

SINGLES CHART P9 · ALBUM CHART P 20

MUSIC WEEK

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This record-breaking 112-page issue of *Music Week* waves the flag at the Midem exhibition in Cannes for two aspects of the music industry in which the UK leads the world — studio recording and independent labels:

- **STUDIOS GUIDE.** A 28-page pull-out supplement focusing on UK studios and pro-audio equipment manufacturers, produced by *Music Week* in conjunction with the Association of Professional Recording Studios.
- **UK INDIES.** A 14-page special feature on UK independent labels and their innovative music which infiltrates the global music markets.
- **PLUS:** a 28-page advertorial celebrating PRT Records, one of the UK's longest-established record companies and its distributed labels.
- **PLUS:** all our regular features including the official Gallup charts, specialist Indie, Disco/Dance and Heavy Metal charts, radio airplay, new releases, and news.

Italian act honoured at Midem

A PRESTIGIOUS new award recognising European pop music talent has been inaugurated by UK music industry magazine *Music Week* and will be presented at a special ceremony during Midem in Cannes.

The award will honour the top European act to break in the European charts each year and will be based on the EuroParade Top 30 Chart, compiled from 11 national charts by leading Dutch radio station TROS and published weekly in *Music Week*.

First winner of the award is Italian act Gazebo whose single, I Like Chopin, was a chart hit during 1983 in Austria, Belgium, Denmark, France, Italy, Netherlands, Spain, Switzerland and West Germany.

Gazebo is singer/songwriter Paul Mazzolini who records for Baby Records of Milan and is of American/Italian parentage. Apart from writing his own songs with fellow musician/writer Pier Luigi Giombini, Mazzolini also co-wrote the other massive European hit of 1983 — *Dolce Vita*, recorded by Ryan Paris.

● Coincidental with the award to Gazebo, *Music Week* will also be presenting an award to TROS Radio "for services to European music". The EuroParade chart is broadcast over a wide area of Northern Europe every Sunday afternoon on a TROS show hosted by disc jockey Ad Roland. The chart is also used by BBC Top Of The Pops, a German radio station in Saarbrücken which is heard in France and Germany, and on Irish Radio Two.



GAZEBO

Sponsorship becoming a growth area in music

NON-MUSIC industry support for the music industry is likely to play an increasingly important role in financing artists' careers, particularly in the areas of tour sponsorship, product endorsement and the use of likenesses on packaging.

Two recently launched UK companies are now openly courting record companies and artists' managers on the one hand and youth-orientated product manufacturers on the other with a view to making a match for their mutual benefit.

West Nally Music, a division of the West Nally Group — a leading international marketing company in the business of sports sponsorship and promotion — has been set up, headed by advertising man Desmond Manwaring and John Gaydon, ex-musician and manager of Godley And Creme. They see music as "the next big thing in marketing".

And The Promotion Company (Events) Ltd, headed by Arch Dyson and Angela Davies, is talking to a number of companies and artists, including Island Records, Arista Records and Tears For Fears, about sponsorship deals. They aim to advise product manufacturers who may be wary of becoming involved with the music industry.

West Nally's Manwaring and Gaydon are also looking to "educate" potential sponsors about the workings of the music business, and their company has already been responsible for Sony's involvement with last year's Duran Duran tour and the TDK Rolling Stones tour.

"We are reaching the point where sport has become over-saturated and companies are looking around for new ways of sponsorship," says Manwaring. "West Nally Music will

TO PAGE FOUR

Music Sales buys Campbell Connelly

by NIGEL HUNTER

CAMPBELL CONNELLY, the last remaining major independent UK music publishing company, has been acquired by print music and music book specialist Music Sales, 15 months after its trustees announced that it was for sale.

The wall of reticence surrounding the fate of the company during the prolonged period of negotiations with potential buyers has been maintained until the end, with the CC trustees, Music Sales chief Bob Wise, and the bank involved in the financial transaction, mutually pledging secrecy about the purchase price.

However, it has been revealed that the CC trustees have bought back the Campbell Connelly premises, an 18th century listed building in London's Soho Square, for £1.6m. The price paid by Music Sales for CC and its 15 subsidiary companies is understood to be in the region of £4.1m.

