any new product.

Dean said: "There were still three years left before the licensing agreement between CBS and Inner Vision expired. But following a lot of discussion between all parties I've now got my freedom and can release new product. It has worked out fine for everybody in the end."

Inner Vision has signed a pressing and distribution deal with EMI Records, via Priority Records, which is part of Barry Evans' Bullet record promotion set-up. First release is a single, Love Can Be A Beautiful Thing, by London band Baby Go Boom, released this week (27). Other singles in May include Girl Talk's Marvellous Guy, which has been produced by Phil Collins.

Ayres launches 'audition' tape

AN AUDITION tape showcasing unsigned rock and pop talent compiled especially for the music industry, is launched this week by The Radio Show, a new company started by Steve Ayres.

Ayres was previously involved in the album compilation market. Unlike several similar enterprises however, Ayres claims The Radio Show to be different in that each tape release will have a radio programme format, featuring jingles, a humorous series, The Adventures Of Red The A&R Man, and links by professional radio DJs.

The first tape includes demos by 21 unsigned bands, with links by DJ Pete Drummond. Ayres said: "There are similar enterprises but we have tried to give The Radio Show a more entertaining approach, which will be informative and interesting."

Radio Show 1 has gone out to 300 key music business people, including record companies, publishers and media. The service is free to the industry, although bands will have to pay £85 to have their demo featured. Ayres added: "There has been some interest from Europe and Japan in the first tape, and I'm hoping to negotiate a deal which would allow syndication of the tapes to US radio stations."

The Radio Show, 60 Knighton Park Road, Sydenham, London SE26 (01-778 3464).

Stones settle Klein action out of court

NEW YORK: A lawsuit brought by the Rolling Stones against former Stones manager Allen Klein last week was settled out of court on Monday (23).

The action, naming Abkco Music Inc and Abkco Records Inc, sought return of a number of pre-1972 song copyrights to Mick Jagger and Keith

Richard. Also involved were a number of synchronisation licences, including the film Ladies And Gentlemen — The Rolling Stones. The settlement reached states that Klein can retain copyright of the pre-1972 songs, and will take a share understood to be 30 per cent of their income.

Pinnacle label

INDIE DISTRIBUTOR Pinnacle is launching its own label specialising in dance music, covering soul, hi-energy and electro-funk. Tony Berry will be acting label manager, handling A&R. First releases are singles from Nik Straker, Turn Me Down, and Kim Yancey with Determination.

DOOLEY

THE 29TH Ivor Novello Awards luncheon took place at the Grosvenor House Hotel last Thursday with its customary smooth presentation, although producer **Wayne Bickerton** had some trouble saying Grace. There was a 30-second silence for the late Jimmy Kennedy, chairman of BASCA for the past 12 years, and a smaller attendance of Novello Awards recipients than usual, although the absent **David Bowie** and **Annie Lennox** and **Dave Stewart** of The Eurythmics compensated in their categories with a cable and a video clip respectively. **Don Black**, before presenting the Ivor Novello Award for the best film theme or song, said: "I feel like Elizabeth Taylor's seventh husband — I know what to do but it's hard to make it interesting". . . **Willie Russell**, who won the best British musical category with his Blood Brothers, said: "I'd like to thank Andrew Lloyd-Webber for not releasing a musical last year". . . **Andrew Lloyd-Webber** himself, recipient of the award for outstanding services to British music, commented: "Since we brought Starlight Express to London, British Rail has gone into profit". . . The same gentleman has now apparently reached the exalted stage of having one of his musical works being performed somewhere in the world every second of every day and night . . . Eaton Music chief **Terry Oates**, who collected an award for That's Livin' Alright in the best TV or radio theme category, and PRT's **Terry Brown**, both fellow trumpeters of yore, compared notes about their current instruments and mouthpieces.

VOICE OF The Lobster, a film described as having an "uncompromising view of the music business" and creating "a stir" when screened at BAFTA, features in the lead role **Nigel Holland** of Dubset ("ex Out On Blue Six") and was directed by **Bernard Rose** "of UB40 and Frankie Goes . . . fame". It's likely for a Channel Four screening this summer and showing on "the art house circuit". Should be fascinating with such music business experience and knowledge behind it . . . **Mark Miller**, he of Management fame, is the proud father of a son coinciding with a recording deal set for Miller proteges **Radio Java** with Carrere . . . artist **Sheila Walsh** hosting an eight-week BBC-1 gospel music series beginning this Sunday (29) . . . **Def Leppard** now apparently "tax exiles" in Ireland . . . **Britannia Music**, claiming to be "Britain's largest direct music mail club", celebrating its 15th anniversary and 30 millionth musical mailing, and awarding Post Office chairman **Ron Dearing** with a gold disc in appreciation of his organisation's part in its success. Bet he's not used to that kind of experience . . . Something you should know — the Soviet **Melodiya** label's pressing facility in Riga has produced 2m extra albums over the last three years by reducing the LP weight from 30 to 25 grammes.

NIGHT MOVES RIKKI PATRICK



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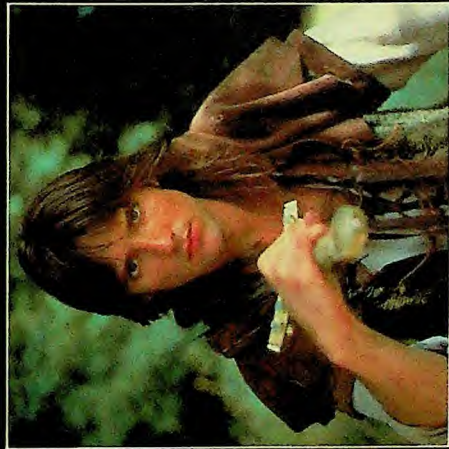
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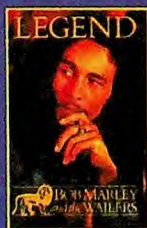
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EUROPARADE

This Week	Last Week	Wks on Chart	Countries
1	3	12	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper NLD/B/DK/CH/A
2	2	5	HELLO, Lionel Richie GB/NL/B/IRE
3	1	11	RADIO GA GA, Queen F/D/ES/IDK/CH/A
4	5	8	SOMEBODY'S WATCHING ME, Rockwell NLD/F/D/ES/B/DK/CH/A
5	4	13	RELAX, Frankie Goes To Hollywood F/D/ES/DK/CH/A
6	10	4	BIG IN JAPAN, Alphaville D/CH/A
7	16	2	PEOPLE ARE PEOPLE, Depeche Mode GB/D/IRE
8	7	6	JUMP, Van Halen F/D/CH
9	9	4	ZU NAH AM FEUER, Stephen Waggershansen and Alice CH/A
10	8	4	DON'T ANSWER ME, The Alan Parsons Project F/D/ES/B/CH
11	12	3	A LOVE WORTH WAITING FOR, Shakin' Stevens GB/IRE
12	11	6	BREAK MY STRIDE, Matthew Wilder B/DK/A
13	23	2	YOU TAKE ME UP, Thompson Twins GB/IRE
14	32	2	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson N/LB
15	6	9	LOVE IS A BATTLEFIELD, Pat Benatar N/LB
16	15	21	LOVE OF THE COMMON PEOPLE, Paul Young I/A
17	NEW		REILLY, The Olympic Orchestra N/LB
18	RE		GUARDIAN ANGEL, Masquerade DK/A
19	NEW		AGAINST ALL ODDS (TAKE A LOOK AT ME NOW), Phil Collins GB/NL/IRE
20	NEW		DANCE HALL DAYS, Wang Chung N/LB
21	20	16	THRILLER, Michael Jackson F/ES
22	34	4	BLACK AND WHITE, Patto D/CH
23	13	4	P.Y.T. (PRETTY YOUNG THING), Michael Jackson B/IRE
24	24	12	(HEY YOU) THE ROCKSTEADY CREW, The Rocksteady Crew DK/A
25	NEW		FEELS LIKE HEAVEN, Fiction Factory D/CH
26	26	4	BUSTER, Nanna DK
27	27	2	MON PTIT LOUP, Johnny Hallyday F
28	18	4	HELLO AGAIN, Howard Carpendale D/CH
29	30	9	99 RED BALLOONS, Nena F
30	31	3	HAPPY CHILDREN, P.Lion ES
31	33	4	ENVOLE-MOI, J J Goldman F
32	37	2	IK VOEL ME ZO VERDOMD, Danny De Munk Alleen NL
33	NEW		ADULT EDUCATION, Hall & Oates N/LB
34	NEW		STAY, Bonnie Bianco & Pierre Cosso I
35	RE		COME BACK AND STAY, Paul Young F
36	RE		CI SARA, Al Bano and Romina Power I/A
37	29	3	TERRA PROMESSA, Eros Ramazzotti I
38	35	2	QUE ME PASA...?, Vicio Latino ES
39	14	4	IT'S A MIRACLE, Culture Club B/IRE
40	17	12	ALL NIGHT LONG (ALL NIGHT), Lionel Richie F/ES

Key: A - Austria; B - Belgium; CH - Switzerland; D - West Germany; DK - Denmark; ES - Spain; F - France; GB - United Kingdom; I - Italy; NL - Netherlands; IRE - Eire.
Compiled from 11 national charts by Tros-Radio, Hilversum.

OPINION

The music industry itself is killing record sales'

I READ the comments of junior Trade & Industry Minister Alex Fletcher that "It's quality that counts and that's what the British record industry is clearly providing." The British record industry says "Home-taping is killing music".

Well, as a serious record collector who has been buying records since the late Fifties, I can categorically state that both these comments are absolute rubbish! It is today's British record industry which is itself killing music and record sales.

I can inform the industry that buying records is becoming such hard work that I am thinking of giving it up altogether. Here are just a few of the duff discs I have purchased recently:

Russ Abbot's album on Ronco - bad sound quality and no two tracks the same level; Elaine Paige (K-tel) - both sides carried the same B side tracks; the six Sue re-issue EPs from Ensign/Island/EMI - one cracked, one creased label plus surplus vinyl, one mis-shaped, all different weights.

The worst of the Sue records had a hunk out of the edge, lumps in the vinyl and blisters out of the vinyl across the grooves and I enclose it with this letter as an

example of how low the "world's greatest recording organisation" has sunk. Since the mid-Seventies I have had some real "horror" 7-inch pressings from the EMI label and in particular the Island label.

Come back the old Decca company with its precision presses! Today's British record companies should study the superb quality of a Buddy Holly single recently given away with a rock magazine and hang their heads in shame that it is pressed in France!

But all is not doom and gloom. My thanks to President, Magnet, Charly and PRT - all of which do answer letters and go out of their way to assist both customer and dealer. My special thanks to dealers Andy of Cambridge and Pop Inn of Watton who change "duff discs" without question, handle my special orders and spend hours trying to trace and obtain records, some of which turn out to have never been actually released.

This latter problem could be solved by Music Week refusing to list any disc it has not seen a copy of! I have a list of records ordered and re-ordered that I have never received.

CHRIS CORTEZ, Arran Close, Cherry Hinton, Cambridge.

Shrink-wrap guarantee?

AS A record retailer, I am sick of taking the flack for record distributors.

Every LP record that we sell is inspected in front of the buyer and sold only if it is in perfect condition, free of any visible marks. But audible faults we cannot see. So this is where nine times out of ten we are in trouble. The buyer brings back the record scratched, gored, covered with dog hairs etc! They then fully expect a replacement without question. When you point out to them the state of the record and also that it wasn't sold to them like that, they just don't want to know.

Refusing to change the record in that condition, you have just lost a customer. I would suggest the record companies shrink-wrap their products enclosing a label for return to them if an audible fault is found.

I'm sure other retailers are bound to experience these problems. I should be most interested to hear other views on this.

A. CAPALDI, Record Buyer, Edwin Donaldson Ltd, Glenrothes.

Prefix changes pose problems

WHY Do manufacturers constantly dream up new prefixes? EMI, after having introduced seven-figure numbers, some with four-letter prefixes, now find it necessary to shorten them. What was wrong with the old listings?

The proliferation of labels, is of course one reason for new prefixes. When a manufacturer does a press and distribution deal, what is wrong with that manufacturer putting his own known prefix on the record? The prefix need only be changed if the company engages another firm to press and distribute at a later date, and then the prefix will change to the new firm's known prefix.

Manufacturers and commercial publications, insist on showing trade prices on their release information. This prevents the information being shown to retail customers, resulting in lost sales. It is of course quite easy to code trade prices, for example a Simple Minds LP could be listed as CAT V2300/P360, instead of V2300 dealer price £3.60, as listed in one commercial publication.

J. ROWLEY, Rowley's Electrical Ltd, Hayes, Middx.

The pirating of licence fees

SO JOHN Whitney makes great issue out of the fact that many unlicensed local community radio stations are being allowed to broadcast without intervention from the Home Office, and talks of subsequent losses to various aspects of our industry, of which I am part.

To the best of my knowledge, some of the better known and listened to stations are quite prepared to pay the various licence fees to the IBA, PRS etc but obviously because of their status are not allowed to.

He says that these stations are taking away revenue from the ILR network; could this possibly be because Joe Public prefers them? I say good luck to Jackie, LWR, JFM et al in their pursuit of proper licencing arrangements.

Just think Mr Whitney, without the original so-called pirate stations of the sixties, perhaps you wouldn't be sitting in the Brompton Road today, eh?

MIKE BERRY, director, Sparta Florida Music Group Ltd.

MUSIC video

1	1	MICHAEL JACKSON: Making Of Thriller	Vestron
2	2	DIRE STRAITS: Alchemy Live	PolyGram
3	3	NOW, That's What I Call Music Video II	Virgin/PMI
4	4	JUDAS PRIEST: Live	CBS/Fox
5	8	MARILLION: Video EP	PMI
6	9	DONNA SUMMER: A Hot Summer Night	P'Gram
7	10	SHAKIN' STEVENS: Video Show	CBS/Fox
8	14	WHITESNAKE: Live	PMI
9	11	FLASHDANCE... What A Feeling	CIC
10	6	MARVIN GAYE: Greatest Hits	Videoform
11	15	TOYAH! TOYAH! TOYAH!	K-tel
12	12	WHITESNAKE: Fourplay EP	PMI
13	5	DURAN DURAN	PMI
14	13	MEAT LOAF: Live	Videoform
15	7	THE JAM: Video Snap!	PolyGram
16	28	THE JACKSON 5: In Concert	VCL
17	21	QUEEN: Greatest Flix	PMI
18	18	JIMI HENDRIX: Rainbow Bridge	Kace Int'l
19	24	THE STYLE COUNCIL: Video Collection	PolyGram
20	26	PHIL COLLINS: Live	PMI
21	27	RAINBOW: Live	PolyGram
22	20	KATE BUSH: The Single File	PMI
23	29	PINK FLOYD: The Wall	PMI
24	17	CLIFF RICHARD: The Video Connection	PMI
25	16	DAVID BOWIE: Ziggy Stardust...	Thorn EMI
26	30	MADNESS: Complete Madness	Stiff
27	19	NOW, That's What I Call Music Video	PMI
28	22	THE COMPLEAT BEATLES	MGM/UA
29	23	THE STRANGLERS: The Video Collection	PMI
30	25	UB40, Live	Virgin

Compiled By Music Week Research ©1984



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AIRPLAY ACTION

BUBBLING

The following records new to regional airplay action pages are bubbling under the main airplay action grid on the opposite page. If featured on 3 or more additional stations next week, they will appear on the main airplay grid.

- 8 JOHN DAVID—I Couldn't Say No—Albion 162 (P) A 2CR, Manx, B Radio 210, Wiltshire, CBC * Orwell—Hitpick, Mercia—Hitpick, Trent—Hitpick.
- 8 ELBOW BONES AND THE RACKETEERS—Happy Birthday, Baby—EMI America EA 168 (E) A Moray Firth B Hereward, Mercia, Trent, Piccadilly * Capital—Climber, Pennine—Hitpick, CBC—Hitpick.
- 8 THE IMPOSTER—Peace In Our Time—Imposter TRUCE 1 (R) A Tees, BBC Scotland B Luxemboug, Mercia, Aire, Pennine * Capital—Climber, Orwell—Hitpick.
- 8 KAJAGOOGOO—Turn Your Back On Me—EMI 5465 (E) A Forth B Capital, Wiltshire, Pennine, Metro, Piccadilly, Red Rose, Clyde.
- 8 ROGER WATERS—5.01am (The Pros and Cons Of Hitch Hiking)—Harvest HAR 5228 (E) A Forth, Downtown B Devonair, Orwell, Pennine, Metro, Manx, Clyde.
- 7 THE FARMERS BOYS—Apparently—EMI FAB 1 (E) A BBC Scotland B Radio 210, Victory, Orwell, Beacon, Manx, Red Rose.
- 7 KERRI & MICK—"Sons And Daughters" Theme—A.1. A1 286 (SP) A Metro B Radio 210, Severn, Aire, Red Rose, Tay * Hallam—Hitpick.
- 7 THE O'JAYS—Extraordinary Girl—Philadelphia International A4387 (C) A BBC Scotland B County Sound, Radio 210, Victory * Beacon—Hitpick, Trent—Hitpick, CBC—Hitpick.
- 7 ANDREAS VOLLENWEIDER—Pace Verdi—CBS A3900 (C) A Severn, Manx B Chiltern, Aire, Swansea * Trent—Hitpick, Hallam—Hitpick.
- 7 HAROLD MELVIN & THE BLUE NOTES—Don't Give Me Up—London LON 47 (F) DevonAir, Essex, Forth, Tay, Swansea B County Sound, Wyvern.
- 6 TIM FINN—Friction Too Much Friction—Epic A3932 (C) A DevonAir, Wiltshire, Downtown B Victory, West, Aire.
- 6 MATT FRETTON—It's All Over (Don't Say You're In Love)—Chrysalis MATT 3 (F) A BBC Scotland B County Sound, Hereward, Metro, Clyde * Mercia—Hitpick.
- 6 THE QUICK—Missing You Now—Epic A3439 (C) A Moray Firth B Radio 210, West * Mercia—Hitpick, Trent—Hitpick, Red Rose—Hitpick.
- 6 TIGGI CLAY—The Winner Gets The Heart—Morocco TMG 1333 (R) A 2CR, Severn, Manx, Moray Firth, Trent * Tees—Hitpick.

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

- 7 MARTIN GORE—Theme From "Terms Of Endearment"—(Capitol)
- 7 KATRINA AND THE WAVES—Plastic Man—(Silvertown)
- 7 LUTHER VANDROSS—I Wanted Your Love—(Epic)
- 6 DION—The You Way Do The Things You Do—(Aura)
- 6 MIDNIGHT STAR—Feels So Good—(Solar)
- 6 ZOOM—Waiting—(Rex)

RADIO 2

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

- 9 (New) BELLE AND THE DEVOTIONS: Love Games (CBS)
- 9 (6) THE FLYING PICKETS: When You're Young And In Love
- 9 (9) KOOL & THE GANG: (When You Say You Love Somebody) In The Heart
- 9 (9) CLIFF RICHARD: Baby You're Dynamite
- 8 (New) BILLY JOEL: The Longest Time (CBS)
- 8 (-) MATT BIANCO: Sneaking Out The Back Door
- 8 (7) ALVIN STARDUST: I Feel Like Buddy Holly
- 8 (New) TOMMY STEELE: Singin' In The Rain (Safari)
- 7 (10) CULTURE CLUB: It's A Miracle
- 7 (7) RAF RAVENSCROFT: Maxine
- 7 (-) SLIM WHITMAN: Blue Bayou
- 6 (6) ANY TROUBLE: Baby Now That I've Found You
- 6 (-) PEABO BRYSON/ROBERTA FLACK: Maybe
- 6 (New) HOWARD KEEL: Born Again (Warwick)
- 6 (5) ELAINE PAIGE: Sometimes
- 6 (7) LIONEL RICHIE: Hello
- 6 (10) SHAKIN' STEVENS: A Love Worth Waiting For
- 5 (5) CHRIS AMOO AND DEBBY BISHOP: No Choir Of Angels
- 5 (New) STEPHANIE LAWRENCE: Only He Has The Power To Move Me (Starlite/Polydor)
- 5 (New) PETER SCHILLING: Major Tom (Coming Home) (PSP/WEA)

OTHER FEATURED RECORDS
 PHIL COLLINS: Against All Odds (Take A Look At Me Now)
 JOE JACKSON: Happy Ending
 JAKKO: Who's Fooling Who
 LOVE: Alone Again Or
 JUAN MARTIN: Romeo And Juliet — Love Theme
 MODERN ROMANCE: Just My Imagination
 DONNA SUMMER: Love Has A Mind Of Its Own
 ROGER WHITTAKER: Good Old E.A.R. & H

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-Thursday period preceding publication.

- 11 (17) BLANCMANGE: Don't Tell Me
- 11 (12) THE BLUEBELLS: I'm Falling
- 10 (10) ECHO & THE BUNNYMEN: Silver
- 10 (12) OMD: Locomotion
- 10 (17) QUEEN: I Want To Break Free
- 9 (New) DURAN DURAN: The Reflex, EMI DURAN 2 (E)
- 9 (14) KOOL & THE GANG: (When You Say You Love Somebody) In The Heart
- 9 (10) S.O.S. BAND: Just Be Good To Me
- 9 (14) THOMPSON TWINS: You Take Me Up
- 8 (16) CAPTAIN SENSIBLE: Glad It's All Over
- 8 (15) DEPECHE MODE: People Are People
- 8 (10) NIK KERSHAW: Dancing Girls
- 8 (11) SHAKIN' STEVENS: A Love Worth Waiting For
- 7 (10) BOB MARLEY & THE WAILERS: One Love/People Get Ready
- 7 (8) THE FLYING PICKETS: When You're Young And In Love
- 7 (16) LIONEL RICHIE: Hello
- 7 (15) PHIL COLLINS: Against All Odds (Take A Look At Me Now)
- 7 (12) PSYCHEDELIC FURS: Heaven
- 7 (12) TALK TALK: Such A Shame
- 7 (8) WEIRD AL YANKOVIC: Eat It
- 6 (14) THE CURE: The Caterpillar
- 6 (15) GAP BAND: Someday
- 6 (5) JOCELYN BROWN: Somebody Else's Guy
- 6 (New) IMPOSTER: Peace In Our Time, Imposter TRUCE 1 (R)
- 6 (10) JOE JACKSON: Happy Ending
- 6 (-) KANE GANG: Small Town Creed
- 6 (7) NEW ORDER: Thieves Like Us
- 6 (7) SANDIE SHAW: Hand In Glove
- 6 (10) THOMAS DOLBY: I Scare Myself
- 5 (8) ANNABEL LAMB: The Flame
- 5 (7) CLIFF RICHARD: Baby You're Dynamite
- 5 (7) DEAD OR ALIVE: That's The Way I Like It
- 5 (11) MARILYN: You Don't Love Me
- 5 (7) POINTNER SISTERS: Automatic
- 5 (10) PROPAGANDA: Dr. Mabuse
- 5 (11) RUFUS & CHAKA KHAN: Ain't Nobody
- 5 (10) SHANNON: Give Me Tonight
- 5 (11) THE SPECIAL AKA: Nelson Mandela

OTHER FEATURED RECORDS
 THE ALARM: The Deceiver
 COCTEAU TWINS: Pearly Dewdrops
 DROPS THE CHANT OF BARRY FLYNN: The Smile And The Kiss
 JULIO IGLESIAS & WILLIE NELSON: To All The Girls I've Loved Before
 MICHAEL JACKSON: P.Y.T. (Pretty Young Thing)
 BILLY JOEL: The Longest Time
 KENNY LOGGINS: Footloose
 MATT BIANCO: Sneaking Out The Back Door
 JEFFREY OSBORNE: Stay With Me Tonight
 REFLEX: Praying To The Beat
 THE ROCKSTEADY CREW: Up Rock
 SCRITTI POLITTI: Wood Beez (Pray Like Aretha Franklin)
 ROGER WATERS: 5.01 am (The Pros And Cons Of Hitch Hiking)
 DENICIE WILLIAMS: Let's Hear It For The Boy

NOTE: Records dropped by 5 or more Regional Stations are now excluded from the above grid (unless still featured on 30 plus playlists).

CHRIS DE BURGH

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REGIONAL



Playlists this week ★ = Hitpick / Record of the week
Playlists last week ☆ = A list ○ = B list
● = New Entry

Table with columns for regions (S EAST, S WEST, EAST, MIDLANDS, NORTH, N.E, V.W, SCOTLAND, WALES, N.I.) and stations (Luxembourg, Capital, Country Sound, Radio 210, etc.). Rows list songs and artists with corresponding radio availability markers.

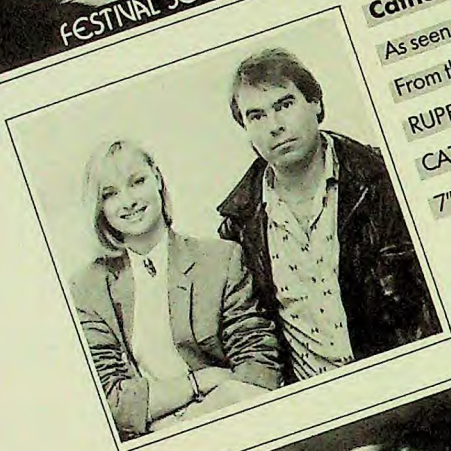


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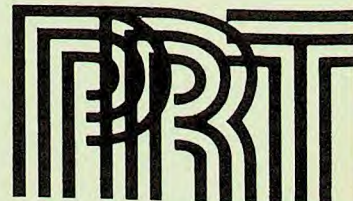
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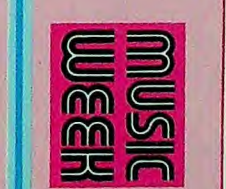
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- INCORPORATING LP AND CASSETTE SALES**
- | | | | |
|----|-----|--|--|
| 1 | 1 | NOW THAT'S WHAT I CALL MUSIC II * | Virgin/EMI NOW 2 |
| 2 | 2 | CAN'T SLOW DOWN * | Motown STMA 8041 |
| 3 | 3 | INTO THE GAP * | Arista 205 971 |
| 4 | 4 | THRILLER * | Epic EPC 86930 |
| 5 | NEW | GRACE UNDER PRESSURE | Vertigo/Phonogram VERH 12 |
| 6 | 8 | THE WORKS • | EMI WORK 1 |
| 7 | 27 | AND I LOVE YOU SO | Warwick WW 5137 |
| 8 | 6 | HUMAN SLIB • | WEA WX1 |
| 9 | 7 | AN INNOCENT MAN * | CBS 25554 |
| 10 | 5 | ALCHEMY — DIRE STRAITS LIVE • | Vertigo/Phonogram VERY 11 |
| 11 | 11 | HUMAN RACING • | MCA MCF 3:97 |
| 12 | 45 | ORIGINAL SOUNDTRACK FROM "FOOTLOOSE" | CBS 70246 |
| 13 | 10 | OFF THE WALL * | Epic EPC 83468 |
| 14 | 12 | COLOUR BY NUMBERS * | Virgin V 2285 |
| 15 | 9 | LAMENT | Chrysalis CDL 1459 |
| 16 | NEW | BANANARAMA | London RAMA 2 |
| 17 | 13 | GREATEST HITS | |
| 34 | 38 | KEEP MOVING • | Siff SEEZ 53 |
| 35 | 35 | WIRED TO THE MOON | Magnet MAGL 5057 |
| 36 | 29 | THE BOP WON'T STOP • | Epic EPC 86301 |
| 37 | 31 | FUGAZI • | EMI MRL 1 |
| 38 | 78 | FRAGGLE ROCK | RCA PL 70221 |
| 39 | 33 | ORIGINAL MOTION PICTURE SOUNDTRACK — YENTL • | CBS 86302 |
| 40 | NEW | THE POET 11 | Motown ZL 72205 |
| 41 | 69 | LIONEL RICHIE • | Motown STMA 8037 |
| 42 | 42 | THE FLAT EARTH | Parlophone Odeon PCS 2400341 |
| 43 | 43 | QUEEN GREATEST HITS * | EMI EMTV 30 |
| 44 | 32 | IN YOUR EYES • | Warner Brothers 923744-1 |
| 45 | 30 | STREET SOUNDS ELECTRO 3 | Street Sounds ELCT 3 |
| 46 | 68 | MUSIC FROM THE SOUNDTRACK "AGAINST ALL ODDS" | Virgin V2313 |
| 47 | 63 | SEVEN AND THE RAGGED TIGER • | EMI DD 1 |
| 48 | 37 | MADONNA | Sire 923867-1 |
| 49 | RE | HELLO I MUST BE GOING • | Virgin V 2252 |
| 50 | 59 | DECLARATION | |
| 68 | 84 | STOMPIN' AT THE SAVOY | Warner Brothers 923679-1 |
| 69 | 61 | FACE VALUE • | Virgin V 2185 |
| 70 | 49 | SILVER • | EMI CLIF 1 |
| 71 | NEW | BON JOVI | Vertigo/Phonogram VERL 14 |
| 72 | 48 | ABOUT FACE | Harvest SHSP 2400791 |
| 73 | 62 | IT'S MY LIFE | EMI EMC 2400021 |
| 74 | 79 | SMAP! • | Polydor SMAP 1 |
| 75 | 83 | PORTRAIT • | Talstar STAR 2238 |
| 76 | 76 | ORIGINAL SOUNDTRACK FROM "FLASHDANCE" • | Casablanca/Phonogram CANH 5 |
| 77 | 81 | FANTASTIC • | Inner Vision IVL 25328 |
| 78 | 80 | STREET SOUNDS CRUCIAL ELECTRO | Street Sounds Electro ELCT 999 |
| 79 | 57 | STATIONARY TRAVELLER | Decca SKL 5334 |
| 80 | 51 | A LITTLE SPICE | Virgin V2301 |
| 81 | 71 | TRUE • | Reformation/Chrysalis CDL 1403 |
| 82 | 52 | BAT OUT OF HELL • | Epic/Cleveland International EPC 82419 |
| 83 | 66 | MAKIN' MOVIES • | Vertigo/Phonogram 6356934 |
| 84 | NEW | THE FLAME | |

Telstar STAR 9234

EMI DD 1

Virgin V 2252

RETAILING

OPINION

Pop: tip of the iceberg

By MARTIN ANSCOMBE

ONE OF the many interesting things about local radio is the interface with the community, and the tremendous amount of feedback that comes from listeners on matters discussed on the local station. I have been fortunate in being given the opportunity, over some three-and-a-half years now, of contributing a regular live feature on BBC Radio Norfolk advising listeners on the availability of recorded items. The service I provide in no way promotes my own shop, but is geared to inform the public of availability so that items can be accurately requested in record shops in general.

Most requests for help in identifying records (and thus their availability) fall into the oldies or MOR category. Such requests are often for a title heard on the radio where the artist is not known. Many of the requests for information are obscure and quite difficult to determine, requiring a great deal of catalogue examination. Although some are frequently impossible to identify (or when identified are found to be deleted) with the help of the Music Master and title-listing catalogues — Decca and EMI being the most comprehensive and useful — answers can often be found.

My experiences on this radio spot have given me quite an insight into the retail "frontage" of the record industry. The impression of attitudes in record shops (as readers may already have gathered from my previous comments) is not a very good one: counter-assistant unhelpfulness seems to be the norm rather than the exception. The following comment by a listener is typical of the sort of complaint made: "When I ask for a record that is not in, or has not been in, the charts, the reply is confused or even a blank look. It leaves me not wanting to go there to ask for anything else again." This really is a shame; of course, the cream of the business is in the fast-selling chart product but that is only the tip of the iceberg of current items available.

Perhaps record retailers would like to test themselves on some of the queries I have dealt with on air recently. What would be your response to these customer enquiries? 1: Torville & Dean's Olympic Gala exhibition encore. 2: The Volunteer Organist. 3: Messing About On The River. 4: The Old Rustic Bridge by Irish duet or lady singer. 5: Anything with Edmund Hockridge. I would hazard a guess that a high proportion of record outlets would be unable (or would not really try) to give a satisfactory response to such questions. I believe that there is a great loss to the industry through the narrow concentration of retail expertise on chart and pop selling. Literally thousands of occasional record buyers are being put off by retail attitudes and in some areas many people have given up going into record shops altogether.

□ □ □

ALMOST EVERY week this opinion column carries dealers' comments, usually criticism of discounting practices, and there is undoubtedly a connection between heavy discounting and poor service. Yes, as Mr Frizell of Ames Records pointed out (Opinion, Feb 25), record shops are not subject to Wages Council Orders. Many shops also employ part-timers and young Saturday people whose knowledge of the broader aspects of the record trade and whose ability to use effectively the many catalogues is obviously very limited.

If record companies and retailers want to sell records and provide a proper service to the widest possible audience, we cannot have our cake and eat it. The share of the cake between discounted pop product and the wealth of catalogue material is clearly out of balance. I am always pleased to see the older material re-released in mid-price formats, as most of the majors are now doing — such series as Decca Recollections and EMI Retrospect (World Records rejuvenated!) are a delight.

It does seem strange, however, that the majors look for support from the real specialist dealers for their in-depth product, but then lock them out from the possibility of the competitive pricing of the fast-selling cream of the business. Gordon Inglis of GI Records tells us (Opinion, Mar 10) to stop moaning and go sell something else if we haven't the buying power to sell cheap. What nonsense; once we specialists have been finally obliterated, who is to help customers with the obscure?

Furthermore, once all outlets are large and have similar buying powers, wholesale prices will be much the same for everybody and there will be no advantage. I have no doubt it will go full circle over the years, for — as Richard Brown of Pathway Records points out by implication in the same column — the small independent paying full list price for everything is subsidising the discounts to the larger outlets.

□ □ □

THE CURRENT state of the majors' catalogues leaves much to be desired; most are now two to three years out of date and bulging with dozens of release sheets. Perhaps the majors, and some of the smaller companies, would care to rationalise their discounting practices and put the resulting additional income into producing full catalogue at least once a year, with proper supplements at least quarterly. EMI and CBS have been quite good at it, though I do wish that all companies would produce full, cross referenced, track titles listings as do EMI and Decca. Such a catalogue blitz would undoubtedly improve the retailing scene, and consumer confidence in it. I for one am more than willing to contribute towards the cost of good catalogues; indeed, my bread and butter depends on them.

□ □ □

INTERESTING TO see the *Music Week* spread on CDs, March 30. CBS say they hope to have their supply problems sorted out in April. I do hope so, as I've got a lot of unhappy customers who have been waiting since Christmas for CDs such as Michael Jackson's *Thriller* and Paul Young's *No Parlez*.

Edited by
TERRI ANDERSON



FROM DECIMO International comes the offer of two versions of the *Vatman Boss "desk-top calculators for companies on a small budget"*. Both incorporate the Epson 600 series printer, 4-key memory, print and non-print mode, round up/down item count and six decimal places. There is a 10 digit print display machine, and the *Big Boss (above)*, which is the 12-digit version with added facilities such as gross profit margin and item recall. *Decimo* is based in Luton (0582 38881).

Book Review The progress of Satchmo

THE LIFE and works of Louis Armstrong have been well chronicled already, not least by Max Jones, former veteran *Melody Maker* jazz staffman, and John Chilton of *Feetwarmers* fame. But there's always room for another good, erudite and well-researched study on this fascinating subject, and *Louis Armstrong: A Biography* by James Lincoln Collier (Michael Joseph, £12.95) most certainly qualifies.

Collier has a pithy, literate style which highlights the career of his subject, who for many epitomises jazz, being born when the word and its music first registered on public awareness and dying in 1971 just before jazz became, for many of us, a sorely abused and misused word covering a multitude of over-amplified, electronic pretensions and emptiness.

Satchmo's progress from the slums of New Orleans to the height of international stardom is graphically portrayed. He learned to play trumpet incorrectly in the first place, and was bedevilled with lip discomfort and fragility ever afterward, particularly when he was in the hands of unscrupulous managers and promoters who worked him mercilessly. His matrimonial ventures were almost as turbulent as his gangster-infested professional life until he met Lucille and Joe Glaser respectively.

Collier has investigated and convincingly dispelled a few popular myths about his subject's life, and Satchmo's music is certainly not neglected in the general analysis. Among the interesting minutiae of Armstrong's early life, there is no clue or explanation as to how he came by a good old Scottish Border surname, however.

Pathos and irony are not in short supply in this absorbing study of a great jazzman's life, not least when his funeral took place. Well-known jazzers like Governor Nelson Rockefeller and New York mayor John Lindsay contrived to be there, and among the honorary pallbearers were Bing Crosby, who never actually got round to inviting Satchmo to his home, and David Frost, who has as much connection with and relevance to Armstrong and jazz as Arthur Scargill has with the Monday Club.

NIGEL HUNTER

PUBLISHING

Edited by
NIGEL HUNTER

Silkwood soundtrack sewn up

MINDER MUSIC has negotiated a deal with PRT Records for the release of the soundtrack of the ABC movie *Silkwood*, starring Meryl Streep, Kurt Russell and Cher, directed by Mike Nichols and with music composed by Georges Delerue.

A single coupling *Love Theme* from *Silkwood* with an accapella version of *Amazing Grace* sung by Meryl Streep is being rush-released simultaneously with the full soundtrack album. Minder publishes the music in the UK and Eire on behalf of American Broadcasting Music/ABC Circle Films, a catalogue which contains the music for many TV specials, including the controversial *The Day After*.

Minder has signed a long-term

songwriting agreement with Mark E Smith and his wife Brix of *The Fall*, who in turn have set a recording pact with *Beggars Banquet*. They will shortly record a new single with producer John Leckie.

Another Minder songwriting deal is with *Wild Honey*, the Manchester band featuring Clive Parry-Jones and Lionel Daniels, ex-*Thunderboys*, and former *Wahl* drummer Chris Joyce.

In a different vein, Minder has acquired sub-publishing rights for *Ballesteros Music* which, while having no known golfing connections, does publish product recorded by El Chicano, who scored a recent dance music hit with *You Want Me* on CBS.

Zomba takes Springsteen catalogue

ZOMBA MUSIC Publishers has acquired the UK sub-publishing for Bruce Springsteen's catalogue, including his forthcoming *Murder* Incorporated album.

Other Zomba signings are Peter Tosh for the world excluding North America and Billy Ocean for the world. Ocean has just completed his debut album for Jive Records entitled *Suddenly*. Irish hardrock band *Mama's Boys*, *The Comsat Angels* and *The Group* have also set publishing pacts with Zomba.

The company is continuing its success across the Atlantic, highlighted at the end of last year by being number one UK publisher and the fifth most successful publisher in the *Billboard* ratings. The *Thompson Twins* have a Top 10 single and Top 20 album there, and the *Fairweather/Page* songwriting duo have scored hit with recordings by *Earth Wind & Fire* and *Kim Carnes*.

Philibert and Baguley start I Love Music

I LOVE Music, a new music publishing company, has been set up by Jon Philibert, formerly with *Carlin Music* and *Fast Western Music*, in partnership with Craig Baguley, ex-*Robert Mellin Music*, *EMI Music Publishing*, and owner of *Music Farm*.

The company has already scored some initial success with a Philibert composition, *I've Been Rained On Too*, recorded by Tom Jones and Bobby Bare.

As well as a strong country music involvement, I Love Music intends to be active in black music, and has signed new singer *Loretta Johnson* on an artist production deal. It has also acquired the UK publishing rights for the recent US disco charter *It's Your Love* by *Special T*, through *Suzie Hall*.

Sheet Chart

THE FOLLOWING is a list of the best-selling popular music titles in printed form for the month ended March 31, 1984, and is compiled from figures supplied to the Music Publishers Association by International Music Publications (IMP) and Music Sales. The chart will be published monthly in *Music Week* by agreement with those involved in its compilation as a further service to the music industry.

- 1 *Thornbirds (Love Theme)* WB/IMP
- 2 *Thornbirds (Main Theme)* WB/IMP
- 3 *Memory* Faber/IMP
- 4 *Chariots Of Fire (Piano Solo)* WB/IMP
- 5 *Joanna* Planetary Nom
- 6 *Theme From Reilly, Ace Of Spies* Standard
- 7 *Pipes Of Peace* MPL
- 8 *Cavatina (Piano Solo)* EMI/IMP
- 9 *Sometimes (Song Theme from Champions)* Eaton
- 10 *An Innocent Man* April
- 11 *Flashdance (Oh What A Feeling)* Intersong/IMP
- 12 *Send In The Clowns* Chappell/IMP
- 13 *99 Red Balloons* April
- 14 *Sometimes (Main Theme from Champions)* Eaton
- 15 *Hill Street Blues* EMI/IMP
- 16 *Up Where We Belong* Famous Chappell/IMP
- 17 *The Jewel In The Crown* Eaton
- 18 *Thriller* Rondor
- 19 *Let The Music Play* Shapiro Bernstein
- 20 *As Time Goes By* Redwood



IT'S IN the bag, literally, as Riva Music managing director Dennis Collopy (left) hands over the advance on Riva's deal with Steve Glen Ltd for exclusive long-term worldwide publishing to the Ltd gentleman in question. Glen is currently writing with Nicky Chinn and Mike Burns, and has had songs recorded by Roger Daltrey, Suzi Quatro, Kim Wilde, Bucks Fizz, Hot Chocolate and Dutch artist Vanessa.

Edited by
CHRIS WHITE

TALENT



INDIE LABEL Savoie Faire Records and Eaton Music hosted a party to launch the recording career of Catherine Rabett, the much-publicised "girlfriend" of Prince Andrew. She duets with Gordon Neville on the title song from the film *Real Life*, in which she co-stars with Rupert Everett, and Savoie Faire has released it as a single. Pictured, left to right, are: Savoie Faire director Tony Atkins, Gordon Neville, Catherine Rabett and Paul Rodriguez (Savoie Faire director).

Kiwis go for Goodwin

AFTER MORE than 25 years as a top film composer and three decades as an EMI recording artist, Ron Goodwin has become a major attraction in the southern hemisphere.

His latest "easy listening" album, recorded with the New Zealand Symphony Orchestra, has gone into the Kiwi Top 10, while he has become one of the country's top live acts.

This far-away success is all taken in Goodwin's usual good-natured stride. His official press biography runs into several pages, yet he remains one of the "low-profile" personalities of the world of popular music.

He started his music business career as a copyist for music publishers Campbell Connolly, and his early professional years included arranging for Ted Heath and Geraldo and Stanley Black. But it was thanks to producer George Martin that Goodwin finally began to make his name. He arranged the Peter Sellers and Sophia Loren LP *Peter And Sophia*, and several solo Sellers albums, before becoming a recording artist in his own right. Ron Goodwin and His Concert Orchestra had big hits with *Limelight*, *Moulin Rouge* and *The Venus Waltz*.

As a film composer, Goodwin's credits include *633 Squadron*, *Where Eagles Dare*, *Those Magnificent Men In Their Flying Machines*, *Battle Of Britain*, *Frenzy* (the Hitchcock film) and *Force Ten From Navarone*.

Another facet of his work is concerts — Goodwin has worked with many of the world's top symphony orchestras; he recorded *The Beatles Concerto* with the Royal Philharmonic Orchestra, and has worked with the New Zealand Symphony Orchestra. He has also



RON GOODWIN meets former US president Jimmy Carter during a New Zealand concert tour.

sold more than 1.5m albums for EMI Records worldwide.

"MOR music, particularly if it is orchestral and easy-listening, tends to have its potential under-rated by a lot of people," Goodwin admits. "Our experience, with both live concerts and recordings, is that there is a very enthusiastic audience out there who want to hear the kind of music we are producing."

Goodwin is pleased — but modest — about his New Zealand success. "We started going there several years ago — in fact my first visit was in 1963 on a working holiday, and now I tour every two years and record with the NZSO, as well as writing music for TV commercials."

One of Goodwin's New Zealand concerts was attended by ex-President Jimmy Carter and his wife Rosalyn. The Carters became avid fans, and Goodwin is the proud owner of a personal letter from Carter, thanking him for the concert. "They really seemed to enjoy what we did, and even appreciated the joke when we decided to include *The Peanut Vendor* in the performance," Goodwin added.

REAL TO REEL, *Love Me Like This* (Arista ARIST 565) US origin. Entered chart April 21, 1984. Debut single from young Los Angeles band produced by Leon Sylver, known for his work with Shalamar, *The Whispers* and *Carrie Lucas*. Five-piece R&B/jazz fusion group which includes three brothers.

KANE GANG, *Smalltime Creed*. Kitchenware Records/London SK11. UK origin. Entered chart, April 21, 1984. Second single on Newcastle indie label from local three-piece white funk band who recently appeared on Channel Four's *The Tube*. Previous single, *Brother Brother*, received attention.

JOCELYN BROWN, *Somebody Else's Guy* (Fourth & Broadway/Island BRW 5). US origin. Entered chart April 21, 1984. Former session singer, now solo, who has worked with Cerrone, *Change* and *Inner Life*. The record has been a hot import.

Chart newcomers

KENNY LOGGINS, *Footloose* (CBS A4101). US origin. Entered chart April 21, 1984. Former half of Loggins & Messina duo debuts with title song from new hit film *Footloose* — first UK hit despite many hits in the US.

ROGER WATERS, *5:01 am* (Pros And Cons Of Hitchhiking). (Harvest HAR 5228). UK origin. Entered chart April 21, 1984. Founder member of Pink Floyd's first solo single, taken from LP of same name.

WOMACK & WOMACK, *Love Wars* (Elektra E9799). US origin. Entered chart April 21, 1984. Husband and wife team — Cecil is the brother of Bobby Womack, and both penned many Sixties hits including *It's All Over Now*. Linda is the daughter of the late Sam Cooke.

PERFORMANCE

Nik Kershaw

AMID MUCH waving of scarves and hopeful popping of flashbulbs, Nik Kershaw strolled on to the Hammer-smith Odeon stage to be greeted by a scene straight out of *St Trinians*.

Kershaw is the latest successor to the squeaky clean brand of pre-pubescent superstardom as popularised by the late Haircuts and, as such, the screams were all perfectly in keeping with the occasion — although Kershaw himself did seem slightly bemused at times.

Backed by a synth band so smiley and wholesome they made Depeche Mode look positively subversive, Kershaw pumped out numbers from his hugely successful MCA *Human Racing* LP. To do justice to the fans, they did manage to pipe down during the songs, so each came out of the speakers, almost studio perfect and hard to distinguish from its predecessor.

Kershaw is obviously making a big effort to live up to his sudden success, but his attempts at humour between songs, though it went down a storm with this particular audience, would have made anyone over the age of 15 wince with embarrassment — but maybe that's not the market Kershaw is being "aimed at".

It was all good-humoured fun, as nice as pie, which is exactly what it was meant to be. But if Kershaw sees himself as anything more than a cuddly pop star at present, he needs to do something quickly, before he ODs on all that niceness.

DANNY VAN EMDEN

Peg

THE NEW West End stage musical *Peg* — loosely based on the old play *Peg O' My Heart* — opened at the Phoenix Theatre last week with all the ingredients that helped make Vivien Ellis and Greatrex Newman's *Mr Cinders* a surprise stage hit.

Charm, innocence and a gentle melodic score combine to give two hours of genteel entertainment which probably won't break any box-office records, but which ultimately is rather more satisfying than some other big-budget productions which have come and gone in London's theatreland during the last year.

It's no surprise when one realises that the music is by David Heneker, whose previous credits have included *Expresso Bongo*, *Irma La Douce*, *Half A Sixpence*, *Charlie Girl* and five other West End stage musicals. The cast includes the formidable Sian Phillips, who appeared in the stage revival of *Pal Joey*, Ann Morrison (whose last stage appearance was starring in the Broadway production of Stephen Sondheim's *Merrily We Roll Along*), and Martin Smith, the last *Che* in *Evita*.

Hopefully this musical will fare better with theatre-goers than many previous productions at the Phoenix. That's Entertainment Records have the digitally-produced OCR album.

CHRIS WHITE

The Icicle Works

ON THE basis of a cursory glance *The Icicle Works* don't appear to be anything special, but after rashly declaring "We're not whimps" to their Venue audience, they had a lot to live up to.

Gathering most of the material from their debut album on Beggars Banquet, the heavily laden guitar sound initially teetered on the brink of sheer cacophony, leaving one feeling slightly dazed. But as each number progressed the imaginative sparkle and variety began to communicate through the brassness of the guitars and weave a spell all of its own.

A minor flaw in the *Icicle* concept proved to be the lyrics with their penchant for heavy melodrama in a rural setting. Fortunately some

inspired drumming and keyboard work came to the rescue when they threatened to go right over the top — and positively shone through on *Love Is A Wonderful Colour* and *Out Of Season*.

The *Icicles'* music is more for musing to than moving to, as was testified by the Venue audience which remained virtually stationary throughout the gig. But the fact that they've developed a formula which transfers well to vinyl should stand them in very good stead for the future.

KAREN FAUX



THE ICICLE WORKS: More for musing to than moving to.

Nina Hagen

SURPRISINGLY A sell-out some days before the event, Nina Hagen at The Venue was a show worth queuing for. It is some years since this seemingly timeless German punk rocker has played in the UK and she sure is looking good.

The most striking aspect of Nina's performance is her incredible vocal range, which at times leapt around the register with such alacrity that she sounds like two different people singing on the same song. The set was very vocally orientated with the band being kept in the background. Hailing mainly from California, the band were competent and provided a solid foil for her sometimes quite eccentric voice.

The show comprised mainly Hagen songs with some David Bowie thrown in and even a quick vitriolic spoof of *99 Red Balloons*.

Attired variously in leather mini or spandex leggings with pig's head G-string, Nina put on a visually riveting performance. With her coquettish poses and rolling eyes she kept the audience, many of whom gave her competition in outlandish appearance, yelling for more.

Sadly this was Nina's only London gig. Come back soon.

CHARLIE JEFFREY

One The Juggler

THE SPIRIT of the early Seventies was revived at the Marquee when *One The Juggler* returned to play a lively, colourful set last week. The band played with a very carefree style and yet the songs were powerful and direct, reminiscent of the early Bowie.