Music publishing circles have speculated for some time that J Albert & Son Pty, the prominent Australian publishing house, is participating with Music Sales in acquiring CC, but Bob Wise declined to comment on this aspect.

Campbell Connelly was founded in 1925 by songwriters Jimmy Campbell and Reg Connelly to handle the proceeds of their huge hit *Show Me The Way To Go Home*. The late Jimmy Campbell sold his interest to his partner before the war, and CC has been managed by two trustees and managing director Roy Berry since the death

of Reg Connelly in 1963. The trustees are Reginald Munns, who joined CC in 1936 on the financial and administration side, and Leon Morgan, a partner in the law firm of Davenport, Lyons & Co.

Among the standards controlled by the company and its subsidiaries are *The Very Thought Of You*, *Goodnight Sweetheart*, *Take The A Train*, *We'll Meet Again*, *Summertime Blues* and *Big Spender*.

Trustee Leon Morgan told *MW* that 35 catalogues of the CC resources, comprising over 50,000 copyrights, had been printed and bound in anticipation of interest from prospective buyers, but in the event over 50 "serious" enquiries had been received, followed by 14 bids.

His fellow trustee, Reg Munns, agreed that 15 months was a long time to clinch a deal, but added that "we were going for the highest and the best bid". Munns has resigned his CC directorship, and the company's new directors are Bob Wise and his MS colleagues Malcolm Grabham and Frank Johnson.

Wise is elated by his successful bid, and said that the acquisition will make Music Sales a "more rounded company".

"We will now be receiving royalties direct from record sales and music performances. At the same time, we can exploit the Campbell Connelly catalogue in ways which, have not hitherto been used. We have developed a programme of printed music based on the catalogue, and will be publishing songbooks and tutors utilising CC material. We will also exploit the catalogue fully in advertising, broadcasting and TV and recording."

Polydor to back Lloyd Webber show

POLYDOR RECORDS is making a "substantial" financial investment in the new Andrew Lloyd Webber musical *Starlight Express* which opens at London's Victoria Apollo Theatre on March 27.

The £2m production re-unites Lloyd Webber with director Trevor Nunn, designer John Napier and lighting man David Hersey, who all worked on *Cats*. A new lyricist, Richard Stilgoe, completes the team.

Tony Morris, managing director of Polydor, made a financial commitment to *Starlight Express* after seeing the show in its workshop stage last year.

The show will again be produced by Lloyd Webber's own company, The Really Useful Theatre Company. Arlene Phillips will be choreographer, and the cast (who

play the characters of trains and who will all be on roller skates) includes Stephanie Lawrence, P P Arnold, and Jeff Daniels of *Shalamar*.

Polydor will be releasing the cast recording of the show. Morris said: "I'm pleased that we're continuing our association with Andrew Lloyd Webber, despite stiff competition from other quarters. When I first saw *Starlight Express* in the workshop stage, I was immediately impressed by the unique quality of the project, and the sheer strength of the score, which even now Lloyd Webber is expanding with Richard Stilgoe. I'm confident it will be the musical success of 1984."

Starlight Express will preview in front of the Queen and the Duke of Edinburgh on March 22.

Labels register

ALL INDEPENDENT labels, including (not excluding as printed in last week's *Music Week*) those licensed or distributed through a major company, can register for the new Gallup Record Labels Register via the Independent Labels Association, 56-60 Wigmore Street, London W1. Tel: 01-935 2303.

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NEWS

AIR offers video advice

A VIDEO advisory service for retailers is being set up by the Association Of Independent Retailers in collaboration with leading video wholesalers Centre Video.

Centre Video will provide a "free and impartial" service to help the specialist video dealer and other retailers who want to operate a small scale video operation as an extension of their existing business. The service will eventually become part of the National Free Trade Centre which the AIR is hoping to establish.

AIR chief executive Bill Banning said: "This agreement marks the beginning of a new era of co-operation between suppliers and independent retailers, to their mutual benefit, which is one of the principle objectives of the NFTC."

● The Jimi Hendrix film *Rainbow Bridge*, which features 14 Hendrix songs plus live footage including The Ronettes and Noel Redding, is released as a home video by Kace International at a dealer price of £17.38, via Palace, Virgin and Gold.