The group performed most of the tracks from their imminent album *Nearly A Sin*, and a few of their past single releases with the crowd right behind them all the way, singing and dancing. Lead vocalist Rokko gave the impression of a gypsy, with his neck-scarf, waistcoat and acoustic guitar, and lead the band (including a saxophonist) through a show that lasted for well over an hour, but seemed like five minutes.

They then came back on to play an encore, *You May Be Psychedelic But You're Tragic* which almost brought the house down with its energy and volume. Thankfully, the Marquee and the band's cult following survived the excitement but on the basis of this show, it looks as though *One The Juggler* will soon be looking for bigger venues.

NICK ROBINSON

The Sound

THE SOUND have recently received great accolades from the UK music press for their latest mini LP *Shock Of Daylight*, their fourth album. Their performance to a full house at the Marquee showed exactly why the band are creating such a stir.

The band returned to the London venue not only to perform their latest album, but also to play newer songs that could find their way onto the next complete album planned for release by Statik Records in the summer. The Sound play with aggression and emotion — this being most noticeable in the frenzied guitar work and urgent vocals of Adrian Borland. The band worked cohesively and maintained a certain force in each song of their hour-long set.

At times they showed their influences from the bands who became successful just as *The Sound* were beginning their climb out of obscurity: *Joy Division*, *Echo & The Bunnymen* and *The Cure* display a similar passion. The group will be back in the UK after a short European tour, and will then be able to capitalise on the success of their recent album and concert.

NICK ROBINSON

Abacush

WOMEN ARE so often merely the embellishment of reggae bands, it was good to see and hear Abacush triumphantly break the mould.

The band's opening set at the Hammersmith Palais must have won them a lot of new friends. Fronted by a trio of sweet-voiced singers, Abacush often sounded like *Steel Pulse* with an edge of sensuality. The songs weren't all honeyed paeans to Jah though, and there were some potent dub numbers that left the crowd yelling for more. Their imminent *People Unite* single deserves exposure.

And the time might be right for another single from the Europeans, who followed Abacush on what was a strangely varied but successful Sunday night bill. The band have been gigging extensively recently and it showed in a set played with the usual gusto, with an added assurance and confidence.

A mixture of new and old, reflective and extrovert material, the music had the audience bouncing around from the word go, and it looks as though the likeable Europeans are now poised for the commercial breakthrough they so richly deserve.

As for the *Gang Of Four*, the headliners, this gig was to be their swansong, after a lengthy career during which they increasingly began to flounder. They still managed to play with a verve that was a credit to them and as Steve Hogarth of the Europeans said: "Their loss is no-one's gain." But it was the most enjoyable funeral you could hope for.

DANNY VAN EMDEN

La Moya

LA MOYE look, and play, as if they have already had the success they deserve. Their recent showcase at the Embassy Club was full of confidence, combining a mixture of styles that included pop, rock, disco and reggae.

Both lead singer — Pix Pickford — and keyboards player Terry Quinn have a vocal style not dissimilar to *Sting's*, and there was in fact a noticeable influence from the Police generally.

Nevertheless, the group have an originality and a confident air which comes from their combination of original tunes and good lyrics. The fact that *La Moya* and fellow showcase band *Boyzone* are both managed by Brian O'Donoghue, who is behind a lot of the success of *Modern Romance*, can only auger well for the future.

NICK ROBINSON

Kenny Loggins

on 7" &

A4101

Footloose

THE SINGLE FROM THE CHART ALBUM

Kenny Loggins

5 track 12"

TA4101



7 & 12 INCH

TOP 75 TOP 75 TOP 75 TOP 75



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

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Chart Position	Artist	Single Title	Label	Chart Position	Artist	Single Title	Label
1	HELLO ● Lionel Richie			51	THE MUSIC OF TORVILL & DEAN (EP) Richard Hartley/Michael Reed Orchestra	(Bolo/Barnum) ● Safari SKATER(R) 1	
2	AGAINST ALL ODDS (Take A Look At Me Now) Phil Collins			52	WHITE LINES (DON'T DON'T DO IT) Grandmaster & Melle Mel	Suger Hill SH(L) 130	
3	I WANT TO BREAK FREE Queen			53 NEW	FOOTLOOSE Kenny Loggins	CBS (TJA)4101	
4	YOU TAKE ME UP ● Thompson Twins			54	I SCARE MYSELF Thomas Dolby	Parlophone Odeon (12)R 6067	
5 NEW	THE REFLEX Duran Duran			55 NEW	PEACE IN OUR TIME The Imposter	Imposter TRUCE 1	
6	A LOVE WORTH WAITING FOR ● Shakin' Stevens			56	YOU DON'T LOVE ME Manly'n	Love/Phonogram MAZ 3(12)	
7	(WHEN YOU SAY YOU LOVE SOMEBODY) IN THE HEART Kool & The Gang			57	THE GREATNESS AND PERFECTION OF LOVE Mercury/Phonogram MER(X) 155		
8	GLAD IT'S ALL OVER/DAMNED ON 45 Captain Sensible			58	SHE'S STRANGE Cameo	Club/Phonogram JAB(X) 2	
9	PEOPLE ARE PEOPLE Depeche Mode			59	YOU'RE THE ONE FOR ME—DAYBREAK—A.M. Paul Hardcastle	Total Control TOGO 1 (T)	
10	LOCOMOTION OMD			60 NEW	MACK THE KNIFE King Kurt	Stiff (SIBUY) 199	
11	DON'T TELL ME Blancmange			61 NEW	LOVE WARS Womack & Womack	Elektra E9799(T)	
12	AIN'T NOBODY Rufus and Chaka Khan			62 NEW	STANDING IN THE SHADOW Whitesnake	Liberty BP 423	
13	WHEN YOU'RE YOUNG AND IN LOVE The Flying Pickets			63	EIGHTIES Killing Joke	EGIPolydor EGO(X) 16	
14	WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN) Scritti Politti			64 NEW	HAPPY ENDING Joe Jackson	A&M AM(X) 166	
15	I'M FALLING The Bluebells			65	NO SELL OUT Malcolm X; Music by Keith LeBlanc	Tommy Boy/Island (12)JS 165	
16	NELSON MANDELA The Special AKA			66	WOULDN'T IT BE GOOD ● Nik Kershaw	MCA MUK(T) 2	
17	JUST TO BE GOOD TO ME S.O.S. Band			67 NEW	LOVE ME TENDER Roland Rat	Rodent/MCA EP 127(R)AT 7	
18	HELLO ● Shannon						
19	IT'S RAINING MEN ● The Weather Girls						
20	IT'S A MIRACLE Culture Club						
21	RELAX ● Frankie Goes To Hollywood						
22	SILVER Echo and The Bunnymen						
23	SOMEBODY ELSE'S GUY Jocelyn Brown						
24	P.Y.T. (PRETTY YOUNG THING) Michael Jackson						
25	DR MABUSE Propaganda						
26	LUCKY STAR Madonna						
27	TO ALL THE GIRLS I'VE LOVED BEFORE Julio Iglesias & Willie Nelson						
28	HAND IN GLOVE Sandie Shaw						
29	WHAT DO I DO? ● Phil Fearon & Galaxy						
30	PEARLY — DEWDROPS' DROPS Cocteau Twins						
31	LOVE GAMES Belle and The Devotions						
32	EAT IT Weird Al Yankovic						
33	OCEAN DEEP/BABY YOU'RE DYNAMITE Cliff Richard						
34	YOUR LOVE IS KING Sade						
35	GIVE ME TONIGHT						
36	IT'S RAINING MEN ●						
37	IT'S A MIRACLE						
38	RELAX ●						
39	SILVER						
40	SOMEBODY ELSE'S GUY						
41	P.Y.T. (PRETTY YOUNG THING)						
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65	LOVE GAMES						
66	EAT IT						
67	OCEAN DEEP/BABY YOU'RE DYNAMITE						
68	YOUR LOVE IS KING						

TEN YEARS ON

**A&M's
WORST KEPT SECRET....**



**....DISCOVERED
BY TEN MILLION PEOPLE**

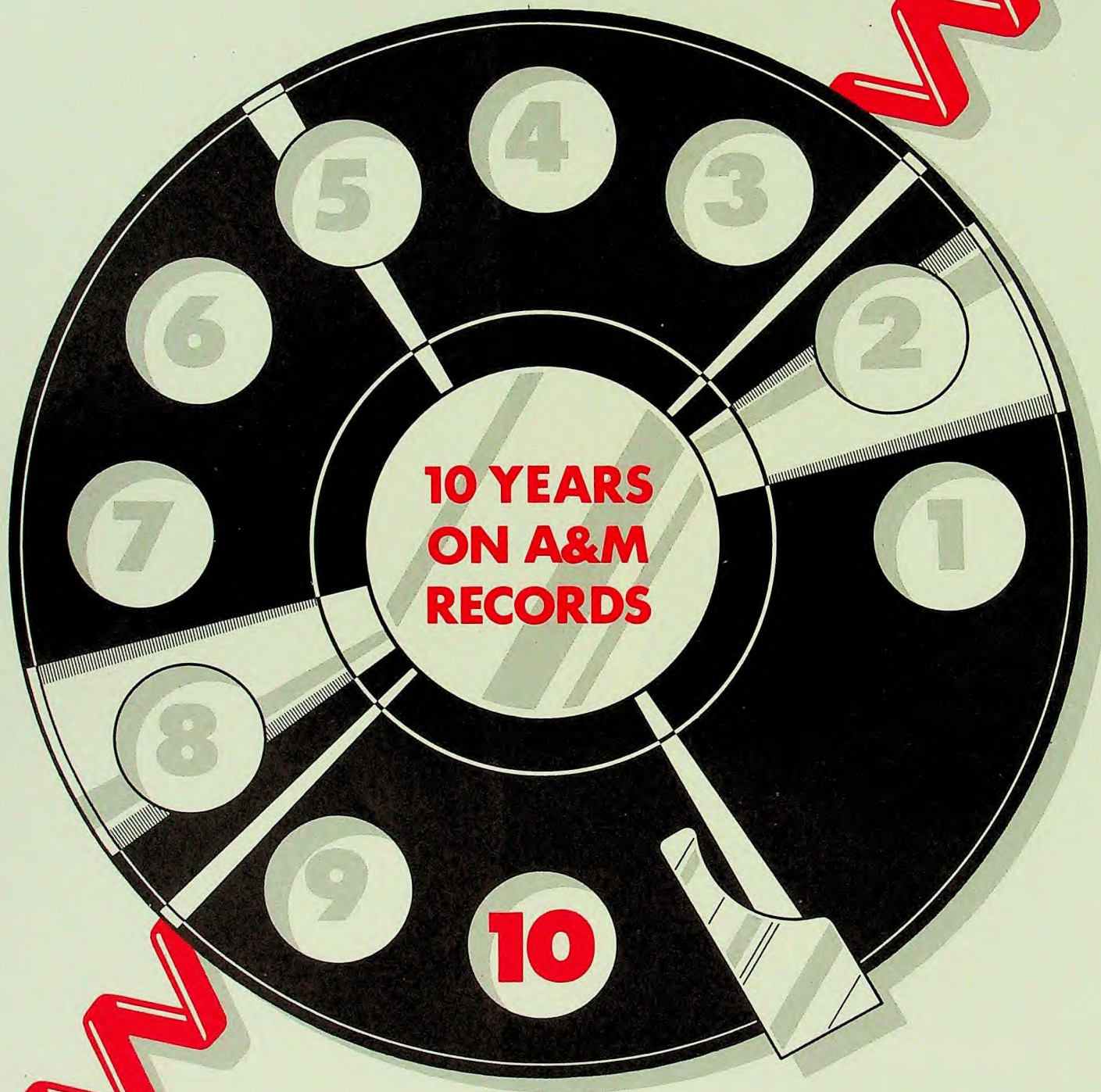
**WARMEST CONGRATULATIONS TO CHRIS DE BURGH
ON TEN SUCCESSFUL AND VERY HAPPY YEARS
FROM EVERYONE AT A&M RECORDS AND TAPES**



....TENS MORE TO COME

42 30
47
LOVE ME TENDER
S.O.S. Band
Tahiti
Epic
Sole

CONGRATULATIONS CHRIS...



FROM DAVE MARGERESON,
KENNY THOMSON
AND ALL AT MISMANAGEMENT

CHRIS DE BURGH

By JIM EVANS

Ten years ago, you signed to A&M, do you recall the circumstances?

I'd gone to London after I'd left university — Trinity College, Dublin — to try the fame and fortune thing, then I went back to Ireland.

At the beginning of 1974, my publishers, Doug Flett and Guy Fletcher approached Dave Margerison, A&M's head of A&R and played him some tapes... in February or March that year I signed to A&M.

That was the time of the first major worldwide oil scare, and the record industry itself was in a slump. So I was feeling pretty chuffed that I'd got myself signed to a major label.

Had you decided you wanted to make a career out of music when you left university, or had you another career in mind?

Not really, I was qualified for virtually nothing.

My family upbringing was unique in as much as I was brought up in countries all over the world and then moved to this 12th century castle in Ireland. In the summer this was a private hotel and I would do a lot of entertaining.

So before I made a move towards any kind of professional field, I'd already played hundreds and hundreds of concerts — albeit in living rooms. I realised I had some sort of gift for entertaining.

When I left university, I wasn't pressured by my parents to follow a particular career. I'd been able to look after myself from an early age. I'd go off on trips to the US or France and my parents were, I suppose, confident that I would find whatever it was I was looking for. I didn't know what that was... the lure of the vinyl perhaps!

I think it was hearing about other people making records and being successful. I became insanely jealous... I was longing to make a record, but I didn't see it as a career, it just developed that way. I thought the end of the road was getting a recording contract. But clearly, that's the second leg. You can't run unless you've got a recording contract.

On the strength of which songs did you get the contract with A&M?

One of them was a ballad called *Satin Green Shutters* which ended up on the *Castle Walls* album. I suppose on that tape I must have had about six or seven tunes, of which about four were recorded.

I think what David Margerison heard was a selection that showed promise as a writer and as a performer. It was a mixture of approaches which might have indicated that the writer was fairly confused, but I've always been interested in different expressions of music.

What was your first record for A&M?

It was *Far Beyond These Castle Walls*, I called it that because I'd written a lot of songs in Ireland. It was the source of inspiration, but at the same time I was moving further afield. That was released in 1975. I recorded it with Robin Cable producing at Air and Rampart Studios in London in the summer of '74.

At this stage, you'd already started touring extensively?

The first tour I went out on featured Supertramp, Gallagher and Lyle and me — all for a quid. I'd start the show off, followed by Benny and Graham and then Supertramp.

It was really like being thrown in at the deep end, but for me it was a learning process. I was, I suppose, pretty green, I hadn't spent years of my life touring... we went all over Europe and North America. I learnt a lot of stagecraft — being a single guy out there on stage with just an acoustic guitar with the audience yelling for the main acts.

I was never actually booted off the stage. In fact, the first time we played in Montreal, a lot of the audience enjoyed it, but there was also a lot of booing and I had the balls to go back and do an encore. Subsequently, Montreal has become one of the hottest places for me.

How successful was the first album?

Critically, it was well received. And it had a bizarre spin-off. A track from it, *Turning Round* (later to be re-titled *Flying*), was released as a single in South America and became a massive hit in Brazil, selling nearly half a million records and was number one for something like 32 weeks. It was also a hit in Argentina, where I was born, in Mexico, all over the place.

The album was also quite well received in Canada, which did some groundwork for me there, and it did relatively well in France and Germany. For a first album, I think A&M were well pleased.

At the time, I was distressed that they weren't putting the full weight of the record label behind it to make it number one all over the world. But that was their style. They had realised a career was developing and decided to build it.

The next album, *Spanish Train And Other Stories*, was a most significant release for you.

For a lot of people, this became something of a classic collection — I'm very fortunate that as a catalogue artist everything keeps going, albums have a long life. The first place where *Spanish Train* took off was in Quebec.

I couldn't believe it, especially since last time I'd been there they'd given me a hard time, but it took off,

spread right across the country and now it's at least two and a half times platinum. It did very well in South Africa too and, again, in a whole bunch of bizarre places.

It's one of those records that has a lot of legs. I think it's because it was recorded as a book of short stories — which is my approach to every album. Not only does it have to have impact today, but it also has to be long-term. It's something you can come back to and enjoy without it sounding too dated.

As well as the title track, it had *Patricia The Stripper* — to me not a great song, but a very popular one — and *A Space-man Came Travelling*, which has become one of those Christmas classics, re-released every year.

I remember Paul Simon's *Still Crazy After All These Years*, and I thought I'd love to make a record where you can listen to side one and side two without having any dramatic or abrupt changes.

Following *Spanish Train*, which was a dramatic record full of fire and drama, this one obviously disappointed a lot of people because they thought they were going to get more of the same. But I deliberately didn't want more of the same. It may have been a dumb move commercially, but that's the way I am, so to me it wasn't a dumb move. Anyway, it started ticking in places like Germany and I carried on touring extensively.

Do you get a greater satisfaction from audience reaction than you do from

record — it just stunned me.

Touring is fatiguing, but I love it. It's painful being away from home so much, but I love it and I think the audiences love it too. I've got a reputation for presenting an intimate but vibrant live show — I love the audiences and their reciprocation. Live concerts are very immediate.

Your next album, *Crusader*, helped you to break more markets?

Crusader was recorded with Andrew Powell in London towards the end of '78. Each record was really a step up the ladder, getting flashes of success around the world in different places.

A lot of people were beginning to appreciate my style. I had become a storyteller and realised that that was what I was good at — painting a picture, seeing movies in my mind and communicating them. What baffled me was that a lot of my success was coming from countries where they didn't even speak English. I found it all very confusing.

The actual title track of *Crusader* was a nine-minute epic, which was lovely because I really wanted to close my eyes and watch the film go by. Subsequently, that's become a very important part of my writing. To actually see the movie helps to explain what the song's all about.

Crusader wasn't exactly the giant leap forward we were hoping for. By this time I was consistently going gold in Canada, and that was pleasing, but it didn't exactly keep the coffers full. Other places were happening though — like Ireland — and I was touring England and selling out every hall.

You recorded the next album, *Eastern Wind*, in Toronto, didn't you?

We recorded *Eastern Wind* there for a number of reasons. One of these was that we'd made a conscious move to pay more attention to the American market. It's the only time I've ever done this and I'll never do it again... When you are an international artist, I don't think you can say I'm going to aim this record at such and such a place. It always annoys me to read somebody has done a mix for Europe and a special American mix. It's ridiculous. I understand what the principle is, but why not do just one mix for everywhere?

Eastern Wind was produced by David Anderle, an A&M house producer who'd had success with Rita Coolidge and other acts. Generally, it worked very well. I used my own band which was something different for me — I've always believed in trying different approaches.

The album was released in spring 1980 and again, started picking up in various countries — France, Germany, Canada. All the old places responded with another 30 per cent up.

Then we had the most bizarre one of all which was Norway, a place I'd never been to. With 4m inhabitants, I assumed it would be like Ireland with 25,000 sales to get a gold record. But *Eastern Wind* sold 125,000 in Norway, becoming the biggest-selling record ever after *Abbey Road*.

It was in the charts there for a year and a half non-stop. It was album of the year and I was voted artist of the year. I just couldn't believe it — it wasn't as if I had a base there — the previous album had done just 12,000 sales.

That brings us to 1980, five albums into your career, how did you feel things were going?

I didn't exactly know what to do next. To tell the truth, I felt a bit written out. I didn't quite know why it hadn't exploded on a worldwide basis, but it hadn't.

At that point, the Canadian company rang to say they were wanted something out for Christmas 1981 and suggested a compilation — *Best Moves*. I recorded a couple of new numbers for it and, ironically, it became the biggest record so far. It did extremely well in Canada and really well in Europe. It reached number 4 in Germany, and suddenly I realised something was bubbling. It was very exciting.

One gets discouraged at times, there's no doubt about it, especially when there are so many people fighting for you. It's as much for them as for me that I wanted to get ahead. All the people who have been behind me — the record company, Derek Green in particular, they've all been enormous in their support.

I was hungry for success. It wasn't that I particularly wanted to see my record top of the US charts, I just wanted to get the feedback on the level that I felt it deserved.

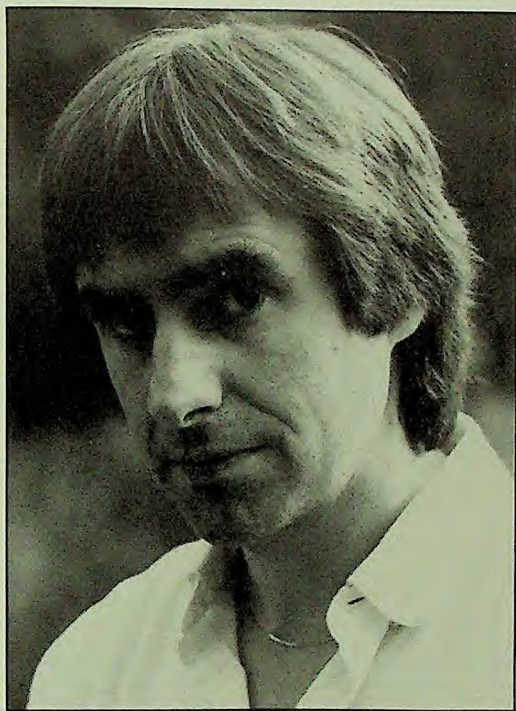
At the same time, I was touring constantly, playing around 80/100 concerts a year and the size of venues was getting bigger all the time.

The door was slowly creeping open on a worldwide basis. I wasn't convinced I was going to conquer the world, but it just looked possible and I was determined to give it a shot.

From a career point of view, I'd never expected to be an overnight success. That's dangerous because you can easily become an overnight failure. Again, I go back to the theory of being an author and a writer.

For the next album, *The Getaway*, you teamed up with Rupert Hine?

When I came off the *Best Moves* tour, I felt really high and started writing for the *Getaway*, knowing that there were a lot of people out there



CHRIS DE BURGH

All in all, it was a very successful album. Robin Cable was the producer again and we recorded it at Scorpio and Air in July/August 1975.

Your next album, *At The End Of A Perfect Day*, showed changes in direction?

At The End Of A Perfect Day was recorded in 1977 with Paul Samuel Smith producing. This record reflected my lack of interest in commercial music.

I still had this strong feeling that I wanted to make records that were books. And I think that of all the albums I've done, this one has probably done the least business. But I'd say it's my favourite because it's almost really a group of love songs.

record sales figures?

Sales figures are quite awesome. When someone says your record has done 2m, it's easy enough to say 'Wow, aren't I going to make a lot of money!' But on the other hand it's just astonishing that many people have made the conscious decision to buy my record. I can't get over this.

Unfortunately, a lot of people in the music business do get over this, but I don't. It's quite extraordinary. I remember just before Christmas 1982, *Getaway* was really soaring in Germany and was doing 34,000 a week. I worked out that every minute of the working day, someone in Germany was buying that

"Chris de Burgh is the kind of artist you instinctively root for over the years, he's proven to be a hard-working professional and a consummate artist who, through all the trends and fads, has maintained his devotion to his own unique music. That's what makes his success around the world, with sales nearing 5m albums, so special and rewarding.

*"On the eve of the release of his eighth album, *Man On The Line*, I am convinced that the US will be the seventh major record market — following Norway, Germany, Canada, Australia, the UK and South Africa — to break this superlative artist."* — GIL FRIESEN, president A&M Records Inc.

TO PAGE FIVE

CHRIS DE BURGH

MAN ON THE LINE



THE NEW ALBUM & CASSETTE
RELEASED ON 7th MAY



CHRIS DE BURGH

FROM PAGE THREE

waiting for my next piece of work.

Rupert had been to see one of my live shows in Stockholm — he's the first producer I've worked with who has seen one of my concerts before making a record with me. We decided we wanted to make a live sounding record without aiming at any particular market, and it happened. The Getaway went right through the ceiling, it was number one in quite a few countries and really opened the door for me in the US.

In Britain I was disappointed and I know A&M was too. I know what the problem is in this country. It doesn't keep me awake at night, though it used to bother me five years ago. It's a very difficult place to have a hit along traditional lines.

If you're prepared to go along the new route you can... For example, Howard Jones is a very fine artist, but he gave himself the hairstyle etc. I will never go as far as that.

I consistently sell out concerts throughout England, but I've always been more interested in looking at the whole thing as a global interest.

England is frustrating. Although I do terrific record sales, they are spread over a long time. If all my fans could go and buy one of my records in the same week... but I have a very strong feeling that with this new album all the problems will be over.

Do you think the state of UK radio has hindered your development here?

Here, there are not outlets on an album basis as there are in the US where you have the two different radio styles. I know they shift around from year to year, come together and drift apart again, but over here they don't seem to want to change.

In Ireland, it's a different story. I'm probably the biggest record seller there, though Abba may have outstripped me and the only people who have sold more concert tickets are The Rolling Stones. And the radio is much better.