● A one-hour video of Culture Club's Christmas concerts is released by Virgin Video, dealer price £13.91.

● Three music videos have been withdrawn from sale by video company MasterClass over "copyright problems". The titles involved are: Judie Tzuke In Concert, Teardrop Explodes In Concert and Siouxsie & The Banshees In Concert. A Fourth MasterClass tape, *The Beat In Concert*, is not affected.

Dealer incentive for Axxess LP

DEALERS CAN win a weekend holiday in Italy in an incentive stocking campaign being mounted by Lamborghini Records for its electronic music album *Novels For The Moons* by Axxess.

The LP, which has 15 tracks and is being promoted as "the hi-tech album of the Eighties", will also be backed by press advertising and regional TV advertising. PRT salesmen are selling-in the album together with a numbered order form which will go into a prize draw in February to determine the winner of the holiday. Order forms also go out in dealer mailings.

Each unit ordered qualifies for a draw entry form. The holiday prize is for two people and includes full board first class hotel accommodation from Friday evening to Sunday evening at any location and on any date.

London to host DJ convention

AS TONY Prince's Disco Mix Club service for club DJs celebrates its first birthday, it announces the first International Disc Jockey Convention to be held at the Hippodrome in London on March 11, which is expected to attract over 1,300 DJs from all over Europe.

The Disco Mix Club, which provides tapes of new releases for DJs, has a membership of over 800 including the UK, Holland, Belgium, Switzerland, Denmark and Norway and has branched out into merchandising, DJ training, and insurance. It is also launching a six-hour non-stop light and sound format for the leisure industry.

Free Record Mirror promotion

IN A joint promotion with Memorex, pop magazine *Record Mirror* is to offer a free blank cassette to every reader plus money-off vouchers for use at Boots stores. The promotion is part of a £50,000 spring campaign backing a re-design for the magazine, including new-style editorial and new printers, using national press and radio advertising.

Professional bid

ACTOR AND singer Martin Shaw, of *The Professionals* TV series, is launching a solo recording career with the release of a single, *Cross My Heart and Hope To Die*, on Nouveau Music Records, via PRT.

American Commentary



Jackson tops Grammys

From IRA MAYER

NEW YORK: The Grammy Awards telecast on February 28 could well carry the unofficial sub-title of *The Michael Jackson Show*. Jackson, whose *Thriller* album rebounds with the slightest new wave of publicity such as a new single, video single or new shirt, has collected nominations in 11 of the 67 categories.

Jackson will be competing with himself for *Song Of The Year* with *Billie Jean* and *Beat It*. Other nominees in this category are Lionel Richie's *All Night Long*, Sting's *Every Breath You Take*, and Michael Sembello and Dennis Matosky's *Maniac*.

In addition to anticipated nominations in categories such as *Record Of The Year*, *Album Of The Year*, *Pop Vocal*, *Rock Vocal* etc, Jackson is also up for *Best Children's Record*. Eclipsed by *Thriller* and also the legal tangles which surrounded its release, you may recall that Jackson also narrated *ET The Extra Terrestrial*.

The *Flashdance* soundtrack pulled nine nominations, while Quincy Jones, co-producer of *Thriller* among many other major hits of the year, is up for awards in six categories. Incidentally, Jackson's *Thriller* video was used extensively among hardware exhibitors at the CES to demonstrate their equipment. As was the case two years ago when *Aerobicise* first came out, crowds gathered around monitors everywhere to watch, despite the fact that there were literally dozens of companies using the same clip for demos.

CBS, WHICH will celebrate both Jackson's Grammy sweep and *Thriller* sales and renewed health generally with a major company convention in Hawaii in March, is giving its accounts the opportunity to swap decreases in return allowances point-for-point with increases in dollar discounts for midline product.