I can't understand why the UK business is run for kids and yet the radio isn't. There's something very weird going on.

Why doesn't everybody get together and have a massive conference and say 'let's take the stranglehold away from Top Of The Pops and Radio One'?

You're now working on your second album with Rupert Hine (due for release around the time this article makes it into print) aren't you?

When I first worked with Rupert, he hadn't had the enormous success that was to come, and we were both more or less in the same frame of mind — wanting to take on the world. Now we both feel a lot stronger, and I suppose it makes us both a lot more opinionated. The pressure, the heat is on. When you've had a hit record, the next one can assume the proportions of a nightmare.

Rupert has had his success with Howard Jones, now he's keen to repeat it with people like The Fixx and myself. I'm sure he will.

Our working relationship is extremely good. It took me a while to admit it, but I've

figured out my strengths and weaknesses in the studio. I'm not very good at the building materials of arrangement. I've tried it and I prefer not to have anything to do with it.

It's like building a house where I'm good at visualising the whole thing and designing the house, but I need to get a contractor in to do the actual building, which is down to Rupert and his team. He is brilliant at inter-rhythms and the whole concept of song structure. Then I like to come back towards the end with the decorating — the little brush strokes that actually make the thing come alive.

Having admitted I've got my strengths and weaknesses, it makes working with someone like Rupert a lot easier. I think he's the best producer I've worked with. He's a genuinely talented man who has now deservedly leapt to the forefront as a producer.

The new album's entitled Man On The Line and is due for release in early May. And this is the first time I've felt comfortable about playing a new record to strangers. You can feel very protective towards your new album — you don't really want it to go out. But we're confident with this one. And to follow something like the Getaway as a piece of writing was a challenge.

You seem to work under a lot of pressure, constantly touring and recording, how do you relax?

When I go home to Ireland, my wife and my friends are nothing to do with the music business — except for one guy, John, Buckley who works for A&M in Ireland. He's great to have around and a big help to me. But apart from him, I don't really mix with anybody in the business.

At times, when you're trying to create your next piece, it can be like being on a boat drifting in the Atlantic. It's kind of lonely at times. But I think my upbringing prepared me for that. I had a lot of time on my hands to let my imagination run free.

One becomes a product of one's environment and education. It's very interesting for me to look at where I am today, who I am, and what people think I am. I can follow the lead all the way back to the bits that actually made me what I am.

Looking to the future, do you see yourself continuing at the same pace — you don't have to work so hard?

I've got a curious mental make-up — I suppose I can be described as a positive pessimist. Bad news I expect, but good news is icing on the cake. If someone tells me my single is record of the week on 10 radio stations, but that they won't play it on Radio One, I don't think about the record of the week business, but about the failure to get on Radio One. I'm a fighter — I don't think I'll ever stop.

Touring is very tough — physically and mentally. Over five years of marriage my wife and I have managed with comparative ease to survive the enormous lengths of time apart. Ten weeks apart can be a long time. Very straining, I'd like less of that.

But it seems churlish now that the ball is clearly in my court, not to hit as hard as I possibly can — and see what happens.

The other side of it is that it's now become a big money



1984: Taking a break from filming his latest promo video, Chris de Burgh joins Derek Green to cut the cake celebrating his 10 years' association with the label.

generation business and all the people who've been supportive this far really deserve their slice of the cake.

There is a balance between

doing a four week tour and a 10-week tour. The problem is, the bigger the thing gets, the more expensive it becomes and the harder you have to work.

Just the costs of being on the road are huge.

I know it sounds corny, but I really am concerned about the people who are interested in

me and my music. They got me to where I am today. I'm not going to get out there and say 'hey, I really love you', or anything like that, but I mean it.

Which of your many live appearances has meant the most to you?

Three concerts. The first time I played the Forum in Montreal which is 14,000 capacity. I was so overwhelmed that it nearly made me cry. When the house lights went down in this enormous place, the noise was beyond belief. At this stage, I was more used to playing 2,000-seater halls. As I walked up the steps at the back of the stage, my legs nearly gave away. It was awesome, the entire band went white at the noise of the reception. Then it was like being a juggler — keeping all the balls in the air. It worked, and it worked a treat. To actually pull that off...

The second place was in Dublin. They're an amazing audience, especially when you're not feeling that good. Last year I had a bad attack of dizziness, but the audience supported me right through the show.

And the Albert Hall... That was a dangerous one to do because it was only the fourth show of the tour. It was very early on and a lot could go wrong. Forty people were flown in from Europe for the show, and it was definitely like being on the world's stage. But I was ready for it, and it worked. Looking out at all those people was simply... unbelievable.

TO PAGE EIGHT

... IN THE BEGINNING THERE WERE TWO BELIEVERS
... AND THEN THERE WERE TWO MORE
... AND THE WORD SPREAD AND NOW THERE MUST BE LITERALLY DOZENS
... MAY YOUR TRIBE INCREASE!

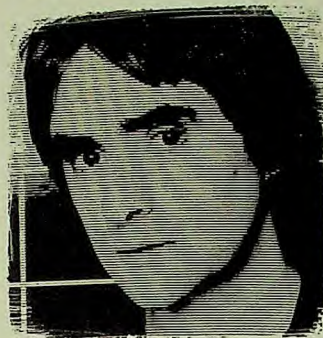
CHRIS, OUR CONGRATULATIONS ON THE FIRST TWELVE YEARS
AND OUR THANKS TO
DEREK, DAVE, KENNY, DIANE AND A&M RECORDS.

DOUG FLETT & GUY FLETCHER

GREAT MOMENTS IN HISTORY

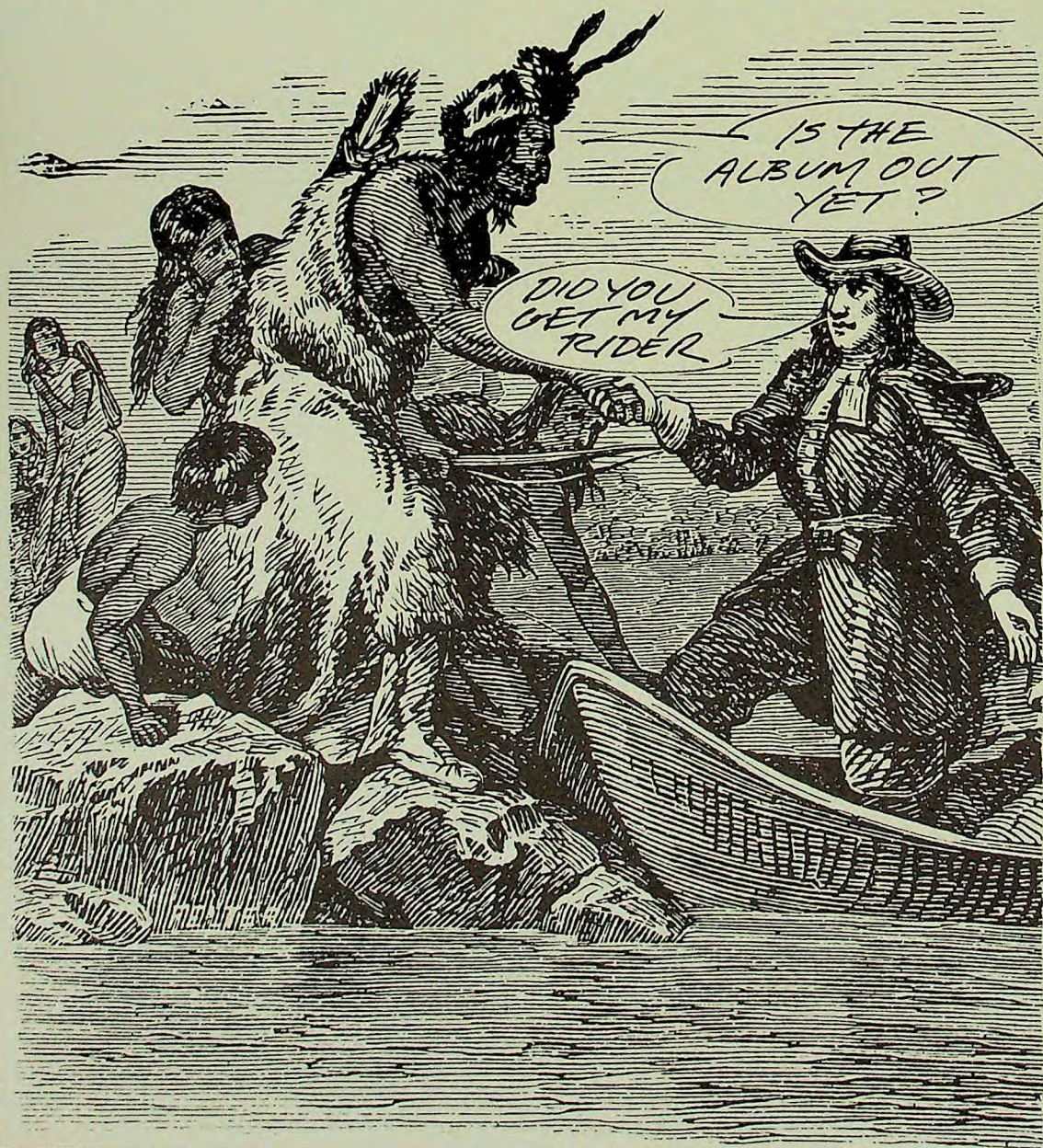
APRIL 1975 —
CANADA DISCOVERS
CHRIS DE BURGH
ON HIS FIRST
NORTH AMERICAN
TOUR...
AND WE WERE THERE!

And we are
still here
in 1984.



Thanks
Chris, Dave
and Kenny

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2000 Hamburg 13
W. Germany

CHRIS DE BURGH

Discovering Chris

FROM PAGE FIVE

You can fill the Albert Hall, and next time round it will probably be Wembley, yet the UK situation, is not all it might be for your kind of music?

The most serious problem with the music industry in England is that there is this vast amount of people who enjoy music, but are being ignored. There's a silent majority out there who are not being catered for. It's people's brothers and sisters, maybe over their twenties, who enjoy records, but don't suddenly want to become classical buffs. I believe there is a serious communication problem in the industry with that silent majority.

Do you have any ambitions left?

Plenty. I enjoy life. I've regarded what I do as the result

of a gift. That looks terrible in print, but my ability as a musician and communicator has developed from an initial gift, and I'm very happy to have it, and I enjoy myself enormously.

It's a good life . . . One of the key reasons that I've been able to survive so far in this state of mind is the fact that I've been surrounded by people who have believed in me. I would strongly advise anyone starting out in this business to get people around you who believe in your ability as strongly as you do.

In this respect, A&M UK has been superb and really supported me. In particular Derek Green, Dave Margereson and Kenny Thompson, people like that. They kind of form a ring round you — and when you falter, they keep you going. It's the key factor to one's success — specially if you are a solo artist.



CHRIS DE BURGH discusses the finer points of his contract with A&M founder Jerry Moss.

SONGWRITERS Guy Fletcher and Doug Flett have been involved with the career and development of Chris de Burgh from the early days. In fact, it was Fletcher and Flett who "discovered" the unsigned Chris Davison — as he was then — and signed him to A&M.

Doug Flett recalls: "I first met Chris in October 1972. It was my birthday and a friend had thrown a dinner party. During the course of the evening I was introduced to this amusing and interesting young man from Dublin.

"It was a great evening, and at some stage in the proceedings, he told me that he had been writing songs and doing a bit of singing. I thought . . . 'Oh no, I've heard it all before . . .'. Anyway, we left the table, took our cognacs into the sitting room where he picked up a guitar and sang four of his songs.

"They absolutely knocked me out. I was thrilled, I knew he was a star, he had immense potential.

"A couple of days later he came into the office, played his songs and had exactly the same effect on Guy. We were, if you like, the first two converts to the cause.

"We were operating out of the Rondor offices at the time, Derek Green had just taken over as head of Rondor. Guy and I signed Chris to a publishing and recording deal in October '72, the same month we'd first met him.

"Listening to his collection of songs, we believed he had a marvellous voice, presence and delivery. But his songs, while full of great ideas, lacked construction. He hadn't yet learnt the art of constructing a song. They would consist of two good verses, a bridge, a chorus, another verse and another bridge. They were disjointed, if you like, rather like having two-and-a-half songs in one.

"He knew he was good and we knew he was good, but it wasn't quite right — yet.

"Chris went back to Ireland for a while, a shade frustrated because he wanted some action. Without telling him, we took some material that he'd recorded to three record companies (none of which was A&M). They were all very interested, but said it was not quite there. We didn't tell Chris.

"Then one day we got a phone call from Chris in Ireland saying everything had fallen into place . . . He came over and played for us four songs which absolutely wiped us out. That's it, we thought, now we've got the ammunition.

"We thought this boy deserves only the best so we decided to take him to the best independent record company in the world — A&M. They were the best people for the job.



PICTURED WITH their Ampex Golden Reel Awards for The Getaway album are (l to r) Graham Hutcheon (Farmyard Studios), Stephen Tayler, Chris de Burgh, Rupert Hine and Andrew Scarth.

"We played the four songs to Dave Margereson, then A&M's A&R director. He loved them and said he had to meet Chris.

"It was arranged for Dave to come round to our office one evening. We told Chris that this man was very important so he'd have to do something a bit special.

"He did. He waited with his guitar inside the large cupboard we had in the office and after Dave had come in and sat down, burst out and started playing. He performed for an hour. We all laughed a lot and at one stage were close to tears. After the performance, Dave said he'd got to sign Chris. Later, Derek Green was just as enthusiastic and the deal with A&M was signed.

"We could have taken Chris to any of five other companies who would probably all have dropped him on the third album.

"But at A&M — and with Derek in particular — they have belief and commitment and take the long-term view with the artists they sign."

CONGRATULATIONS CHRIS DE BURGH

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"The Getaway" album achieved gold status
in Australia and fans are eagerly awaiting
the arrival of "Man On The Line"

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CHRIS DE BURGH

The start of something big

DEREK GREEN, A&M Records managing director of the UK operation, and Dave Margereson, of Mismanagement Inc, Chris' management, discuss the singer/song-writer's career and development over the past 10 years. As A&M A&R director, Dave was responsible for signing Chris to the label. Jim Evans throws in the odd question or three.

JE: When did you first become involved with Chris?

DM: As A&R director of A&M Records, in 1974. Publishers Doug Flett and Guy Fletcher played me a tape which I liked a lot. I went down to their offices to meet Chris and was led into an empty room with nobody in it — the cupboard burst open and there was the little lad himself with guitar and in full voice.

DG: Chris was signed to us at the time we were making changes in the way the record company ran. He was the first new artist to work with the new sales and distribution set-up.

The strength of his voice and his guitar playing just took my head off. It was quite a search after that, trying to get that on

record . . . He was just a very different artist, there was intelligence in his lyrics as well.

To put it all in some sort of perspective, when I took over the record company, the first thing I had to do was build an organisation, appoint staff and so on. Dave was the first time we had had a UK A&R director. A lot of the old roster needed clearing out, and Dave's role was to create a new roster of artists, of which Chris, I guess, was the very first signing.

It was Chris' beginning, A&M's beginning, the beginning for Dave and the beginning for me.

JE: What was your first move with Chris?

DG: The first thing was getting him to agree terms . . . or rather getting Doug Flett and Guy Fletcher to agree!

DM: Once the business side had been dealt with, I could dive in with the production side. We got Robin Cable to produce — he was very much in the forefront at that time and Trident was really happening. Really, they just went in and did it.

JE: What was the reaction to the first product released?

DM: Saleswise, it wasn't huge, but he was already very good live and, over the years, this has been the key to turning people on to him and buying his records. If you get people



1974: Chris de Burgh signs to A&M. Pictured after the signing are (l to r): Derek Green, Chris de Burgh, Robin Cable (producer), Guy Fletcher, Dave Margereson and Doug Flett.

into a hall and they enjoy what they see, they'll want to go and buy the music.

I was running Supertramp at that time for the company, and we put together a few package tours — Supertramp, Gallagher & Lyle and Chris — all for £1.

DG: I recall complaining that the programme price was too cheap!

JE: In this country, Chris is more of a live attraction that a big record seller . . . or am I wrong?

DG: You're wrong, actually . . . Relatively speaking, his record sales are slightly behind his live appeal. But it's damn close. Any of his releases in the UK is probably going to sell more than the average Top 20 album.

DM: He doesn't sell quickly. The charts are designed for records that happen excitingly and quickly. Chris' audience

buy at a slower rate. It's a steady market.

Early on, one of the key things was that we didn't have a hit single, although we had tracks such as A Spaceman Came Travelling which have gone on to become ever-greens. But his following was building the whole time, both live and on record.

DG: It's never been our style to give up because what the artist is doing doesn't fit a pattern of what the media says a record should be or an artist should be performing. So we look for other ways to find an audience. In Chris' case, this took financing — which was my role, and creativity, which was Dave's role.

DM: We did have an early tickle from a far-flung corner of the world when Flying/Turning Round went to number one in Brazil. And he's gone on to

crack bigger markets. . .

JE: Did it take much hard work and manoeuvring to establish him in so many territories?

DM: The main thrust was live, because radio didn't jump all over it. The record market was building, but it was slow at that stage, and he was — and is — so good as a live performer.

This is the tool that turns people on. Over the 10 years there hasn't been a year when he hasn't done at least four months' touring — often more than that. Taking it to the streets like that doesn't make a record happen, but it helps provide the base, so that when you get the record right, it can go through the roof.

JE: Singles haven't really come into the scheme of things, have they?

DG: Not until the last album, really, when Ferryman did do the business and opened up the elusive American market for us. We certainly got more than just a foot in the door.

As far as America was concerned, that was his first album . . . You're always struggling with any artist in the absence of a hit single. You make plans for a single to happen. When it doesn't happen, it takes a little longer. But with Chris, we're glad we waited.

JF: He's currently completing his eighth album — have they all been

progressively more successful?

DM: The second album, Spanish Train And Other Stories, was extremely successful. It made him something of a legend in Canada and that became a real sales base for us. Europe was doing OK with the early albums, but that didn't really start going until an album called Eastern Wind. That took off in Norway of all places, and went to number one. That helped us get a footing in Germany.

JE: Has his success surprised you, or were you confident from the start that he would prove such a lasting artist?

DM: I always thought he was good enough to have a long-term career. Obviously, at times it has been frustrating, and I must admit there were occasions when I possibly wavered and wondered — is this going to crack?

JE: When did you switch from A&R at A&M to management?

DM: In 1976, I left to manage Supertramp and in a way became Chris' mentor, putting him on Supertramp shows in Canada and the US, but I didn't start actually managing him until 1977.

DG: I admit I got insecure at times. Probably the most critical time was when he took the chance and switched from being essentially a folk artist to taking on a band. The costs involved were high. If I had my doubtful moments, they were from a commercial point of view, his talent was never really in question . . . But everytime I felt insecure, something like Norway would happen and restore confidence. Plus the solid base that was growing in Canada . . .

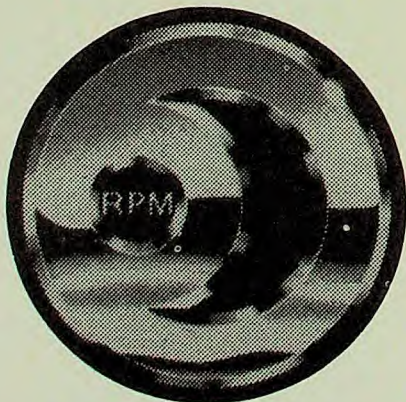
DM: One often thinks that Canada, being so close, is part of the American market. But in its own right it can provide a group with a playing base and a reason to be. It allows a band to keep going . . .

DG: Timing in this business is so important. With the Perfect Day album, I really

TO PAGE 12

"THERE'S A SPANISH TRAIN THAT RUNS BETWEEN JOHANNESBURG AND OLD CAPE TOWN — AND IT'S NEVER BEEN SO FULL."

THANKS CHRIS FOR GIVING US 10 GOLDEN YEARS TOGETHER — WE'RE LOOKING FORWARD TO THE NEXT EXCITING DECADE.



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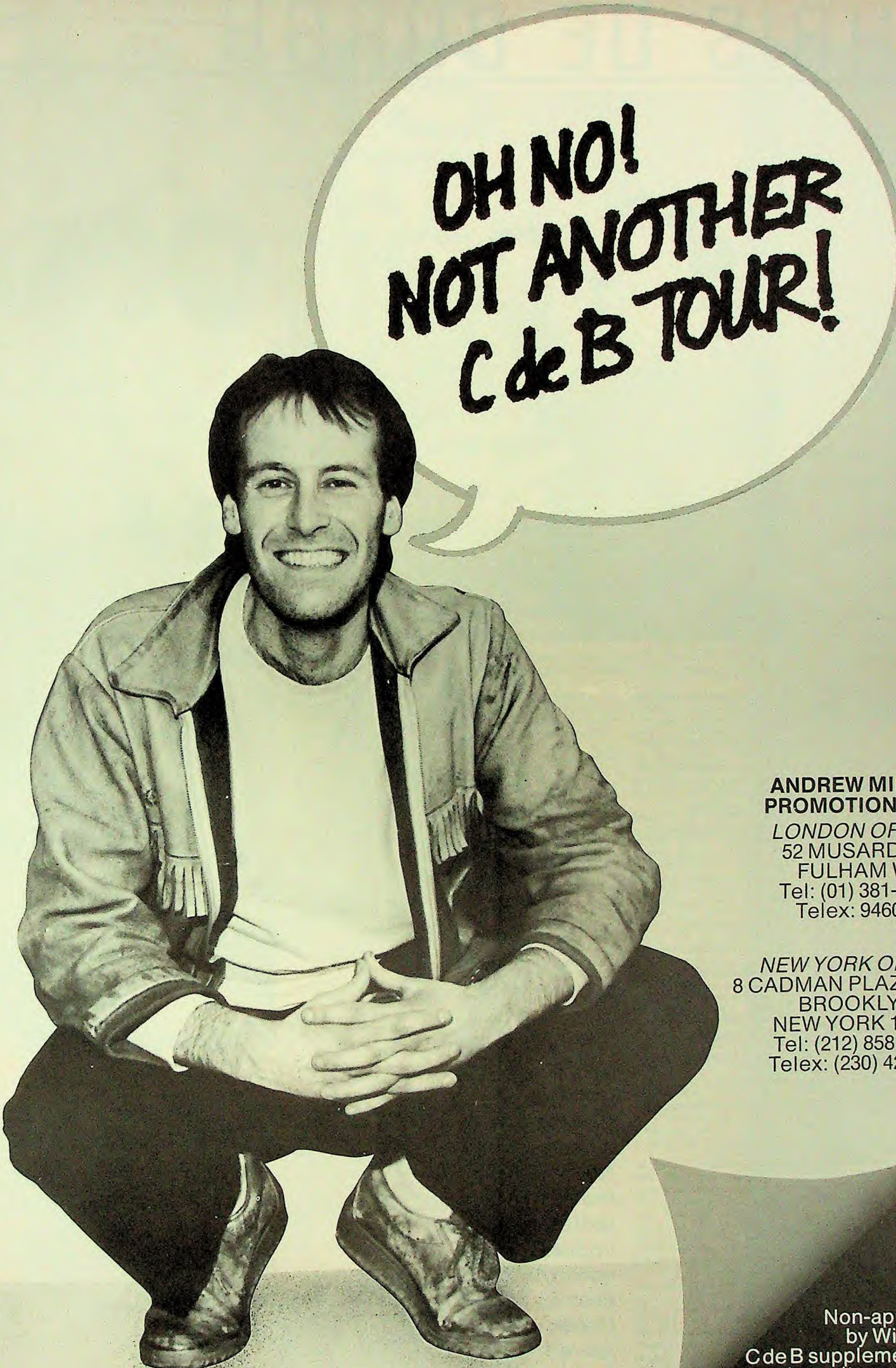


DAVE MARGERESON: Chris has done everything we've asked of him — and more.

"Chris de Burgh obtained his first gold and platinum LP awards ever in Canada — for the now-classic Spanish Train And Other Stories. The rest of the world is now catching up with Canada where Chris boasts a catalogue that includes three gold, two platinum and one double platinum records.

Chris has long cultivated the Canadian market, from the days when he performed solo in coffee houses and opened shows for the likes of Supertramp to the present where he sells out thousands of seats right across the country.

A&M Records in Canada join in warmly congratulating Chris on his 10th anniversary with the label" — Gerry Lacoursiere, president, A&M Canada Ltd.



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Non-appearance
by Willie in the
CdeB supplement would
be quite unthinkable!

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CHRIS DE BURGH

FROM PAGE 10

thought we had cracked it. I don't blame the record for it not happening. Our timing was out... but you take your chance... Traditionally at the end of the year, Music Week rings round the record company MDs and asks who they think is going to make it the following year. Every year for years I tipped Chris de Burgh. In the end they stopped ringing me... It's a shame they didn't get on to me this year because they'd never have been more right!

JE: What are the current plans for Chris?