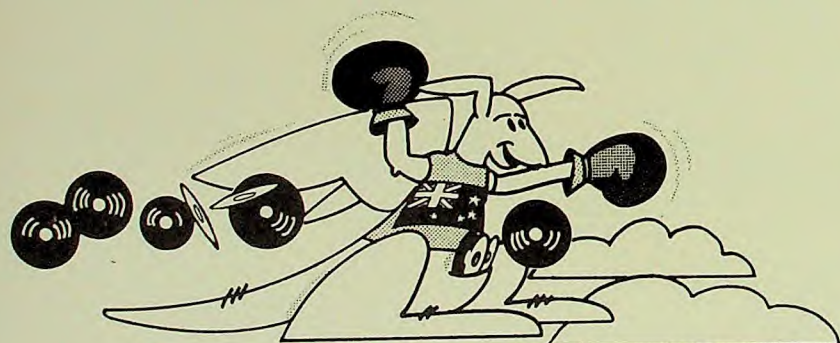
In other words, a dealer who would normally be entitled to an 18 per cent return allowance, could trade up to six points of that allowance for an equal amount taken off his bill. Concurrently, CBS has increased the returns allowance for some accounts.

THE ZENITH Radio Company's stereo TV broadcast system and the DBX noise reduction system have been unanimously endorsed by the Electronic Industries Association. The EIA will make its formal recommendation to the Federal Communications Commission on January 30.

Those within the industry are hoping that the FCC will mandate adoption of the Zenith/DBX combination (or any singles system, for that matter) as the broadcast standard in order to avoid the chaos inevitable if the decision is left to free market conditions. Observers estimate that stereo TV, which would allow for dual language broadcasting as well as for superior audio overall, will garner 20 per cent of set sales over the next few years.

THE RECORDING Industry Association of America (RIAA) awarded a total of 49 platinum and 111 gold albums last year, a drop of 12.2 per cent and 14.6 per cent respectively over 1982. The downward trend has been evident since 1980, and suggests, as previously noted here, that the improved results at most companies in 1983 were more a reflection of slimmed down operating costs than of increased sales.

On the singles front, there were two platinum singles compared with 1982's four, and 23 gold singles as opposed to 21 the previous year. Interestingly, four of the year's singles chart toppers did not achieve gold sales.



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Linn set to challenge CD quality claims with vinyl label

AIMING TO prove its claim that high quality cutting and pressing of analogue vinyl albums can produce sound as good as — if not better than — digital recordings on CD, a Scottish company has set up a new label to put out audiophile-standard discs, at normal price.

The new Linn label, set up by Linn Products of Glasgow, will be at Midem, and managing director Ivor Tiefenbrun wants to set up export deals for the first album — A Walk Across The Rooftops by three-man Glasgow band The Blue Nile.

Linn is specifically looking for export orders for finished product. Colin Finn, who heads the label and is in charge of Linn Products' disc cutting operation, says: "We will not license the product, because we would then have no control over the quality of the licensee's pressing."

Linn Products is a company well-known as producer of a top-of-the-market range of analogue turntables. Tiefenbrun has expressed very strong opinions in the CD/digital versus vinyl/analogue debate. His cutting facility is now equipped with a new lathe, custom built to the company's own specifications (and with various in-house designed modifications) from the two Scully lathes previously used at Linn. The new label's records will all be pressed on virgin vinyl by arrangement with Grampian custom pressing plant. Expected UK retail price is £4.99.

Linn Products' aim is to attract other record companies to the idea of making very high quality vinyl records to compete with CD, rather than following the general trend towards digital. The company offers custom disc cutting; and Finn says they would be prepared to set up special cutting lathes — and advise on pressing — for any interested record manufacturer.

□ □ □

A BOX set of Kate Bush's 12 UK singles, including the Live On Stage EP and a 13th single released in France, comes out next week with a booklet of colour photographs and lyrics. A video, The Single File, was released last month.

Charity on verge of collapse

THE WAVENDON Allmusic Plan (WAP), the musical charity launched and nurtured by John Dankworth and Cleo Laine, is on the verge of collapse unless "major financial support" is forthcoming soon.

WAP, which operates from a stable block theatre at the Wavendon Old Rectory home of the Dankworths near Milton Keynes, has a £35,000 deficit, and will close down after the current series of concerts ending in April and the residential Easter Music Course. Even if the £35,000 is raised, WAP will require an annual budget of £13,000 to continue its work.