DM: The new album is due for release in the first week of May — it'll be almost a double release in that his wife is expecting a baby then. There'll be rehearsals in June, followed

"I always felt that Chris de Burgh was a unique performer. And I still feel the same way. No one writes like him or sings like him. We were convinced from the start, we just had to convince the rest of the world." — GUY FLETCHER.

by a Canadian tour in July/August. By that time, the album should be doing the business in the US and we'll do 15 showcase gigs, rather than going on a support tour across the country. It's important for him to earn his fans.

JE: How near are you to cracking the US with Chris?

DG: His last album was very successful over there and did around 170,000 — and he's a video star there with MTV.

DM: From the US he'll come back to Europe and do a short French tour, a market that's beginning to happen. When France takes to an artist, it takes a long time, but they become very loyal. Then we'll allow him a few days off to see how big his son or daughter's grown, before an Irish tour and some UK dates, probably London, Birmingham and Liverpool. For London, we'll probably be looking at Wembley Pool... Then it's back to Europe.

JE: As an artist, is Chris easy to work with?

DM: All solo artists tend to be very defensive. They feel it's them against the world. Chris



ENJOYING A laugh (above): Andrew Miller, Chris de Burgh, Noel D'Abo, Jerry Moss, Derek Green and Kenny Thompson of Mismmanagement. Derek Green is also pictured (below, right).

has always been very maleable, if that's the word. He's gone wherever he's been sent, and done whatever he's been asked to do. He's a very intelligent man with a good sense of humour which makes him easy to get along with. He's done everything that we've asked of him — and more.

DG: Unlike a lot of artists who think that disagreement is fundamental to a record contract, he's most reasonable. In one sense, it's similar to a marriage, you need to know that you can differ. As far as career guidance is concerned, he has simply developed naturally.

DM: He's got his talent, writes his songs and makes his records. You try to zero in on a direction and he's usually in line with that direction as well. It's more a case of counselling rather than big-stick management. I've got a very good partner here in Kenny Thompson who has worked hard with Chris as co-manager, sound man — a Jock of all trades if you like.

JE: Who makes the decisions on an album project re studios, producers etc?

DG: It's varied each time, but generally it has to be a consensus view.

DM: There's a choice of people that you work with Chris. You can go this way or that way. Chris working with Rupert Hine has been very important. Not so much that Rupert's made great records with him, but that there was a very definite step out of the old and into the new.

DG: Some artists allow you to advise and want you to advise producer-wise, others don't. Chris falls into the category of those that do. We don't interfere fundamentally with his talent but help to dress it up a bit. He's always made clear the limits to which he'll allow us to go to. There's a certain line we don't cross. Our

aim is simply to make the music acceptable to market conditions at that time.

DM: Obviously, he's guided by us about where he tours, when he tours and how he tours.

JE: How do you see the future for Chris de Burgh, over the next 10 years say?

DG: Ten years in the record industry is like 100 years in any other business. I can say with conviction that Chris is about to make a quantum leap with both size of audience and record sales. It feels like it's a whole new beginning at another level. We are more than confident for the next ten years. Chris is an artist we've got to know so well... I can't imagine life at A&M without Chris. He's really our senior roster member now — head boy.

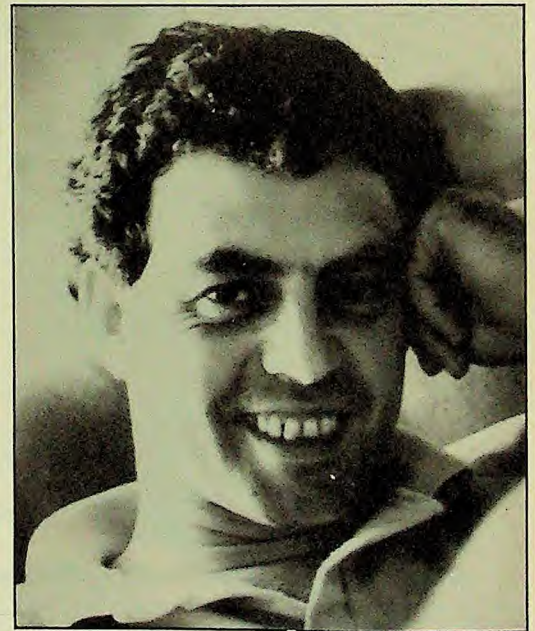
"The sheer quality of his songs and singing has won through. No one in the UK writes more impressive narrative dramas" — Derek Jewell, Sunday Times.

DM: The future for Chris is interesting. He's now Ireland's number one artist, a massive seller in Europe and America's happening for him. But that's not as dear to him as cracking England... we'll see what happens with the new album... I don't see him going the Vegas route. I think he'll continue to build on his rock forum. But he's quite capable of switching to something quite different, perhaps like Joe Jackson... maybe a different treatment of his songs. There's a very classical side to him, but at present our focus is on rock.

DG: What's really fascinating for me is that the audiences at his concerts are so young. Every year, it's a new batch of kids. It tells you that England isn't only full of 16-18 year old kids into punk. There's an audience out there and it could be fortunate for all of us that we will be able to plug into this silent majority.

JE: What, for both of you, have been the high points of your working with Chris?

DG: For Me, I had one great moment with him as a human being... the most difficult career moment I had was our four-day saga with the Sex Pistols. Chris was the artist who wrote me a private letter which said there was life after the Sex Pistols... It was a charming letter... I am just beholden to him that he had the sensitivity and understanding... We're all flesh and blood.



DM: I'm a bit of a live animal, so my big moments have been on stage. The Albert Hall was very gratifying, and selling out the Montreal Forum — that was electric — and seeing him in Dublin, his home town.

But I still come back to the first time I met him when he literally jumped out of the cupboard and started playing. Listening to him with just his voice and guitar still does me in... the surprising thing is that it's ten years in, but it feels like it's all to come.

DG: Ten years is certainly something worth celebrating — especially in an industry that seems to consider this kind of dialogue that we're enjoying to be almost antique. If there were flies on the wall from some of the people in the business today, they'd just say put them away in an old bookshop or something. It's wrong of them to think that way.

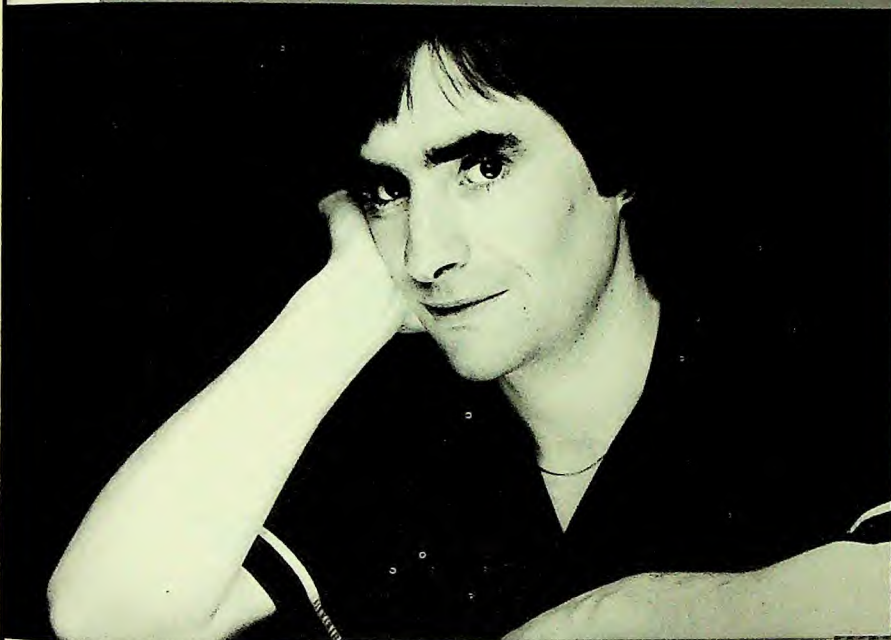
Musically, youth is a state of mind. Chris has a talent that cuts through fashion. He has something very valid to offer.

Chris de Burgh — The Albums

Far Beyond These Castle Walls (AMID/C MID 119)
 Spanish Train & Other Stories (AMLH/CAM 68343)
 At The End Of A Perfect Day (AMLH/CAM 64647)
 Crusader (AMLH/CAM 64746)
 Eastern Wind (AMLH/CAM 64815)
 Best Moves (AMLH/CAM 68532)
 The Getaway (AMLH/CAM 68549)

(His latest album, produced by Rupert Hine, is due for release shortly).

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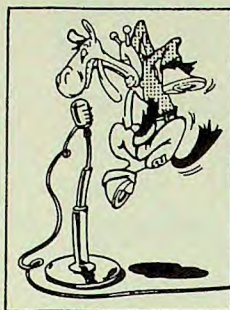
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There is so far to go
But you are not alone
When this is your world”**

Well you said it!

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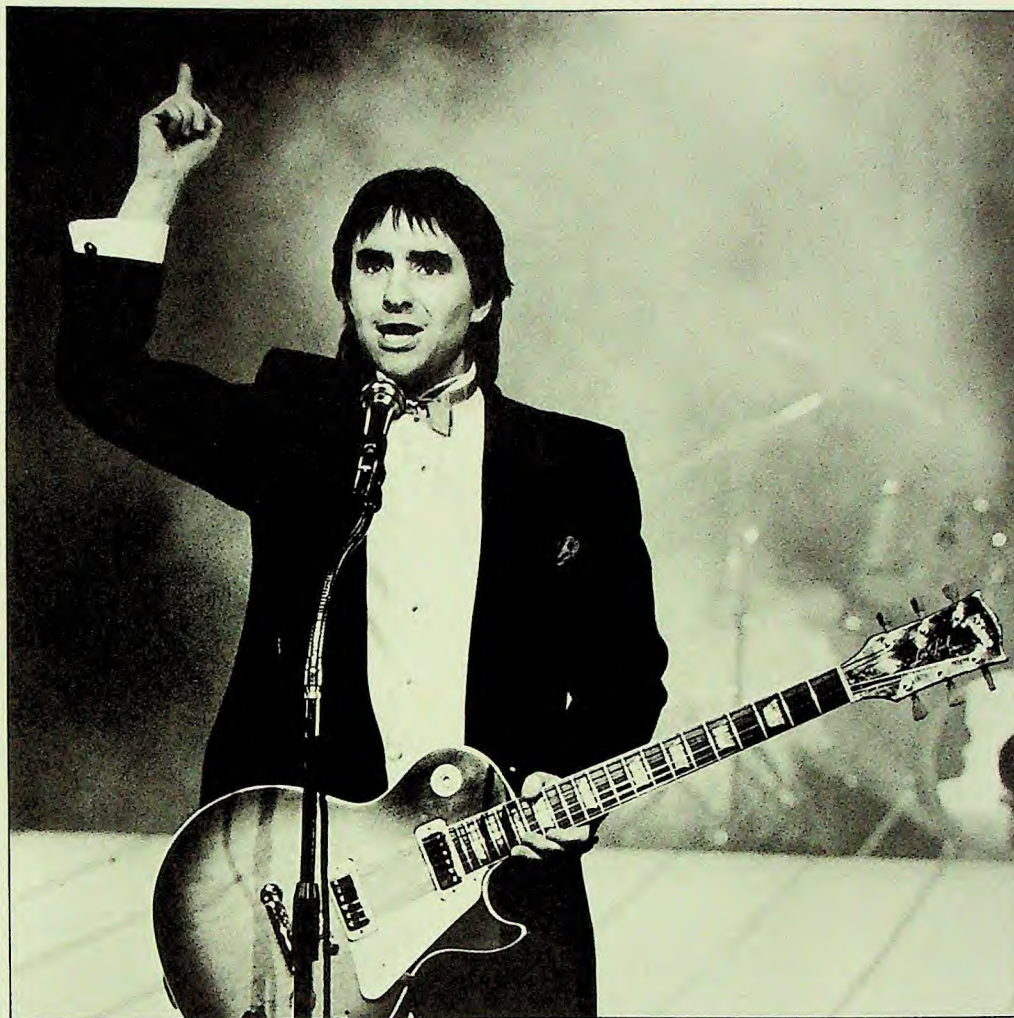
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CHRIS DE BURGH

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14	18	DANCING GIRLS Nik Kershaw	MCA NIK(T) 8	43	45	STAY WITH ME TONIGHT Jeffrey Osborne	A&M AM(X) 188	68	NEW	"SONS AND DAUGHTERS" THEME, Kerri and Mick	A.1.A1 286
26	19	THE CATERPILLAR The Cure	Fiction/Polydor FICS(X) 20	44	28	CHERRY OH BABY UB40	DEP International/Virgin DEP 10(12)	69	50	JUMP Van Halen	Warner Brothers W9394(T)
5	20	AUTOMATIC Pomter Sisters	Planet RPS(T) 105	45	54	SEARCHIN' Hazel Dean	Proto ENA(T) 109	70	62	JESSIE'S GIRL Rick Springfield	RCA RICK(T) 2
18	21	THIEVES LIKE US New Order	Factory -FAC 103	46	NEW	THE LONGEST TIME Billy Joel	CBS (T)A4280	71	70	HI, HOW YA DOIN'?	Kenny G
9	22	ONE LOVE/PEOPLE GET READY Bob Marley & The Wailers	Island (12)IS 169	47	47	SNEAKING OUT THE BACK DOOR Matt Bianco	WEA YZ(T)	72	68	LOVE ME LIKE THIS Real To Reel	Arista ARIST (12)5651
39	23	ROBERT DE NIRO'S WAITING @ Banarama	London NANA 6 (12" - NANI 6)	48	34	STREET DANCE @ Break Machine	Record Shack SOHO(T) 13	73	67	HIGH ENERGY Evelyn Thomas	Record Shack SOHO(T) 18
35	24	THAT'S THE WAY (I LIKE IT)	Epic (T)A4271	49	49	SUCH A SHAME Talk Talk	EMI (12)EMI 5438	74	NEW	DON'T GIVE ME UP Harold Melvin & The Blue Notes	Philly World/London LON(X) 47
34	25	SOMEDAY The Gap Band	Total Experience/Phonogram TE(X) 5	50	33	HEAVEN The Psychedelic Furs	CBS (T)A4300	75	NEW	EMERGENCY (DIAL 999) Loose Ends	Virgin VS 677

6	76	I FEEL LIKE BUDDY HOLLY, Alvin Stardust	Chrysalis CHS 2784	85	85	LET'S HEAR IT FOR THE BOY, Deniece Williams	CBS (T)A4319	82	94	BLUE MONDAY, New Order	Factory -FAC 73
6	77	MAJOR TOM (COMING HOME), Peter Schilling	PSP/WEA X 9438(T)	86	73	SOUL'S ON FIRE, Tracie	Respond KOB(X) 708	94	95	PRAYING TO THE BEAT, Re-Flex	EMI (12)EMI X 3
7	78	LIBERATOR, Spear Of Destiny	Burning Rome/Epic (T)A4310	87	88	THRILLER, Michael Jackson	Epic (T)A3643	95	96	JESSE, Grandmaster & Melle Mel	Sugar Hill SUN(Y) 133
7	79	IT MAKES ME WONDER, Bruce Foxton	Arista BFOX (12)3	88	88	UPROCK, Rock Steady Crew	Charisma/Virgin RSC 2172	96	97	JAM ON IT, Newcleus	Sunnyview, SUN(Y) 103
7	80	5:01 am (THE PROS AND ...), Roger Waters	Harvest (12)HAR 5228	89	88	DOCTOR DOCTOR, Thompson Twins	Arista TWINS (12)3	97	98	APPARENTLY, The Farmer's Boys	EMI (12)FAB 1
7	81	JUST A DREAM, Nena	Epic (T)A3249	90	84	RADIO GA GA, Queen	EMI (12)QUEEN 1	98	99	TOKYO, A.D.X.	Sire, W 9298(T)
7	82	SMALL TOWN, ... The Kane Gang	Kitchenware/London SK(X) 111	91	88	SET ME APART, The Lotus Eaters	Sylvan/Arista SYL (12)3	99	100	THIS CHARMING MAN, The Smiths	Rough Trade RT(T) 136
7	83	HIDE AND SEEK, Howard Jones	WEA HOW 3(T)	92	93	THE FLAME, Annabel Lamb	A&M AM(X) 182	100			
7	84	DON'T WASTE ... Yarbrough & Peoples	Total Experience/RCA XE(T) 501	93	79	LOVEOQUAKE, Bobby King	Motown TWG(T) 1355				

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



Big Pete & The Wooden-Pickles ... is coming

SINGLES *twelve inch*

1 (NEW)	THIEVES LIKE US, New Order	22	(13)	GLAD IT'S ALL OVER/DAMNED ON 45, Captain Sensible
2 (NEW)	THE REFLEX, Duran Duran	23	(25)	SEARCHIN', Hazell Dean
3	AIN'T NOBODY, Rutilus and Chaka Khan	24	(12)	LUCKY STAR, Madonna
4	I WANT TO BREAK FREE, Queen	25	(30)	RELAX, Frankie Goes To Hollywood
5	SOMEBODY'S ELSE'S GUY, Jocelyn Brown	26	(26)	WHITE LINES (DON'T DON'T DO IT), Grand Master & Melle Mel
6	HELLO, Lionel Richie	27	(19)	SOMEDAY, Gap Band
7	JUST BE GOOD TO ME, S.O.S. Band	28	(NEW)	I'M FALLING, The Bluebells
8	YOU TAKE ME UP, Thompson Twins	29	(34)	STAY WITH ME TONIGHT, Jeffrey Osborne
9	PEOPLE ARE PEOPLE, Depeche Mode	30	(20)	THAT'S THE WAY (I LIKE IT), Dead Or Alive
10	DON'T TELL ME, Blancmange	31	(14)	WHAT DO I DO?, Phil Fearon & Galaxy
11	GIVE ME TONIGHT, Shannon	32	(24)	THING), Michael Jackson
12	AUTOMATIC, Pointer Sisters	33	(NEW)	HAND IN GLOVE, Sandie Shaw
13 (NEW)	PEARLY - DEWDROP'S DROPS, Cocteau Twins	34	(23)	SHE'S STRANGE, Cameo
14	WOOD BEEZ, Scritti Politti	35	(21)	YOU'RE THE ONE FOR ME - DAYBREAK - A.M., Paul Hardcastle
15	ONE LOVE/PEOPLE GET READY, Bob Marley & The Wailers	36	(NEW)	DANCING GIRLS, Nik Kershaw
16	SILVER, Echo And The Bunnymen	37	(33)	IT'S RAINING MEN - I'M GONNA WASH THAT MAN RIGHT OUT OF MY HAIR, The Weather Girls
17	(WHEN YOU SAY YOU LOVE SOMEBODY) IN THE HEART, Kool & The Gang	38	(NEW)	EMERGENCY (DIAL 999), Loose Ends
18	NELSON MANDELA, The Special AKA	39	(27)	YOU LOVE IS KING, Sade
19	DR MABUSE Propaganda	40	(36)	LOVE ME LIKE THIS, Real To Reel
20	LOCOMOTION, OMD			
21	THE CATERPILLAR, The Cure			

Week ending 28 April, 1984

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SINGLES



COCTEAU
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Chart Certs

COCTEAU TWINS: Pearly Dewdrops Drop (4AD (B)AD 405 Jungle Pinnacle/Cartel).

HUMAN LEAGUE: The Lebanon (Virgin VS 672 (12), EMI).

THE IMPOSTER: Peace In Our Time (IMP/Imposter), TRUCE 1, RCA.

NEW ORDER: Thieves Like Us (Factory FAC 103T, Cartel/Pinnacle, Rough Trade).

GENE LOVES JEZEBEL: Influenza (Relapse) (Situation 2 SIT 31 (T) Pinnacle/Cartel). Haunting, atmospheric single from these Celtic twins, featuring acoustic guitar and an evocative vocal. It is a reworking of the instrumental track of the same name on their debut album Promises and should continue their success.

KING KURT: Mack The Knife (Stiff BUY(IT) 199, CBS). A lively, raucous version of the Kurt Weill and Bertolt Brecht standard, done with taste if not subtlety. Completely re-recorded version taken from their debut LP Ooh Wallah Wallah and produced by Wham's producer Steve Brown, young kurts go for it. A limited amount are available with a flexi single by heavy metal band AB/CD.

CAR CRASH INTERNATIONAL: All Passion Spent (Crammed Discs Cream 031, Cartel/Pinnacle). An interesting single featuring quirky guitar and fine vocal interplay by Dave Roberts, formerly with The Sex Gang Children, and Louise Dick, previously a session singer for Paul Haig and The Fire Engines. With the right exposure this could do really well.

NENA: Just A Dream (Epic (T)A3249, CBS). Another European-style, catchy pop song along similar lines to their previous hit 99 Red Balloons if not quite as immediate. Should chart, but not as high as their last single.

WHITESNAKE: Standing In The Shadow (Liberty BP 423, EMI). Typical overblown effort from this macho metal supergroup that now features the talented John Sykes on guitar. It will no doubt do as well as previous singles.

WANG CHUNG: Don't Let Go (Geffen (T)A4272, CBS). American-orientated pop from this British band who nearly had a hit with their last single Dance Hall Days. This one should do better as it becomes more memorable with every play.

FASHION: Dreaming (De Stijl/Epic (T)A4327, CBS). Ordinary, mainly synth-backed beat coupled with heavy metal style guitar, that is not likely to make much impression on the charts. In fact the up-tempo B-side, White Line Flyer, is much better.

ELBOW BONES AND THE RACKETEERS: Happy Birthday, Baby (EMI America (12)EA 168, EMI). Not as insistent a song as their hit Another Night In New York, but nevertheless it is a pleasant ballad, with a warm vocal from Gichy Dan. Taken from their marvellous LP New York At Dawn and produced by the irrepresible August Darnell.

YELLOWMAN: Strong Me Strong (CBS (T)A4241, CBS). The albino Jamaican DJ raps over a meaty, funk beat that is played and produced by New York's Material, to give a fusion of reggae with dancefloor hip, hop, pop.

MARCEL KING: Reach For Love (Fantasy FAC 92T, Cartel/Pinnacle/Rough Trade). A crashing drum beat for this soulful dance number with prominent bass synth and vocals reminiscent of Lynx/David Grant, that leads into a catchy chorus and it should fill the dance floors.

WOMACK AND WOMACK: Love Wars (Elektra E9799(T), WEA). Extremely commercial soul track taken from the critically-acclaimed album of the same name. Quietly sung verse leads into a full harmony vocal chorus to give what should be a great soul hit.

FAD GADGET: One Man's Meat (Mute (12)7 MUTE 033, Cartel/Spartan/Rough Trade). Another great single from Frank Tovey, although it's not as immediate or dance-orientated as his last hit Collapsing New People, but with its bubbling keyboards and intoned rather than sung vocal it's bound to do well on the indie market and hopefully will cross over to the main charts.

A POPULAR HISTORY OF SIGNS: House (Jungle JUNG 10, Cartel/Jungle). Synth-orientated dance music in the style of New Order, with melodic bass and deadpan vocals that altogether works very well. This is their fifth single and their popularity grows with every release.

FAD GADGET: Another great single

WIZZ FOR ATOMS: That Sinking Feeling (Graduate GRAD 16, Cartel). A pleasant well sung pop song that is underpinned by an imaginative keyboard line. Given enough airplay this could do astonishingly well.

PALAIS SCHAUMBERG: The Beat Of Two (Mercury/Phonogram MER(X) 158, PolyGram). Unusual single from this offbeat German group, predominantly features synths with a metal beat accompanied by various bits of percussion, altogether sounding not a million miles away from Trevor Horn's Art Of Noise.

FIRST PRIORITY: Lady Christabelle (MCA FP(T)1, CBS). Interesting release from this Edinburgh-based band, featuring a combination of echoed and chiming guitars and a vocal vaguely reminiscent of early Adam Ant. Produced by Mike Hedges of Siouxsie and The Banshees and Cure fame.

SOUNDTRACK: Theme From Terms Of Endearment (Capitol CL 330, EMI). Produced and written by Michael Gore, this theme from the Oscar-winning film could be a huge seller with its mainly piano accompaniment building into full orchestration very effectively.

EMMYLOU HARRIS: On The Radio (Warner Brothers W 9364, WEA). A slow, moody version of the Donna Summer hit that is tastefully executed and is taken from her current album White Shoes, to coincide with her appearance at the Wembley Country Music Festival.

CHRISTINE McVIE: Love Will Show Us How (Warner Brothers W 9313, WEA). A lively, up-tempo number from Fleetwood Mac's singer/songwriter. Taken from her solo LP of the same name, it features many stars such as Eric Clapton and Steve Winwood.

THE CHAPS: Jock The Rapper/The Legend Of Robin Hood (Dakota DAK 16, PRT). A wacky, spoof Scottish rap that takes in Sex Machine, Football Crazy and Chicago (My Kind Of Town) as well as featuring a mean lead bagpipe. The other side features a Japanese version of the theme from Robin Hood that takes in Barwick Green and the Deadwood Stage!

MODERN ROMANCE: Just My Imagination (Running Away With Me) (RCA RCA (T) 407, RCA). Amazingly sickly cover version of the Temptations' Motown hit that comes nowhere near the original Sixties soul classic. They have also had the audacity to cover Marvin Gaye's Abraham, Martin and John as an extra track on the 12-inch version.