Dankworth said that Laine and himself had supported the venture which they founded in 1969 at a personal cost now totalling £250,000, but "the hole had now become too big to plug".

Starblend to franchise theme LPs at Midem

TV RECORD marketing company Starblend will be at Midem offering its expertise in the production and marketing of "theme" albums to overseas record labels via a franchise-style licence scheme.

Starblend plans to set up co-operative deals with record companies in all key territories of the world using local product to create album concepts to meet the marketing requirements of each territory. The work would be overseen by Starblend managing director Tony Harding and A & R director Chris Harding.

The overall marketing strategy and advertising for each album would be planned by the UK company and TV commercials could be produced in the UK if required. Starblend is also offering to record concept albums in the UK in conjunction with overseas labels. The company has already produced a Harry Secombe LP for Australia's J & B Records, and an album featuring the RPO for a Spanish

label.

At Midem, Starblend will also be placing its own album product including Musical Fantasy, a double album featuring songs from musical shows, and Arrested, The Police's hits performed by the RPO and others. The company will also be offering licences for its new budget series called Etc.

Starblend Music has product by singer/writer Barry Palmer, who is signed to the company, for licence, and sub-publishing rights to its publishing catalogue is available worldwide.

They will also be looking to buy or lease "high quality product" for the label Etc and will act as UK agents for overseas labels.

Starblend claims that its 17-unit stand will be one of the biggest at Midem and is located at 13.12/15.13. Tony Harding is at the Montfleury and Chris Harding is at the Majestic.



READY TO fly with their new company, Flying International Services, are Paul Walden and Bernadette Gorman (see below).

Talent link-up for foreign labels

A NEW service to help foreign record labels acquire UK talent and keep abreast of the all-important UK market is being offered by recently established company Flying International Services, and directors Paul Walden and Bernadette Gorman will be at Midem to tie up exclusive deals.

The company will take only one client for each territory so that there is no conflict of interest when negotiating contracts.

"The objectives of the company are to monitor the state of the UK record industry on a day-to-day basis, reporting back on interesting new artists that are breaking and to create awareness of established artists who are already signed but

perhaps are due to renew their contracts, and who may wish to change labels," says Walden, who is also a co-partner in the Flying Record Label.

Among the services offered are a weekly run-down on the UK Top 200, information on artist career changes, assistance in negotiating agreements with artists and labels, progress-chasing artwork, masters etc, acquiring masters, and servicing new releases and product available in the client's territory.

"We are creating a UK base for overseas independent labels who don't want to have the expense or complications of maintaining a UK office and who find it difficult to keep pace with the fast-moving talent scene in the UK," says Walden.

The company has already signed contracts with Musidisc AZ for France and has placed Toyah and Death Cult for French release; and with BMC Records in Belgium. They are negotiating with companies in Spain and Italy and will be talking to other companies at Midem.

Flying International Services is based at 1 Lower James Street, London W1 (Tel: 01-439 3638), and is at Stand 11.25 or the Gray D'Albion Hotel

Videoform makes debut at Midem

MUSIC VIDEO specialist Videoform Music is participating at Midem for the first time with an eye-catching blue and yellow stand, fitted with a video jukebox, claimed to be one of the largest in the Palais.

Warren Goldberg, managing director, Laurence Ronson, marketing director, and Mike Heap, head of music, will head the team in Cannes, seeking to license product for selected territories and negotiating for music product for UK release. Stand: 19.14/21.11.

Rundgren band takes indie road

TODD RUNDGREN manager Eric Gardner will be at Midem looking for "substantial advances" for licensing the master of a new album by Rundgren's band Utopia in all territories outside North America.

Gardner has recorded the band on their own label "out of frustration of having dealt with the majors for seven years". He is distributing it in the US via Jem Records and backing it with independent promotion and marketing plus sole advertising on MTV, "in keeping with the band's video image".

Gardner says the band is going the independent route rather than taking a \$200,000 advance from a major. They prefer to spend their own money to record and promote so they can retain ownership of the master and license this for the rest of the world. "We are cutting out the middle-man record company," says Gardner who is staying at the Majestic Hotel in Cannes with his wife and business partner, Janis.