JONATHAN KING: Space Oddity/Major Tom (Coming Home) (Epic (T) A 4335, CBS). David Bowie and Peter Schilling's songs are here combined with a Euro, disco beat and a limp vocal to produce an extremely awful single. Stick to the originals.



CLASSICAL Edited by NICOLAS SOAMES

Golden year for Glyndebourne

EXACTLY 50 years ago next month, the Glyndebourne Festival Opera came into being. Founded by Audrey and John Christie, the curtain rose for the first time on Mozart's *The Marriage Of Figaro*, on May 28, 1934, and an important feature of the operatic world was established.

On May 28, 1984, the curtain will again go up on a new variation of *The Marriage Of Figaro*, with the current musical director Bernard Haitink taking the place of Glyndebourne's first conductor, Fritz Busch.

It heralds the opening of a characteristically broad season, with new productions of Monteverdi's *L'Incoronazione Di Poppea* and Richard Strauss' *Arabella* (making its first appearance on the Glyndebourne stage) as well as revivals of Mozart's *Così Fan Tutte* (also in that first season) and Britten's *A Midsummer Night's Dream*.

The attention this 50th season will attract will be extensive, for Glyndebourne has played a strongly influential role in opera in the UK and abroad. It has been important principally in presenting young British singers at the threshold of major careers, and in bringing stars from abroad.

It has also played its part in the development of opera production as a specialised form, and many of the productions over the years have had an effect on work done in much larger opera houses.

It has also made an impact on opera on record, with one of the greatest successes coming relatively recently: Janet Baker's much-publicised retirement production of Gluck's *Orfeo* (scooped by Erato) which has sold extremely well.

Absorbing

The total merchandising package for the opera house's anniversary year can be categorised as four videos, three records and two books. The major enterprise is the Glyndebourne Festival 50th Anniversary Album, a unique 3-LP/cassette set from EMI's HMV Treasury Series, which contains an anthology of historic recordings from Glyndebourne productions 1934-1963.

An absorbing document, it shows the wide range covered by Glyndebourne. There are excerpts from that first production of *The Marriage Of Figaro*, with the singers performing in the original Italian as Fritz Busch insisted (although most of them had to relearn the libretto), and five tracks from Gay's *The Beggar's Opera* edited by Frederic Austin. Dating from 1946, it features Sir Michael Redgrave as Macheath.

Two other interesting recordings from the immediate post-war period are sections from Britten's *The Rape Of Lucretia*, conducted by Reginald

Goodall, and Gluck's *Orfeo ed Euridice* (1947) with Kathleen Ferrier.

The collection shows how important Mozart has been to Glyndebourne, but also that the company searched further afield — there is Busoni's *Arlecchino*, conducted by Sir John Pritchard, and Monteverdi's *L'Incoronazione Di Poppea*, with Richard Lewis.

The anthology also contains some interesting articles. David Bicknell, who recorded that first *Marriage Of Figaro* session for EMI, remembers having to record 14 sides in one day. Spike Hughes reveals that John Christie originally intended to produce Wagner's *Ring and Parsifal* in his new opera house, and that Fritz Busch took on Glyndebourne's first season only because he never believed there would be a second.

Illustration

The set (RLS 2900233) comes with a box front illustration of Glyndebourne House from a painting by Sir Hugh Casson. It will be followed in June by two other recordings, Mozart's *Don Giovanni*, with Bernard Haitink conducting a Glyndebourne production, and the 1955 recording of Mozart's *The Marriage Of Figaro*, conducted by Vittorio Gui.

The two books look at different aspects of the company's work. The first is an "official" Glyndebourne volume: *Glyndebourne — A Celebration*, with 12 essays edited by John Higgins (Jonathan Cape, £12.30).

The essays, written by critics such as Gillian Widdicombe and Desmond Shawe-Taylor — and conductors including Bernard Haitink and Raymond Leppard — look at different aspects of the opera house and its work. *The Love Of Three Oranges*, by Americans Frank Corsaro and Maurice Sendak, is a record of the much-acclaimed production of Prokofiev's opera done in 1982 and 1983 (Bodley Head, £25).

Finally, there are the four operas released a few months ago by Longmans Video. The operas are Mozart's *Marriage Of Figaro*, *The Abduction From The Seraglio* and *The Magic Flute*, and Verdi's *Macbeth*. They are regarded as some of the best productions available on video.

They are the first recordings of Glyndebourne Productions to come on to the market, and it is evident how the small theatre design adapts more easily to the small screen than some of the larger Arena de Verona operas.

The Marriage of Figaro and *The Magic Flute* are of particular interest — the first because it features the youthful Kiri te Kanawa as the Countess, and the second because of the outstanding David Hockney designs. Retail price is £39.95.

VSO gets Abbado

CLAUDIO ABBADO is to become music director of the Vienna State Opera from the start of the 1986/87 season, and will limit his operatic work exclusively to the Vienna SO and the Vienna Philharmonic during the period of the five-year contract. Abbado continues to be musical director of La Scala, Milan, until 1986.

Reviews

Organ Works, Volume II, Buxtehude, Peter Hurford, Organ, Argo, Decca 410 106-1. More of the typically fine performances from Hurford on his carefully selected modern instruments — in this case, the organ of Our Lady of Sorrows, Toronto. Buxtehude was one of Bach's greatest predecessors — a vivifying work from the brightness of the opening Toccata and Fugue in F major to the more reflective Ciacona in E minor.

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

LP REVIEWS

TOP 50

SPEAR OF DESTINY

One Eyed Jacks. Epic EPC 25836. Producer: Nick Tauber. Kirk Brandon squeezes every ounce of emotion out of his voice for Spear Of Destiny's second LP and the result is a powerful, compelling work which should put the group among the forefront of UK innovators. Stirring stuff.

OMD

Junk Culture. Virgin V 2310. Producers: OMD, Brian Tench. With the catchy Locomotion steaming up the singles chart, this should have no trouble making at least the Top 50 of the LP chart, although OMD have lost a lot of momentum recently. This rather unfortunately-named LP does see the duo slightly less po-faced than usual and there is a fair mixture of dance songs and mood pieces here.

REM

Reckoning. IRS IRSA 7045. After the enormous critical acclaim of their last LP, Murmur, REM continue in much the same melodic and meaningful vein. Like The Byrds with an added bite, REM have across-the-board appeal: from Sixties survivors to young garageland fans. Play in-store for summer sales and watch it chart.

DEAD OR ALIVE

Sophisticated Boom Boom. Epic EPC 25835. With two hit singles under their belt. Pete Burns and the rest of the band have taken the dull monotony of today's disco music and given it new life and a touch of style. This is sure to bring the band further chart success.

ZEE

Identity. Harvest SHSP 2401011. The unusual pairing of Dave (Dee) Harris — ex-Fashion, and Rick Wright from Pink Floyd has produced some interesting results. The basis of Identity is synthetic instrumentation using that amazing keyboard computer, the Fairlight. But the LP draws heavily from Harris' work with Fashion and has little to offer die-hard Floyd fans. The single Confusion and Cuts Like A Diamond are the best on an LP that should give this partnership reasonable chart success.

CENTRAL LINE

Choice Mercury MERL 33. Central Line are a band that know their market and have come up with an album made entirely with that audience in

mind. Sadly, it doesn't contain much to attract new fans though, nor does it go out of its way to extend the basic disco/funk format. The 10 tracks here include their 1983 hit Nature Boy and that will probably help to push the album into the charts.

RUSH

Grace Under Pressure. Vertigo VERH 12. The innovative and distinctly individual Rush are not a heavy metal band, but more a group which has taken all the best sounds from the rock and pop world to produce an album that is both appealing to the denim brigade and has enough commerciality to get it into the charts. The album is currently top sales prospect for major labels in the US and the LP should have similar success in the UK.

Reggae

PRINCE FAR I

Umkhonto We Sizwe (Spear Of The Nation). Kingdom KVL 9016. Produced by Roy Cousins and billed as a showcase album, Prince Far I tragically died before completing what were to prove his final sessions. A fitting memorial.

PETER METRO & FRIENDS

Dedicated To You. CSA CSLP 12. A DJ with a lot of style, Metro who has only had one previous album release in the UK, varies his approach and thus avoids the tedium of so many of today's DJ albums. Guests include Yelloman, Squidly Ranking and Lady Ann. Definitely an artist to watch in the future.

REGGAE REGULAR

Ghetto Rock. Greensleaves GREL 64. A talented band, led by the vocal talents of Trevor Salmon and Patrick Donegan, with some tight arrangements. Deserves a wider audience than specialist reggae.

PIONEERS

Reggae For Lovers Vol 2. Vista Sounds STLP 1021. Ten pleasant enough gentle reggae tracks, including Tears On My Pillow, Goodnight My Love and Feeling High. No details though, as to dates of the recordings etc, though producers are Sydney L Crook and Jackie Robinson.

Charly collectables

RAY CHARLES

Tell The Truth. Charly CRB 1071

RUTH BROWN

Rockin' With Ruth. Charly CRB 1069

PERCY SLEDGE

Any Day Now. Charly CRB 1078

GUITAR JUNIOR

The Crawl. Charly CRB 1068.

Four tasty platters in Charly's commendable R&B album series, three culled from the rich Atlantic archives, one from Goldband.

The Charles LP features some classic R&B material including What I'd Say — his biggest Atlantic hit — and Tell The Truth. Though the original of the latter was recorded at the same session as What I'd Say, the tape has apparently gone AWOL and the track reproduced here is taken from the excellent live In Person album.

Ruth Brown, as the sleeve notes on this compilation say, was unquestionably the most popular female R&B singer of the Fifties. It wasn't for nothing that she earned the nickname Miss Rhythm. The tracks included here range from Teardrops From My Eyes (1950) through such titles as Wild Wild Young Men (1953) and This Little Girl's Gone Rockin' (1958) to Don't Deceive Me (1959).

The Sledge compilation opens with the brilliant When A Man Loves A Woman and eases through an orgy of soul at its best. The period covered ranges from 1966 to 1973 and covers 16 titles, all gems.

Guitar Junior — also known as Lonnie Brooks and now enjoying something of a revival of interest — made some powerful rock 'n' roll for Goldband in the late Fifties, much of which is included on this Charly compilation.



ANY TROUBLE: Variety at a special price from this talented band (see below).

ANY TROUBLE

Wrong End Of The Race. EMI America AMLS 24 0120. A double album special-price package produced by Will Birch and John Wood that features new material plus re-workings of old numbers plus covers of The Foundations' Baby Now That I've Found You (also released as a

single) and Buddy Holly's Learning The Game. A strong live attraction, Any Trouble (above) have yet to make it big on record. There is enough variety here for a wide range of tastes. If this doesn't work, it's difficult to see what's left for this undoubtedly talented band to try.

General

VARIOUS ARTISTS

Mighty Dance. Satril SATLP 301. Distribution: Spartan. Disco soul compilation featuring Dunn & Bruce Street, Amusement Park, Jackie Moore, Kenny Lynch, Eleanor Grant, Fresh Face and Ashes and Stars — all extended disco mixes segued to give over an hour's playing time. Good value.

DAZZ BAND

Joystick. Motown STML 12201. This is their fourth album, and it's taking a while for this R&B/soul outfit to crack it over here. This LP has been doing reasonably well on import, but some UK dates would give it the necessary boost.

TONES ON TAIL

Pop. Beggars Banquet BEGA 51. The first album from Tones On Tail, the band that has arisen from the ashes of Bauhaus, is really an extension of the last Bauhaus LP Burning From The Inside. The style and attitude of the two bands are similar and Pop uses the same guitar feedback and plenty of acoustic work. It also contains the excellent dance single Performance which should have been a chart hit. Pop should make the album charts and prove to be a launch pad for Tones On Tail.

APRIL WINE

Animal Grace. Capitol EST 2400831. Producer: Myles Goodwyn and Mike Stone. Powerful rock album from the Canadian band with the action centred on singer/guitarist and lead vocalist Myles Goodwyn. They have a sizeable following in this country, mainly thanks to their live shows — some of which would be in order now to help this album.

DE BARGE

In A Special Way. Gordy ZL 72004. This latest family band from Motown have been tipped as the next Jackson Five. But In A Special Way holds few surprises. Influenced by Shalamar and The Jacksons, the majority of the song lack spark and flair and come across as a very poor imitation of today's top disco bands. The group currently have a "best of" 12-inch just outside the charts and the sales of that should determine the success this LP.

HENRY MANCINI

The Magic Of Henry Mancini. Warner Bros 925090-1. A far better

Country

GLEN CAMPBELL

Country Favourites. Capitol EG 26 0052

SLIM WHITMAN

Greatest Hits. Liberty LBR 26 0053

BOB WILLS & THE TEXAS

PLAYBOYS

The Very Best Of. Liberty

SLS 26 0043. Three compilations released to tie in with the Easter festivities at Wembley. Ads in the festival programme and specialist country music press should boost sales.

VARIOUS

Country All Stars. Sundown SDM 001. Distribution: CBS/Gypsy. The Magnum Music Group's country label releases a mid-price sampler that includes tracks by Willie Nelson, Mac Davis, Tex Ritter, Burl Ives and Kitty Wells, an appetising foretaste of things to come on Sundown in the next few months.

VARIOUS ARTISTS

Greatest Country Duets. Epic EPC 25933. Compilation that is just as the title suggests. Pairings include Willie Nelson & Merle Haggard, Johnny Duncan & Janie Fricke, Rosanne Cash & Bobby Bare and Willie Nelson and Waylon Jennings.

JIM GLASER

The Man In The Mirror. RANGE 7003. Distribution: PRT. Also released to co-incide with the Silk Cut Festival over Easter, Glaser's debut solo album is a pleasant enough country-style MOR offering, including a re-working of Woman, Woman which he co-wrote with Jimmy Payne.



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20	16	LABOUR OF LOVE	DEP International/Virgin LP DEP 5
21	17	CAFE BLEU	Polydor TSCLP 1
22	17	ONE EYED JACKS	Burning Rome/Epic EPC 25836
23	18	TOUGH	RCA PL 70109
24	28	ALWAYS AND FOREVER - THE COLLECTION	Impression LP IMP 4
25	19	U2 LIVE "UNDER A BLOOD RED SKY"	Island IMA 3
26	22	NOW, THAT'S WHAT I CALL MUSIC	EMI/Virgin NOW 1
27	20	SPARKLE IN THE RAIN	Virgin V 2300
28	26	IN THE HEART	De-Lite/Phonogram DSR 4
29	29	SOPHISTICATED BOOM BOOM	Epic EPC 25835
30	23	THE CROSSING	Mercury/Phonogram MERH 27
31	21	THE VERY BEST OF MOTOWN LOVE SONGS	Telstar STAR 2239
32	24	NO PARLEZ	CBS 25521
33	25	IT'S YOUR NIGHT	Dwest 923970-1

51	47	THE ROSE OF TRALEE AND OTHER IRISH FAVOURITES	Polydor POLD 5131
52	54	LET THE MUSIC PLAY	Club/Phonogram JABL 1
53	41	VICTIMS OF CIRCUMSTANCE	Polydor POLD 5135
54	34	POINTS ON THE CURVE	Geffen GEF 25589
55	60	TWO LOW FOR ZERO	Rocket/Phonogram HISP 24
56	50	STAGES	Kel/WEA NE 1262
57	36	1984	Warner Brothers 923985-1
58	39	GENESIS	Charisma/Virgin GENLP 1
59	NEW	OASIS	WEA WX 3
60	70	LOVE OVER GOLD	Vertigo/Phonogram 6359109
61	46	GREATEST HITS	Kel NE 1269
62	40	THE ICEBERG WORKS	Beggars Banquet BEGA 50
63	75	VENICE IN PERIL	Ferryway RON 1
64	56	QUICK STEP & SIDE KICK	Arista 204 924
65	74	18 GREATEST HITS	Telstar STAR 2232
66	NEW	FAME AND FASHION (BOWIE'S ALL TIME GREATEST HITS)	RCA PL 84919
67	44	THE DRUM IS EVERYTHING	London SH 9555

85	87	LOVE AT FIRST STING	Harvest SHSP 2400071
86	85	WAR	Island ILPS 9733
87	55	LET'S DANCE	EMI America AML 3029
88	RE	JAPANESE WHISPERS	Fiction FIXM 8
89	82	SWOON	Kirshenwarr/CBS KWLP1
90	65	THIS LAST NIGHT IN SODOM	Some Bizzare/Phonogram BIZL 6
91	NEW	RECKONING	I.R.S. IRSA 7045
92	NEW	BRAVO JULIET!	Igus/Club KLP 42
93	RE	COMPLETE MADNESS	Stiff HIT-TV 1
94	RE	LIFE'S A RIOT WITH SPY VS SPY	Go Discs/Utility UTIL 1
95	RE	ROXY MUSIC - ATLANTIC YEARS	EGP/Polydor EGPL 54
96	53	MILK AND HONEY	Polydor POLH 5
97	RE	SWEET DREAMS (ARE MADE OF THIS)	RCA RCALP 6063
98	95	THE ESSENTIAL JEAN-MICHEL JARRE	Polystar PROLP 3
99	91	GHETTO BLASTER	MCA MCF 3176
100	90	TRACK RECORD	A&M JA 2001

TOP 100 LPs on Prestel: Mercury file page number 332101
 Week ending 28 April, 1984
 NEW = NEW ENTRY RE = RE-ENTRY
 * = PLATINUM LP (300,000 units as of Jan. 79) ● = GOLD LP (100,000 units as of Jan. 79) ○ = SILVER LP (60,000 units as of Jan. 79)
 Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.82 or more.

TOP 30 CASSETTES TOP 30

1	1	NOW THAT'S WHAT I CALL MUSIC II	Virgin/EMI TC-NOW 2
2	2	CAN'T SLOW DOWN	Motown CSTMA 8041
3	3	INTO THE GAP	Arista 405 971
4	4	THRILLER	Epic 40/85330
5	26	AND I LOVE YOU SO	Warwick WW 45137
6	8	THE WORKS	EMI TC-WORK 1
7	5	AN INNOCENT MAN	CBS 40/25554
8	6	ALCHEMY - DIRE STRAITS LIVE	Vertigo/Phonogram VERVC 11
9	7	HUMAN'S LIB	WEA WX1C
10	12	HUMAN RACING	MCA MCF 3197

11	10	COLOUR BY NUMBERS	Virgin TVV 2285
12	9	OFF THE WALL	Epic 40/83468
13	NEW	ORIGINAL SOUNDTRACK FROM "FOOTLOOSE"	CBS 40/70246
14	NEW	GRACE UNDER PRESSURE	Vertigo/Phonogram VERHC 12
15	14	LABOUR OF LOVE	DEP International/Virgin CA DEP 5
16	16	NOW, THAT'S WHAT I CALL MUSIC	EMI/Virgin TC-NOW 1
17	15	TOUCH	RCA PK 70109
18	11	GREATEST HITS	Telstar STAG 2234
19	13	LAMENT	Chrysalis ZCDL 1459
20	NEW	ALWAYS AND FOREVER - THE COLLECTION	Impression TCIMP 4

21	17	THE VERY BEST OF MOTOWN LOVE SONGS	Telstar STAG 2239
22	NEW	BANANARAMA	London KRAMC 2
23	22	U2 LIVE "UNDER A BLOOD RED SKY"	Island IMC 3
24	21	IN THE HEART	De-Lite/Phonogram DGR 4
25	24	THE BOP WONT STOP	Epic EPC 40/86301
26	18	NO PARLEZ	CBS 40/25521
27	30	THE CROSSING	Mercury/Phonogram MERHC 27
28	RE	SEVEN AND THE RAGGED TIGER	EMI TC DD 1
29	28	SPARKLE IN THE RAIN	Virgin TVV 2300
30	25	THE SMITHS	Rough Trade ROUGH C 61

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INCORPORATING LP & CASSETTE SALES

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

Main table listing top 100 albums with columns for rank, weeks on chart, title, artist, and label number. Includes albums like 'NOW THAT'S WHAT I CALL MUSIC II', 'CAN'T SLOW DOWN', 'INTO THE GAP', etc.

ARTISTS' 1-2

ARTISTS' 1-2 list showing artists ranked from 1 to 100, including names like 'AGAINST ALL ODDS', 'ALARM, The', 'ALWAYS AND FOREVER—THE COLLECTION', etc.

TOP 100 LPs on Prestel; Mercury file page number 33210

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.


OCEAN RAIN


Echo & The Bunnymen



If My Heart Is A War
Its Soldiers Are Bleeding
If My Heart Is A War
Its Soldiers Are Dead

THE GREATEST ALBUM EVER MADE

Album And Chrome Cassette Kode 8/Code 8 

Distributed by **WBA** Records Limited  A Warner Communications Company

TOP 100 SINGLES

Table of Top 100 Singles with columns for rank, title, artist, and label. Includes entries like '1 AGAINST ALL ODDS' by Phil Collins and 'HELLO' by Lionel Richie.

BULLETS 41-100

Table of Bullets 41-100 with columns for rank, title, artist, and label. Includes entries like 'SELF CONTROL' by Laura Branigan and 'RUN RUNAWAY' by Slade.

New Singles on Prestel: Mercury File Number: 332103

Table of new singles on Prestel with columns for artist, A-side/B-side, label, and distributor. Includes entries like 'ADAMS FAMILY WARTOWN' and 'ALASKA SUSIE BLUE'.



THE WAKE

Table of song titles and their corresponding artists, including 'Absolute Sweet Move', 'Ain't No Stoppin'', and 'AL.F.I.E.'.

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains. Chart Courtesy Billboard for w/e April 28, 1984

Mon 30 April-4 May, 1984 Single Releases: 103

Year To Date: (18 weeks to 4 May, 1984) Single Releases: 1,611

NEWS FEATURE

As part of a general policy to revitalise inner city areas, the Government and some local authorities are helping fund projects to encourage young musicians . . .

THE NEW centrally funded projects include the provision of rehearsal halls and recording studios, funding for musical instruments and band transport, courses in production techniques and at least two video suites.

Government funding comes through the so-called "inner city partnership", a Department of Environment project which gives grant aid to schemes sponsored by local councils.

According to the DoE, the scheme concentrates on seven priority areas with "partnership status"; these are the blighted inner city unemployment blackspots of Birmingham, Manchester/Salford, Newcastle/Gateshead, Liverpool and the London boroughs of Hackney, Islington and Lambeth. Lesser deprived areas, (at least in comparison) receive the lower priority status of "programme" cities. Almost all the music-related projects so far are sited in Labour controlled areas.

There has not, says the DoE, been any conscious decision to fund

Projects bring new hope to inner-city musicians

music-related projects in particular. But they feel it is "inevitable" that some portion of the funds made available in the partnership will go to help young musicians.

The belief — or hope, perhaps — behind these schemes is that they will generate employment among young people while at the same time "enhance the cultural and economic life" of the blighted cities.

Publicly-owned

There is also the feeling that by siting publicly-owned studio facilities in ethnic minority areas, it could encourage those who may not normally have access to commercial production companies.

Because music-related grants make up only a part of the whole scheme to regenerate the inner cities, it is difficult to say for certain how much money is going into this field, as no central records categorising the funding are kept. However, *MW* knows of five large-scale projects in Leeds, Liverpool, Tower Hamlets, Newcastle and Lambeth. These projects include the Brixton

Media Music Centre in Lambeth, a complex housing a 24-track studio, video suite and rehearsal space; the Leeds Enterprise Workshop Scheme, which includes a 16-track studio, rehearsal rooms and video suite; and the Newcastle Media Workshops, with an 8-track and a 4-track.

In monetary terms, The Inner City Partnership and the local councils spent £500,000 setting up Brixton Centre and £275,000 on the Leeds Scheme. These figures do not include the operating costs, which, for example, run to £20,000 a year for the Newcastle workshops.

There are more of these schemes on the way. In Newcastle, for instance, the Council is currently reviewing a proposal from the Riverside Music Co-op for a £120,000 scheme to convert an old warehouse into a recording studio. If approved, the project would be jointly funded with the Inner City Partnership.

Apart from the high capital cost of studio projects, councils and even the Government can and do aid aspiring musicians in other ways. The DoE appears particularly proud of its record in helping young bands buy equipment and, in at least one case, hiring a bus for a tour.

In certain councils there have been moves to set up municipal enterprises in music-related fields, without funding from the Inner City Partnership or the Government.

Socialise

Some of these are undoubtedly ideologically motivated: the Sheffield City Council, for instance, in a report on the feasibility of a municipal music service and recording project, refers to helping "socialise a commercial sector which exploits musicians, particularly the young and inexperienced". The project (which involved the provision of a 24-track recording studio) has, however, been shelved.

In London, though, the GLC released a report in January calling for a £500,000 programme to intervene in the music business. Based on the premise that the "transnational" recording companies would pull out of the UK should the pool of exportable UK rock acts diminish, the report suggested five areas of intervention. These included setting up a record manufac-

turing plant to serve independent labels; developing a distribution system; helping the Independent Label Association, advising black musicians; and setting up a centre for compact disc manufacture in London.

Despite the proposed abolition of the GLC, the Council has indicated that it intends to pursue these objectives through the Greater London Enterprise Board.

In the meantime, they have launched their own label, South Bank Records, to produce 2,000 copies of the GLC's "Song for Peace" contest winner. The label is apparently a one-off only. A number of music workshops, aimed primarily at minority groups, are also being funded through the Ethnic Arts Committee.

If anything, municipal and government sponsorship of music related schemes is likely to grow, particularly if the problem of youth unemployment remains intractable.

For the authorities, the schemes offer a relatively inexpensive way of keeping young people occupied, if nothing else. What isn't yet known is whether these various projects will actually help anyone break into the business.

MUSIC ON VIDEO

MAY 12th

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

For Advertising Details Contact Kathy Leppard on 01-836 1522

COPY DATE:
27th APRIL

MUSIC WEEK FORTHCOMING FEATURES

MAY
12th
1984

GOSPEL MUSIC

To tie in with T.V., press and record company interest in Gospel and inspirational music, our look at this fast growing area.

For Advertising Details Contact:
TONY EVANS ON 01-836 1522
— COPY DATE 27 APRIL —

CASSETTE CLASSICS

MAY 19th

A special Music Week analysis on the growing market for wide appeal! Classical Music on Cassette aimed at the general High Street record dealer.

CONTACT:
KATHY LEPPARD
for further advertising
details on
01-836 1522

COPY DATE
3rd MAY



AGENDA

Billboard IMIC'84

May 13-17, 1984 Hotel Europe Killarney, Ireland

SUNDAY, MAY 13th:

12:00PM to 6:00PM
7:00PM to 9:00PM

Registration
Welcoming Cocktail Reception
Sponsored by M.C.P.S.

MONDAY, MAY 14th:

8:00AM to 1:00PM
8:30AM to 9:00AM
9:00AM to 9:15AM
9:15AM to 9:45AM
9:45AM to 11:15AM

Registration
Continental Breakfast
Introduction To IMIC'84
Keynote Address
"CD - Is The Market Too Compact?"

An in-depth analysis of Compact Disc to determine if it's living up to market expectations.

Coffee Break

"Declaration Of Independents"

A surge of fresh vitality is hitting the record industry thanks to new-born independent firms. A panel representing leading indies in the UK, US and elsewhere.

"The Home Taping Issue"

A no-holds barred discussion of home taping.

Golf Tournament

Sponsored by R.I.M.P.A.

Individual Business Meetings

11:15AM to 11:30AM
11:30AM to 1:00PM

1:00PM to 2:00PM
2:00PM to 6:00PM

TUESDAY, MAY 15th:

8:00AM to 1:00PM
8:30AM to 9:00AM
9:00AM to 10:30AM

Registration
Continental Breakfast
"Is Intellectual Property In Trouble?"

A panel of reknown world experts on intellectual property rights probe their worth today and tomorrow.

Roundtables Part I

Shirt-sleeve group discussions on key issues chaired by world recognized authority in each of six topics.

Roundtables Part II

Same chairmen, groups change to allow delegates to participate in more than one discussion.

Roundtables Part III

Each roundtable chairman returns to the rostrum to report to

10:30 AM to 11:30AM
11:30 AM to 12:30PM

12:30PM to 1:30PM

1:30PM to 3:30PM

3:30PM to 7:30PM
3:30PM to 6:00PM

WEDNESDAY, MAY 16th:

8:00AM to 1:00PM
8:30AM to 9:00AM
9:00AM to 10:00AM

Registration
Continental Breakfast
"Publishing - The New Discipline"

Leading authorities explore the exciting dimensions of music publishing today.

"Black Africa - The Giant Awakens"

Specialists point the way as that great untapped market - and sourcespring of creativity - beckens.

Coffee Break

"International Crossover"

Can a hot artist in one market be established in another? A case history of how one company an its superstar are doing it.

Individual Business Meetings

Trendsetter Reception

Sponsored by the Irish Record Industry

Trendsetter Awards Banquet

10:30AM to 12:00PM

12:00PM to 12:15PM
12:15PM to 2:00PM

2:00PM to 7:00PM
7:00PM to 8:00PM

THURSDAY, MAY 17th:

8:00AM to 1:00PM
8:30AM to 9:00AM
9:00AM to 10:30AM

Registration
Continental Breakfast
"The Song's The Thing"

A special panel of noted songwriters explore music's future in light of technological developments.

"Talent Tackles The Times"

Noted artists form a panel to probe the promise of a new era.

Coffee Break

"Video Music - Is It Saleable?"

What is video music's future?

IMIC'84 Recap

Farewell Reception

With special presentation on IMIC'85.

10:30AM to 12:00PM
12:00PM to 12:15PM
12:15PM to 1:45PM

1:45PM to 2:30PM
2:30PM to 4:30PM

REGISTRATION FORM

Billboard

IMIC'84

May 13-17, 1984

Hotel Europe

Killarney, Ireland

REGISTRATION FEES: INDIVIDUAL

registration is for one or two members of the same firm. **CORPORATE** registration is for 3 or more members of the same firm. **SPOUSE** registration is at no charge, but please provide requested information for spouse registration.

- \$600.00 (£400.00) - INDIVIDUAL REGISTRATION PRIOR TO MARCH 9, 1984
- \$450.00 (£300.00) PER PERSON - CORPORATE REGISTRATION PRIOR TO MARCH 9, 1984
- \$700.00 (£466.00) - INDIVIDUAL REGISTRATION AFTER MARCH 9, 1984
- \$550.00 (£366.00) PER PERSON - CORPORATE REGISTRATION AFTER MARCH 9, 1984
- NO CHARGE - SPOUSE REGISTRATION

LAST NAME _____ FIRST NAME _____ SPOUSE NAME _____

TITLE _____ COMPANY _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

COUNTRY _____ TELEPHONE _____ TELEX _____

Enclosing a check in the amount of \$ _____ Bill my American Express MasterCard/BankAmericard Diners Club

Signature: _____ Account #: _____ Exp. Date: _____

HOTEL/TRANSPORTATION INFORMATION:

Hotel space is limited. Please place your reservations early to ensure availability. If the room you have requested is NOT available, a reservation will be made for the most similar accommodations in the SAME hotel.

Circle accommodation & rate requested:

HOTEL EUROPE:

Single	Double	Junior Suite
\$33.00	\$60.00	\$80.00
£22.00	£40.00	£ 80.00

DUNLOE CASTLE HOTEL:

Single	Double	Junior Suite
\$35.00	\$53.00	\$110.00
£23.00	£35.00	£ 73.00

Room price based on '83 exchange rates.

ARRIVING: _____

DEPARTING: _____

Billboard has made arrangements for group transportation and special reduced rates on rental cars, cabs and limousines. If you are interested in making reservations for any of these services, please provide the following information:

Please reserve: RENTAL CAR LIMOUSINE
 CAB SPACE ON BUS

ARRIVING AT _____ AIRPORT. Carrier: _____ Flight #: _____ Estimated Time of Arrival: _____

DEPARTING FROM _____ AIRPORT. Carrier: _____ Flight #: _____ Time of Departure: _____

MAIL COMPLETED FORM TO | USA & OTHERS: Kris Sofley, 9107 Wilshire Blvd., Beverly Hills, CA 90210 USA • Telephone: (213) 273-7040 • Telex: 664969
| UK & EUROPE: Vera Madan, 7 Carnaby St., London, W1V 1PG, ENGLAND • Telephone: (01) 439-9411 • Telex: 262100

Cancellations must be made prior to April 13th and are subject to a 10% cancellation fee. Absolutely no cancellations accepted after April 13th. Registrant substitutions may be made. Registration does not include airfare or hotel accommodations.

MW4 **Billboard.**

DISCO

RADIO London

FEATURED PLAYS (A LIST)

- GAP BAND Someday Total Experience/Phonogram
- RUFUS & CHAKA KHAN Ain't Nobody Warner Brothers
- PAUL HARDCASTLE You're The One For Me - Daybreak - A.M. Total Control
- KOOL & THE GANG In The Heart De-Lite/Phonogram
- S.O.S. BAND Just Be Good To Me Tabu/Epic
- JOCELYN BROWN Somebody Else's Guy Fourth & Broadway/Island
- POINTER SISTERS Automatic Planet
- EVELYN THOMAS High Energy Record Shack
- LOOSE ENDS Emergency (Dial 999) Virgin
- REAL TO REEL Love Me Like This Arista

CLIMBERS

- MARGIE JOSEPH Ready For The Night (US Import-Cotillion)
- TERRI WELLS I'll Be Around Philly World/London
- AMERICAN GYPSY The Champ (Dutch Import-Break)
- EVAN ROGERS Stay Here With Me (US Import-RCA Victor)
- NV Let Me Do You (US Import-Sire)
- GREG HENDERSON Never Too Late (US Import-Rain)
- FRESH BAND Come Back Lover (US Import-Are 'n Be)
- YARBROUGH & PEOPLES Don't Waste Your Time Total Experience/RCA
- BREAK MACHINE Break Dance Party Record Shack
- EDWIN STARR Marvin Streetwave

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

Jocelyn Brown single via Island takes charts by storm

Dreamgirl makes it to the top

RUFUS AND Chaka's Ain't Nobody, now a Top 10 pop hit, holds firmly on to the top disco/dance slot this week after a full four months on the chart, but its main challenger is easy to spot.

Up like a rocket from 27 to 2 goes Jocelyn Brown with Somebody Else's Girl, which leapt into the reckoning two weeks ago on initial import sales, but has swept virtually all before it following a rapid pick-up for the UK by the Fourth & Broadway label, via Island.

Without even pausing to take the steady crossover route, the record also gained immediate national airplay (and TV, via Channel Four's Ear Say) and must have raised a staid eyebrow or two when it made its first week pop chart debut *Inside* the Top 40.

Like recent dance and pop chartbuster Julia, Brown has emerged from a stint in the US cast of Dreamgirls, making her the third in a respectable line which began last year with Jennifer Holliday.

The other fast mover into the Top 10 is another record which made its initial impact two weeks ago as an import and has benefited from quick work on the part of the UK company, in this case Arista.

Real To Reel's Love Me Like This is the hottest offering for some time from veteran hitmaking producer Leon Sylvers and again seems laden with crossover potential, having made another immediate dent in the national Top 75.

Other singles chart movements to note are the rapid climb to 14 by Motown's Bobby King with Lovequake (putting it a place ahead of Kool & The Gang's newie In The Heart, which, surprisingly, is climbing more slowly in the specialist area than on the pop charts), the 23-place leap into the Top 30 by Evelyn Thomas with the hottest high energy song of the moment and the singles chart debut at last of Womack And Womack with Love Wars, many months after their import album on the same title was a huge seller for specialist dealers.

WEA recently "tested the water" with a promo EP featuring this track, as reported here at the time; the indications were obviously there to show a continuing demand for it - a fact which the chart entry bears out.

The even stronger Baby I'm Scared Of You, from the same album, has just appeared in the US as a single, and could conceivably give the duo a simultaneous chart entry if it picks up action in its own right on import.

The disco/dance album chart this week is enlivened by four new import entries, three of which slam straight into the Top 10 - quite an amazing achievement in these days when an imported LP can leave the

buyer wondering what happened to the change from his 10 quid.

The Jones Girls and James Ingram have been familiar names in the disco charts in the past, but have not seen so much sales action in recent times, a fact which indicates that their albums are probably being bought on the strength of their content after in-store hearing, rather than on name value alone.

Much the same can be said of the Emotions, whose initial successes go right back to the legendary Stax label. Their Sincerely set features a longer version of their American single You're The Best, which has sparked some interest, but not a lot of sales on import as it has only been on 7-inch.

Well-heeled DJs and others are investing in the album as a result, though even more may wait for a British 12-incher of You're The Best to appear - assuming that somebody here has (or acquires) rights to the US Red label.

Possibly the outsider among this new album quartet is George Howard's Steppin' Out, a sax-led jazz-funk set with strong modern electro influences, the strength of demand for which seems to have surprised some London dealers - word-of-mouth after strong club play around the capital has been giving it hefty promotion.

Once again, the label - TBA Records - is an unfamiliar name without an obvious UK pick-up for either the album or a 12-inch extraction of one of the up-tempo tracks.

Product news

Shannon: remixed and re-issued

SOME TIPS on new and imminent product: Phonogram has repeated its now-familiar remix-and-reissue strategy with Shannon's Give Me Tonight.

Copies of the 12-inch now moving into the shops feature a new special extended remix on the A-side, with the original vocal and dub tracks on the flip. The amended catalogue number is JBXR 1... on sister label London, the second release under the new deal with US Philly World is to be Terri Wells', revival of I'll Be Around, now getting extensive club play as the result of judiciously circulated white label copies.

The song was originally a US smash for the (Detroit) Spinners in the early Seventies, just prior to their Could It Be I'm Falling In Love worldbeater, but despite a reissue here just a year or so back, it never brought success to the group in the UK... UK band Atmosfear return on Elite early in May with When Tonight Is Over, which features Beverly Skeete on vocals and a special dance mix by Adrian Sherwood. Catalogue number is DAZZ 31, 12-inch only... Break Machine's follow-up to the hugely-successful Street Dance is (Let's Have A) Break Dance Party, which should be emerging from Record Shack on April 27.

A week later on the same label, as already reported here, comes Eartha Kitt's Where Is My Man follow-up, I Love Men... S.O.U.N.D. Recordings is releasing a 7-track mini-album by the Rah Band on April 27, containing 45 minutes of music at a dealer price of only £2.10 (suggested retail under £3.50).

The tracks comprise the band's most popular singles from their releases on KR and TMT - titles like Sam The Samba Man, Perfumed Garden and Messages From The Stars - none of which have been available now for some time. Catalogue number of the album is SNDLP 601.



TONI JONES: Talent, ideas - and ambition

Keeping up with Ms Jones

STILL BUBBLING under the disco/dance Top 50 after some weeks of near-breakthrough, and being Top 40-placed in some DJ reaction charts, is the exuberant Ooh, I Like The Way It Feels by Toni Smith (above) on Malaco.

Although on the face of it an unknown talent, Toni's voice and songwriting ability are better-known to the British record-buying public than we may realise, since she was the vocalist heard on trumpeter Tom Brown's huge smash Funkin' For Jamaica, a song she also co-wrote.

On her own new single she's both co-writer and co-producer, although as she said recently during a quick visit to London, the producer's role was not one she intended to repeat, having taken it on almost by accident at the last session and found the temptation far too strong to "go on working at a track for ever in search of a sound that's in your head, when you should be calling the shots and saying 'that's enough'."

Toni's background, prior to the Tom Browne connection (which continued through his follow-ups Thighs High and Let's Dance, and was instrumental in bringing her *Record World's* number one newcomer award in 1981) was in mainstream R&B/pop - she was a member of the Crystals, for instance, in a post-Spector Seventies incarnation of the group.

She cites Aretha Franklin as her formative influence and Al Jarreau as her all-time idol and is now looking at building a solo recording career on her own now well-proven songwriting talents.

"My ambition is to be a little bit different; like Al Jarreau, something a little special. I'm looking to find a trend I can lead rather than follow."

Toni admits that the core of her songwriting is ballads: personal, from-experience love songs - yet she feels that this is probably not her path recording-wise, bearing in mind the size and strength of the disco/dance market.

In the meantime, though, her next single will probably be her own uptempo What's Right For You - as soon as she finds the producer (hopefully Tom Dowd) who is right for it. No more twiddling the knobs herself, she says.

A rare combination of talent, ideas and ambitions, Toni Smith - and definitely a name to watch for major success in the disco/dance charts during 1984.

UK Club Play Chart

- 1 JOCELYN BROWN: Somebody Else's Guy Fourth & Broadway
- 2 RUFUS & CHAKA KHAN: Ain't Nobody Warner Brothers
- 3 CAMEO: She's Strange Club/Phonogram
- 4 DENNIS EDWARDS: Don't Look Any Further Gordy
- 5 PAUL HARDCASTLE: You're The One For Me - Daybreak - A.M. Total Control
- 6 DETROIT SPINNERS: Love Is In Season/Two Of A Kind Atlantic LP
- 7 KENNY G: Hi, How Ya Doing? Arista
- 8 POINTER SISTERS: Automatic Planet
- 9 CHANGE: Change Of Heart US Atlantic RFC LP
- 10 REAL TO REEL: Love Me Like This Arista
- 11 SHANNON: Give Me Tonight Club/Phonogram
- 12 BOBBY KING: Lovequake Motown
- 13 PHIL FEARON & GALAXY: What Do I Do? Ensign/Island
- 14 GAP BAND: Someday Total Experience/Phonogram
- 15 TERRI WELLS: I'll Be Around Philly World/London
- 16 KLEEEER: Break Atlantic LP
- 17 MATT BIANCO: Matt's Mood/Sneaking Out The Back Door WEA
- 18 BOBBY WOMACK: Tell Me Why/Surprise Surprise Motown LP
- 19 HAROLD MELVIN & THE BLUE NOTES: Don't Give Me Up Philly World/London
- 20 JULIA AND COMPANY: Breakin' Down (Sugar Samba) London

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

MARVIN

From a friend to a friend
A tribute by Edwin Starr
Available as 12" and 7" Singles

12" (MKHAN 12)

SIDE A
"MARVIN" (Morris/Phillips/Morris) Produced by MPM and Edwin Starr Time: 5.51

SIDE B
Track 1. "MARVIN" (INSTRUMENTAL) Time: 5.35
(Morris/Phillips/Morris) Produced by MPM and Edwin Starr

Track 2. "HAPPY SONG" Time: 3.37
(E. Starr/A.D. Hatcher) Produced by Edwin Starr and Angelo D. Hatcher

7" (KHAN 12)

SIDE A
1. "MARVIN" (EDIT) Time: 4.19
(Morris/Phillips/Morris) Produced by MPM and Edwin Starr
(Extended version available on 12" single - MKHAN 12)

SIDE B
1. "HAPPY SONG" Time: 3.37
(E. Starr/A.D. Hatcher) Produced by Edwin Starr and Angelo D. Hatcher



STREETWAY

LIMITED EDITION
PICTURE BAGS

STREET SOUNDS

ELECTRO 4

includes:
EVEN MORE ESSENTIAL
ELECTRO TRACKS THAN
THE MEGA-MONSTER HIT -
ELECTRO 3

Album Cat. No. ELCS4
Cassette Cat. No. ZCELC4
Dealer Price: £3.49

THE LATEST COLLECTION

STREET SOUNDS EDITION 9

SIDE 1
1. SOMEBODY - Gap Band
2. DON'T MAKE ME WAIT - Carl Anderson
3. NIGHT STALKERS - Ingram
4. STEPPIN' OUT - George Howard
5. DEJA VU - A.B.'S

SIDE 2
1. HEAVEN SENT YOU - Stanley Clarke
2. LOVE ME LIKE THIS - Real to Reel
3. KEEP IT COMIN' - The Jones Girls
4. THIS TIME - Funk Deluxe

Album Cat. No. STSND 009
Cassette Cat. No. ZCSTS 009
Dealer Price: £3.04

HI-ENERGY 2

SIDE 1
1. HE'S A SAINT, HE'S A SINNER - Miguel Brown
2. NOTHING'S WORSE THAN BEING ALONE - Wette
3. EMERGENCY - Laura Pallas
4. HAPPINESS - Christopher Street
5. PRIMITIVE DESIRE - Eastbound Expressway

SIDE 2
1. ALIVE WITH LOVE (A LOVE LETTER) - Tina Turner
2. YOU TURNED MY BITTER INTO SWEET (MEGAMIX) - Linda Lewis
3. I LOVE MEN - Cinema
4. IN ORBIT TO LOVE - Cafe Society
5. SOMEBODY TO LOVE - Yvonne Golden
6. TIE ME DOWN - Romanga

SPECIALLY MIXED BY IAN LEVINE
Album Cat. No. HINB2 17
Cassette Cat. No. ZCNB2 17
Dealer Price: £3.49

See the man from PRT or call 01-640 3344 and order now!

STREET SOUNDS MAKES YOU MONEY!



DISCO

and dance



28th April 1984

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	17	AIN'T NOBODY	Rufus and Chaka Khan	Warner Brothers RCK 1 (T) (W)
2	27	SOMEBODY ELSE'S GUY	Jocelyn Brown	Fourth & Broadway/Island (12) BRW 5 (E)
3	2	HELLO	Lionel Richie	Motown TMG (T) 1330 (R)
4	3	SHE'S STRANGE	Cameo	Club/Phonogram JAB(X) 2 (F)
5	5	YOU'RE THE ONE FOR ME - DAYBREAK - A.M.	Paul Hardcastle	Total Control TOCO 1 (T) (IDS)
6	4	WHAT DO I DO?	Phil Fearon & Galaxy	Ensign/Island (12) ENY 510 (E)
7	40	LOVE ME LIKE THIS	Real To Reel	Arista ARIST(12) 565 (F)
8	8	HI, HOW YA DOIN'?	Kenny G	Arista ARIST(12) 561 (F)
9	13	SOMEDAY	Gap Band	Total Experience/Phonogram TE(X) 5 (F)
10	12	JUST BE GOOD TO ME	The S.O.S. Band	Tabu/Epic (TJA)3626 (C)
11	7	DON'T LOOK ANY FURTHER	Dennis Edwards with Siedah Garrett	Gordy TMG(T) 1334 (R)
12	11	LUCKY STAR	Madonna	Sire W9522(T) (W)
13	9	GIVE ME TONIGHT	Shannon	Club/Phonogram JAB(X) 1 (F)
14	42	LOVEQUAKE	Bobby King	Motown TMG(T) 1335 (R)
15	24	(WHEN YOU ...) IN THE HEART	Kool & The Gang	De-Lite/Phonogram DE(X) 17 (F)
16	18	AUTOMATIC	Pointer Sisters	Planet RPS(T) 105 (R)
17	6	P.Y.T. (PRETTY YOUNG THING)	Michael Jackson	Epic (TJA)4136 (C)
18	19	DEJA VU	A.B.'S	Streetwave XKHAN 503 (A)
19	10	MEGA STREET/NIGHT LADIES	Crusaders	MCA MCA(T) 853 (C)
20	25	STAY WITH ME TONIGHT	Jeffrey Osborne	A&M AM(X) 188 (C)
21	14	GET IN TOUCH WITH ME	One Blood	Ensign/Island (12) ENY 513 (E)
22	15	IT'S RAINING MEN	The Weather Girls	CBS (TJA)2924 (C)
23	34	YAH MO B THERE	James Ingram (with Michael McDonald)	Qwest W9394 (T) (W)
24	20	TAXI	J. Blackfoot	Allegiance/Sound Town ALES(12) 2 (A)
25	16	YOUR LOVE IS KING	Sade	Epic (TJA)4137 (C)

26	28	JESSE	Grandmaster & Melle Mel	Sugar Hill SH(L) 133 (A)
27	50	HIGH ENERGY	Evelyn Thomas	Record Shack SOHO(T) 18 (IDS)
28	17	STREET DANCE	Break Machine	Record Shack SOHO(T) 13 (IDS)
29	NEW	LOVE WARS	Womack & Womack	Elektra E9799(T) (W)
30	NEW	ONE LOVE/PEOPLE GET READY	Bob Marley & The Wailers	Island (12)IS 169 (E)
31	22	NO SELL OUT	Malcolm X; music by Keith LeBlanc	Tommy Boy/Island (12)IS 165
32	37	I'VE GOT TO FIND A WAY	Zena Dejonay	Calibre CAB(L) 121 (A)
33	32	BACK AT YA	Kerr	Greyhound GRP(T) 107 (I) (GY)
34	NEW	JAM ON IT	Newcleus	Sunnyview SUNY(L) 103 (A)
35	21	THE SOUND OF MUSIC	Dayton	Capitol (12)ICL 318 (Remix - 12CLX 318) (E)
36	30	BREAKIN' DOWN (SUGAR SAMBA)	Julia And Company	London/DYSC LON(X) 46 (F)
37	23	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Melle Mel	Sugar Hill SH(L) 130 (A)
38	29	TO BE OR NOT TO BE (THE HITLER RAP)	Mel Brooks	Island (12)IS 158 (E)
39	NEW	I WANTED YOUR LOVE	Luther Vandross	Epic (TJA)4279 (C)
40	26	DANCING IN THE SHEETS (from 'Footloose')	Shalamar	CBS (TJA)4171 (C)
41	45	(OBSCENE) PHONE CALLER	Rockwell	Gordy TMG(T) 1336 (R)
42	33	(IT'S A) "DOGGIE BOOGIE BABY"	Charles Earland	MCA MCA(T) 880 (C)
43	31	DEADLINE U.S.A.	Shalamar	MCA MCA(T) 866 (C)
44	35	JOANNA/TONIGHT	Kool & The Gang	De-Lite/Phonogram DE(X) 16 (F)
45	38	ANOTHER MAN IS TWICE AS NICE	Tout Sweet	Buzz International VIBE 2(T) (P)
46	41	HEY DJ	World's Famous Supreme Team	Charisma/Virgin TEAM 1(T) (E)
47	NEW	THIS TIME	Funk DeLuxe	Ram's Horn RHR 3321 (Import)
48	NEW	COME BACK LOVER	Fresh Band	Are 'N Be RB 003 (Import)
49	46	LET THE MUSIC PLAY	Shannon	Club/Phonogram LET 1(12) (F)
50	NEW	DON'T KEEP ME WAITING	Tia Monae	Carrere CAR(T) 320 (SP)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	CAN'T SLOW DOWN	Lionel Richie	Motown STMA 8041 (R)
2	2	GREATEST HITS	Marvin Gaye	Telstar STAR 2234 (R)
3	11	A LITTLE SPICE	Loose Ends	Virgin V 2301 (E)
4	25	CHANGE OF HEART	Change	Atlantic RFC 80151-1 (Import)
5	NEW	KEEP IT COMIN'	Jones Girls	Philadelphia International FZ 38555
6	14	CROSS FIRE	The Detroit Spinners	Atlantic 780150-1 (W)
7	9	DON'T LOOK ANY FURTHER	Dennis Edwards	Gordy 6057 GL (Import)
8	3	STREET SOUNDS ELECTRO 3	Various	Street Sounds ELCS3 (A)
9	NEW	NIGHT STALKERS	Ingram	Mirage 90150-1 (Import)
10	NEW	STEPPIN' OUT	George Howard	TBA Records TB 201-N (Import)
11	4	THRILLER	Michael Jackson	Epic EPC 85930 (C)
12	6	G FORCE	Kenny G	Arista 206 168 (F)
13	10	INTIMATE CONNECTION	Kleeer	Atlantic 780145-1 (W)
14	5	IT'S YOUR NIGHT	James Ingram	Qwest 923970-1 (W)
15	7	GHETTO BLASTER	Crusaders	MCA MCF 3176 (C)
16	8	THE POET 11	Bobby Womack	Motown ZK 72205 (R)
17	13	SLAVE - THE BEST OF...	Slave	Atlantic/Cotillion 790157-1 (W)
18	23	LOVE WARS	Womack & Womack	Elektra 960293-1 (W)
19	RE	STOMPIN' AT THE SAVOY	Rufus & Chaka Khan Live	Warner Brothers 923679-1 (W)
20	RE	SINCERELY	The Emotions	Red Label RLLP-001-1 (Import)
21	12	OFF THE WALL	Michael Jackson	Epic EPC 83468 (C)
22	16	PATTI AUSTIN	Patti Austin	Qwest 923974-1 (W)
23	10	LET THE MUSIC PLAY	Shannon	Club/Phonogram JAB 1 (F)
24	15	STREET SOUNDS EDITION 8	Various	Street Sounds STSND 008 (A)
25	20	SHE'S STRANGE	Cameo	Atlanta Artists 814984-1 (Import)

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Mausoleum revives UK operations

MAUSOLEUM RECORDS of Belgium, which has established itself as one of the major heavy metal/rock labels in Europe with 17 albums released last year, is expanding into the UK market and has various albums and cassettes lined up.

Until earlier this year, Mausoleum's catalogue of albums was only available in the UK from import specialists, but the company has since signed to Pinnacle for distribution and opened a South Yorkshire office, run by David Moffitt.

Recent releases have included albums by Belgian bands Cross Fire and Ostrogoth, German band Warlock,

and UK signing Syar — these are now being released in tape format as well and in future all releases will be available in tape and record format.

Future releases from Mausoleum include titles by Faithful Breath (Germany), Panzer and Obus (both from Spain), Lionspride and Tormentor (both Belgium) and Wildfire (UK). A special sampler double album, If It Ain't Heavy It Ain't On Mausoleum, featuring many of the bands in the catalogue, is lined up for release in June.

● Mausoleum Records at 11 Sandycroft Crescent, Wath upon Dearne, Rotherham, South Yorkshire (0709 872875).

A date for Carcrash

CARCRASH INTERNATIONAL, the band formed by ex-Sex Gang Child Dave Roberts and Matt Best from Urban Dogs, have expanded their line-up, recorded a new single and set up a London showcase gig at the Marquee this weekend (28).

The group's single, All Passion Spent, produced by Bruce Thomas of The Attractions, is released in 12-inch format only by Crammed Discs distributed by Pinnacle. The A-side has been published by CBS Songs who will be using a TV and radio plugger on the single, and there will also be pop press advertising and posters. The band's debut LP, The Capital Of Hope, follows in June.

Alaska warming up

EX-WHITESNAKE guitarist Bernie Marsden and his band Alaska have released their debut single, Susie Blues, for Music For Nations, available in seven and 12-inch formats, the latter with an extra track, Coupe De Ville.

Alaska was formed last summer, and has since done a sell-out UK mini-tour and recently toured with Spider; they are currently finishing work on their first album, scheduled for late May to tie in with a tour.

Also new from the heavy metal label is a new album, Disillusion, by top Japanese band Loudness who have just played three live dates in the UK including The Marquee.

Paranoia and a lot of Rot

PARANOIA, WHO featured on the Wet Dreams compilation album, have signed to Rot Records and their first single, a double A-side, Dead Man's Dreams/Man In Black, is released this week. An album, Shattered Glass, is set for May release. Rot has also released The Enemy's latest single, Last But Not Least and their second eponymous album follows next month. Distribution: Red Rhino and the Cartel.

● Rot Records is based at 39 Bolsover Street, Mansfield, Nottinghamshire (0623 647071).



TONY MARTIN (above) has been picking up extensive airplay with his first single, Barriers, on the Barriers Records label. So far the record has been played by Simon Bates, Gary Davies, David Jensen, Peter Powell and Janice Long and also featured on the Roundtable programme.

South Londoner Martin has played in various local bands, but decided to go solo just over a year ago. Since then he has written a whole catalogue of songs which will be released via Barriers Records in the future.



AMIDISQUE RECORDS releases a new single by 12-year-old Zoe (above) entitled Foot Happy, following the turntable success of her last, La Di Da, La Di Di, which has just been issued in France where Zoe has several TV and radio appearances lined up.

Paul Coleman, who runs the South London label with his wife, former French rock promoter Frederique Coleman, says: "This new UK release is a much funkier number than the song we chose for Zoe's recording debut. In fact Foot Happy was written by Keith Hodge and Sandy Loewenthal in less than half an hour — it was originally intended as a B-side, but we were so pleased with the way it turned out that we decided to make it the A-side."

Both sides of Zoe's single were recorded at Rock City Studios, with Hodge and Loewenthal producing. Amidisque — whose musical policy is to release product aimed at both the UK and European markets — also have new releases due soon from G For Giraffe (who has been working with Martin Turner, ex-Wishbone Ash), Voltz and National Euphoria. The label is distributed by Pinnacle.

Robbo plays for peace

TOM ROBINSON'S Panic Records label has released a double album, Let The Children Play, proceeds from which will go to the Peace Camps Fund. The 15 music tracks (11 of which have been specially recorded) include contributions by Madness, Peter Gabriel, The Flying Pickets, Mari Wilson and Robinson, while Alexei Sayle, Rik Mayall, Emma Thompson and Mark Miwurdz contribute to the 17 comedy tracks. The LP will retail for £3.99. Distribution: IDS.

Tex Mex at RT

ROUGH TRADE releases the Grammy Award winning mini-album by Los Lobos, ... And A Time To Dance, co-produced by Steve Berlin (tenor sax player with The Blasters) and T-Bone Burnett.

The mini-LP features more than 20 minutes of "highly danceable Tex-Mex in both Spanish and English". Recommended retail price: £3.99.

Tracking...

FIRST RELEASE from Elastic Records this year is a single, Drop By Drop/Know Better, by Australian band Tiny Town. Elastic Music, 16 Clarissa House, Clarissa Street, London E8 4HE (01-249 2383).

PLAY DEAD, after a period of "writing and reinterpretation of their musical ideas", return with a new single on Clay Records, followed by an album in May when they begin a tour.

NEW FACTORY signings The Wake have released their first single for the label, Talk About The Past/Everybody Works So Hard. The band, from Glasgow, are best known for their support slots on the New Order dates.

THE METEORS have re-released their Wreckin' Crew album on Shout Records with a free 7-inch picture disc featuring the uncensored version of the title track. A new Meteors single, I'm Gonna Get Yer, is released in early May.

THE THREE Johns release a new single, Do The Square Thing, available in 7 and 12-inch formats on Abstract Records. The latter features two extra tracks, The World Of The Workers and Kinky Beat.

FAD GADGET, recently returned from an European tour, has a new single, One Man's Meat, released by Mute Records. The 12-inch format features a re-mixed version of the A-side.

PEOPLE UNITE, the indie launched by reggae band Misty In Roots, is branching out to release its first compilation. In Progress will feature two tracks each by Misty In Roots, Abacush, African Woman and Pauline. Similar releases are planned and a new Misty In Roots album and single are scheduled.

● People Unite, 2a Dudley Road, Southall, Middlesex (01 574 1718).

ASH RECORDS releases the first single by singer/songwriter Al Grainger, who was discovered after a nationwide talent search by label boss, Stu Stevens. He debuts with Sushea/Only Lonely, distributed by Pinnacle.

● Ash Records, Cropwell House, Salmon Lane, Kirby-in-Ashfield, Nottingham NG17 9HB (0623 752448).

SCOTTISH HARD rock band Glasgow have signed to Neat Records and rush release a debut single, Stranded/Heat Of The Night, which will be followed by a full-scale album. The band are currently doing a club and university tour, and appear at the Kelvin Grove Rock Festival on May 27.

HEAVY METAL band Persian Risk have signed to Zebra Records and plan a mid-May release for their 12-inch debut single which will feature two original songs, Out Of Control and The Sky Is Falling Down. A club headlining tour will coincide.

FLICKKNIFE RECORDS' latest releases include the fourth single, Respectable, by punk band Major Accident which co-incides with a 15-date tour; an LP is due for release soon. Eraserhead also have a new single, Summertime Now, as do Instant Agony whose fourth single is entitled Nicely Does It. Distribution via Pinnacle.

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MUSIC WEEK

INDIES

MUSIC WEEK

28th April 1984

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
 LAST WEEK
 WEEKS ON CHART

1	11	2	HAND IN GLOVE	Sandie Shaw	Rough Trade RT 130 (I/RT)
2	1	5	PEOPLE ARE PEOPLE	Depeche Mode	Mute 7BONGS (I/SP)
3	NEW		THIEVES LIKE US	New Order	Factory FAC 103T (12" only) (I/P)
4	2	4	GOREHOUD	The Cramps	New Rose NEW 33 (I)
5	6	31	SONG TO THE SIREN	This Mortal Coil	4AD AD 310 (I/P)
6	3	9	YOU'RE ALREADY DEAD	Crass	Crass 1984 (I)
7	7	4	SAY YOU	Colour Box	4AD AD 403 (I/P)
8	NEW		PEARLY DEWDROPS' DROPS	Cocteau Twins	4AD AD 405 (I/P)
9	5	25	THIS CHARMING MAN	The Smiths	Rough Trade RT 136 (I/RT)
10	4	14	WHAT DIFFERENCE DOES IT MAKE?	The Smiths	Rough Trade RT 146 (I/RT)
11	14	4	TALK ABOUT THE PAST	The Wake	Factory FAC 88 (P/I)
12	9	5	BELA LUGOSI IS DEAD	Bauhaus	Small Wonder TEENY 2 (I)
13	16	5	HANK TURNS BLUE	The Folk Devils	Ganges 84 RAY 1 (I)
14	10	7	FASTER PUSSYCATS	The Cramps	New Rose NEW 28P (Pic Disc) (I/RT)
15	12	3	I HAD TOO MUCH TO DREAM (LAST NIGHT)	Naz Nomad & The Nightmares	Big Beat NS 93 (P)
16	19	7	FUJIYAMA MAMA	Frank Chickens	Kaz KAZ 10 (IDS)
17	24	2	GREY	Lack Of Knowledge	Crass CRASS 121984/6 (I)
18	18	46	HAND IN GLOVE	The Smiths	Rough Trade RT 131 (RT/I)
19	15	11	SNAKEDANCE	March Violets	Rebirth RB 21 (I)
20	41	2	42%	Rubella Ballet	Jungle JUNG 12 (I/J)
21	8	8	CREEPING AT MAIDA VALE	Marc Bailey	Intape IT 004 (I)
22	13	7	R.I.P./NEW CHRISTIAN MUSIC	Alien Sex Fiend	Anagram ANA 18 (I/P)
23	NEW		DO THE SQUARE	The Three Johns	Abstract ABS 023 (P)
24	17	6	STREET DANCE	Break Machine	Record Shack SOHO 13 (IDS)
25	22	21	SUNBURST & SNOWBLIND	Cocteau Twins	4AD BAD 314 (I/P)

THIS WEEK
 LAST WEEK
 WEEKS ON CHART

26	35	2	YOU'RE THE ONE FORME - DAYBREAK - A.M.	Paul Hardcastle	Total Control TOCO 1 (IDS)
27	NEW		NO ONE WAITS FOREVER	Orson Family	New Rose NEW 30 (12" only) (I/RT)
28	49	2	I WISH I HAD	Indians In Moscow	Kennick Music 1003 (IDS)
29	20	58	BLUE MONDAY	New Order	Factory FAC 73 (I/P)
30	28	28	TEMPLE OF LOVE	Sisters Of Mercy	Merciful Release MR 27 (I)
31	21	7	MY MOTHER THE WAR	10,000 Maniacs	Reflex 12RE 1 (12" only) (I/RT)
32	29	9	ALONE SHE CRIES	Skeletal Family	Red Rhino RED 41 (I)
33	25	9	GRUNT CADILLAC HOTEL	Inca Babies	Black Lagoon INC 002 (I/Red Rhino)
34	36	5	SOMETHING'S GOING ON	The Pastels	Creation CRE 004 (I)
35	37	22	FACTS	Red Guitars	Self Drive SD 007 (I)
36	NEW		INFLUENZA (RELAPSE)	Gene Loves Jezebel	Situation 2 SIT 31 (I/P)
37	34	3	AMPHETAMINE BLUES	Fallen Angels	Fallout FALL 022 (I/J)
38	30	9	A MAN'S DUTY... A WOMAN'S PLACE	Lost Cherrees	Mortarhate MORT 3 (IDS)
39	33	15	THE WORD OF THE WOMB (EP)	Hagar The Womb	Mortarhate MORT 28 (I)
40	23	6	KINGDOM	Living In Texas	Chainsaw TEX 1 (I)
41	31	12	COUP (IN THE PALACE)	23 Skidoo	Illuminated ILL 2812 (I/J)
42	NEW		GOOD TECHNOLOGY	Red Guitars	Self Drive SD 008 (I)
43	NEW		BREAK	Play Dead	Clay CLAY 31 (P)
44	44	6	LOVE WILL TEAR US APART	Joy Division	Factory FAC 23 (I/P)
45	38	4	MORBID SILENCE	Sunglasses After Dark	Anagram ANA 20 (P)
46	39	8	THIS TODAY (EP)	Red Lorry Yellow Lorry	Red Rhino RED 48 (I/Red Rhino)
47	32	3	THE FINAL VINYL (EP)	The Lurkers	Clay PLATE 7 (P)
48	26	5	NIGHT OF THE HAWKS	Hawkwind	Flicknife 7FLEP 104 (P)
49	27	4	DANCEABILITY PARTS 1&2	APB	Albion ION 160 (P)
50	NEW		RESPECTABLE	March Violets	Flicknife FLS 026 (P)

THIS WEEK
 LAST WEEK
 WEEKS ON CHART

1	1	9	THE SMITHS	The Smiths	Rough Trade ROUGH 61 (I/RT)
2	2	5	The F	A Flux Of Pink Indians	Spiderleg SDLP 13 (I/RT)
3	NEW		TEN BLOODY MARY'S	Elvis Costello & The Attractions	Demon FIEND 27 (I/RT)
4	4	20	LIFE'S A RIOT WITH SPY VS SPY	Billy Bragg	Go! Discs/Utility UTIL 1 (I/DS)
5	3	6	WHO? WHAT? WHY? WHERE? WHEN?	Various	Mortarhate MORT 4 (IDS)
6	6	6	GIVE DADDY THE KNIFE CINDY	Naz Nomad & The Nightmares	Big Beat/Chiswick WIK 21 (P)
7	9	25	HEAD OVER HEELS	Cocteau Twins	4AD CAD 313 (I/P)
8	7	6	ONWARD CHRISTIAN SOLDIERS	Icons Of Filth	Mortarhate MORT 5 (IDS)
9	10	10	GARLANDS	Cocteau Twins	4AD CAD 211 (I/RT)
10	8	5	BLACK LEATHER GIRL	Abrasive Wheels	Clay CLAYLP 9 (P)
11	12	7	DEAD CAN DANCE	Dead Can Dance	4AD CAD 404 (I/P)
12	NEW		BURIAL	Death In June	Syndicate UBADVC 4 (I)
13	5	5	MY WAR	Black Flag	SS7 SST 023 (P)
14	11	22	SMELL OF FEMALE	Cramps	Big Beat NED 6 (P)
15	21	15	IN DARKNESS, THERE IS NO CHOICE	Antisect	Spiderleg SDL 15 (I/RT)
16	14	9	SOUL POSSESSION	Annie Anxiety	Corpus Christi CHRIST IT'S 10 (I)
17	16	3	FALLEN ANGELS	Fallen Angels	Fallout FALL LP 23 (I/J)
18	19	6	SONGS OF LOVE AND LUST	Chris & Cosey	Rough Trade ROUGH 64 (I/RT)
19	25	2	APOCALYPSE LIVE TOUR JUNE '81	Chron Gen	Chaos APOCA 1 (I/BK)
20	17	9	THE BIRTH, THE DEATH, THE GHOST	The Gun Club	ABC ABCLP 1 (P)
21	20	9	GAG	Fad Gadget	Mute STUMM 15 (I/RT/SP)
22	23	8	LIVE	Sex Gang Children	Sex Gang Children SEX 2 (I/J)
23	13	13	STRATEGIEN GEGEN ARCHITEKTUR	Einsturzende Neubauten	Mute STUMM 14 (I/SP)
24	NEW		SEANCE	The Church	Carrere CAL 201 (SP)
25	18	3	LIVE	Bernie Tormé	Zebra M ZEB 3 (P)

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PANMER LIMITED, Unit 12, Woodside Place, Woodside Avenue, Alpertown, Middlesex HA0 1UW, Tel: 01-903 7733.

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Music Master

1984 SERVICE STILL ONLY £60

Includes main catalogue, twelve monthly supplements, plus Deletions catalogue, plus Labels List.

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Effective 1st October 1983

Music Week Classified Advertisement rates are £6.00 per single column centimetre. Recruitment £7.00 per single column centimetre.

Box number charge £2.00. Discounts: 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3 cms. The copy deadline is bookings Wednesday morning: Artwork Thursday 1pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork, or typed copy for typesetting.

PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT. For further information contact Jane Norfolk or Mike Turner. Tel: 01-836 1522, 40 Long Acre, London WC2.

MUSIC WEEK cannot be held responsible for claims arising out of advertising on the classified pages.

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

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FOR SALE HARRISON 40 INPUT 24 SERIES CONSOLE

with 32 light meters.
Fully automated.
CONTACT
ANDY FERNBACH
for details on
0252 723518

STUDIO WANTED

Well established UK
company is keen to
purchase an existing

RECORDING STUDIO - 24 TRACK

(With expansion possibilities), preferably in freehold premises West London/South West suburbs preferred.

Write in first instance to
Box No MW 1181

BUSINESS FOR SALE

2 RECORD/CASSETTE SHOPS FOR SALE

Our client has the above for sale. Available separately if required.

Turnover in excess of £230,000 per annum (excl. of VAT).

Tooting SW17: Lease expires 1988. Sidcup: Lease expires 1995. Both High Street positions. Price £40,000 or £22,500 per shop.

Phone 688 7085/7095
Mr. Sethna or Mr. Hawkey.
Accounts available.

BOOKS

PRESENTERS JOURNAL

is a new fortnightly magazine for anyone who presents a show. It's packed with comedy, day-by-day diary information and fascinating facts. Subscribers already include BBC and IRL DJs.

For free sample issue ring
0952 814502 (evenings)

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DANCE DISC PROMOTIONS

FROM THE DISC TO THE DANCE FLOOR
THE PERSONAL PROMOTION SERVICE

FOR MORE INFORMATION CONTACT
CWO
01-551 0631

APPOINTMENTS

SALES PROMOTION REPRESENTATIVE

HOME COUNTIES/BEDFORDSHIRE AREA

We are looking to recruit someone, male or female, to sell, promote and merchandise our products through record retailers and the local Chiltern radio station.

Proven 'on the road' fmcg sales experience is essential. You must obviously have a keen interest in music and the record business, as well as being energetic, self-motivated and well presented.

Applicants must be aged 20-28 with a good standard of education and a full clean driving licence. As part of the giant Warner Communications group, we offer a generous salary backed by an attractive range of benefits, including company car, 25 days annual holiday, pension and life assurance schemes.

Please write immediately with full details of age, career to date and current salary to: The Personnel Department, WEA Records Limited, PO Box 59, Alperton Lane, Wembley, Middlesex HA0 1FJ.

• A Warner Communications Co.



MUSIC WEEK

needs a young, enthusiastic
SECRETARY
to the Advertisement Manager

The successful applicant will have a pleasant telephone manner, be confident with detailed figurework, and have the ability to handle people as well as good typing skills and shorthand (rusty).

Based in Covent Garden, we are part of a large public company and you can expect all the benefits that go with this.

Please send c.v. (including daytime telephone number) to:

Miss Jo McIntyre,
Spotlight Publications Ltd.,
40 Long Acre, London WC2E 9JT
01-836 1522



ARE YOU LOOKING FOR

- Accountants • Marketing Managers
- Tape Operators • Sales Managers • Repts
- Production Controllers • P.R. Managers
- Recording Engineers • Secretaries, etc.

Music Week Appointments section
at £7 per scc offers
you the most cost effective way of
filling your vacancies.

ADVERTISE ON MUSIC WEEK'S
APPOINTMENTS PAGE - IT WORKS

Phone Mike Turner
on 01836 1522

Marketing Manager

Music Video

CBS/Fox is a major force in the music video market, with an impressive artist roster.

The company is committed to significantly increasing its market share and requires an ambitious marketing manager to exploit new releases and catalogue.

Candidates, preferably in their late 20s, with high academic levels and relevant experience in the Record or Video industry are invited to apply directly to Barclays Executive, who have been retained to advise on this exciting appointment, which carries a very attractive salary with car and generous company benefits.

1 Pembroke Road, Ruislip, Middx. HA4 8NQ. Telephone Ruislip 72654 (24 hour answer service).

Barclays

Executive Appointments



Royalties Assistant

A bright young person is required by busy department concerned with the calculation and accounting of artist royalties. The royalties system is fully computerised necessitating a fair amount of VDU work.

Copyright, royalty or accounting experience within the music industry will be necessary.

A good salary, bonus, 1v's and 5 weeks holiday will be offered. Please send a detailed c.v. to Veronica Spicer, Personnel Officer, PolyGram Record Operations Limited, 54 Maddox Street, London W1, or telephone 01-491 4600 for an application form or further details.

polyGram

GENIUS WANTED

To join our technical department at

UTOPIA STUDIOS

SSL, Studer, Neumann and Neve experience an asset, to work with our young and enthusiastic team of Utopians.

Call Phil Wainman now on

01-586 3434

UK PRODUCTION COMPANY

is planning major assault on Japanese music market in 1984/85. We are looking for Personal Assistant to London based Artist.

Applicant must have first hand experience of contemporary Pop scene and music industry in Japan. Will need a good working knowledge of current songwriting techniques in both Kanji and Roma-ji forms to produce song lyrics in Japan from original texts in English.

Other duties consist of co-ordinating activities of Artist in Japan including record company, publishing company, agency and touring arrangements.

Attractive salary - London base.
Apply to (01) 937-1611 for further details.

SECRETARY £6,500 + BONUS

Music Publishers in the heart of the West End require bright SECRETARY with good audio (55 w.p.m.) and communication abilities and preferably with experience of copyright procedures. Must enjoy being in the thick of things. Age immaterial.

Please telephone 01-493 5787, Gordon Yates,
35 Old Bond Street, W1.
(Recruitment Consultants).

We're about to start building the most exciting Recording Studio in London.

We want a top Engineer to join our team as

House Engineer/ Producer

The person we're looking for is probably near, or at the top, of their current Studio, may be a bit frustrated and looking for greater career control and independence.

We want them to bring clients, knowledge and reputation.

In return we're offering an excellent salary and a shareholding Directorship.

Write us now at Box No MW 1192

APPOINTMENTS WANTED

Keen and enthusiastic young man recently completed recording course in U.S.A. requires Trainee position in Studio.

PLEASE RING LINTON (01) 863 3774.

YOUNG MAN 23,

Enthusiastic and good musical knowledge seeks position in music business. Clean d/I and small escort van if needed.

Mike (01) 440 3112

STUDIO



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