Pryor quits

ANDREW PRYOR, vice-president creative operations for Ariola-Arista International, based in Germany, is to leave the company. He "has no comment at this time on future plans". Pryor, a former managing director of Ariola UK, says he will be remaining a resident in Germany for the immediate future, but can be contacted through London on 01-723 3271.

Steven to MCA

MCA HAS appointed former RCA A & R manager Jack Steven to the newly-created position of A & R director. He will be working alongside MCA's existing A & R executive, Charlie Eyre. At RCA Steven was responsible for The Eurythmics and JoBoxers; He previously had a four-year spell in publishing.

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LONDON RECORDS has restructured its A & R and promotion departments, bringing in Judd Lander as head of promotions. Lander spent seven years at Epic as promotion manager and was latterly general manager at Tamla Motown. Carolyne Lubin, formerly promotions co-ordinator at The Ferrett Plugging Co joins the promotion team alongside Pete Tong, who will cover club and regional promotion. Steve Edney moves from regional promotion into the A & R department headed by

Musical Chairs

Tracey Bennett, and will be working with Pedro Romhanyi, formerly music researcher on Channel Four's The Switch. Tong will also be working on specialist A & R projects under Bennett's wing. Sarah Jones has quit Magnet Records after seven years to join the international departments of Phonogram and London as international marketing and promotion manager; Ceri Nicholas moves up from press officer to replace her as international manager at Magnet; also at Magnet, UK product manager Lynne Peacock has left after five years and Epic group product manager David Bower is joining in the position of marketing manager, responsible for product management, national and regional promotion and press.

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NEWS

EMI signs Pallas



EMI TOASTS new signing, five-piece Scots rock band Pallas, one of 100 bands tipped for success in a MusicWeek talent survey. Their first EMI single is *Eyes Of The Night* from their album, *Sentinel*. Pictured, complete with lone haggis (courtesy Pallas), and champagne (courtesy EMI) are Pallas (front) and (back l to r): Steve Fernie (EMI manager, business affairs), Harry Maloney (manager), Peter Jamieson (EMI MD), Hugh Stanley-Clarke (A & R) and Steve Margo (EMI business affairs).

CMA to profile country fans *B.F*

LARGE-SCALE market research into British attitudes to country music — taking in public opinion, record company executives, record retailers and the media — has been commissioned by the Country Music Association in an effort to quantify the market for country music in the UK.

This is the first serious attempt to use independent market research to clearly identify what the British public thinks of country music, how the music business perceives the potential market, and how the media treat it.

"We are hoping that the results will give us a totally new insight into the future of the country market in the UK," said CMA European representative Jana Talbot. "It will enable record producers and companies to plan country music releases and marketing campaigns with a specific market in mind."

The research is being carried out by Market & Opinion Research International (MORI) and will take the form of group discussions with the public and interviews with key record executives, retailers, broadcasters and journalists. One of the objectives will be to identify what is, or what is not, thought to come under the umbrella of country music in the consumer's mind, and at the same time to see what perceptions the industry has of the country music scene and of the public's taste, and to see where the two findings differ.

The results will be presented to the board of the CMA at its meeting in Houston, Texas, in April, and will be made available to record companies.

US co appoints Day as radio rep

US RADIO syndication company Westwood One has opened a UK office and has appointed former Radio One producer and Capital programme controller Aidan Day as its European representative.

Day will be recording interviews with British recording artists as well as live concert performances, and will be developing outlets here for the 28-plus radio programmes produced by Westwood One in the US. Additionally, through his own music and radio company,

Amplecity Ltd, Day will produce and/or oversee the production of radio programmes in London in conjunction with the US company.

The first joint venture is The London Report hosted by Capital's Roger Scott to be included in Westwood One's Rock Album Countdown programme heard on 200 US radio stations.

Westwood One/Amplecity is based at Craven House, The Green, Hampton Court, Surrey (Tel: 01-977 8253).

Chart phone

CALLERS TO the chart-by-phone service during a short period last Tuesday were given some incorrect placings. This was unfortunately due to wrong information supplied by Gallup. The Prestel chart was also affected.

Sponsorship

FROM PAGE ONE

be offering three ways for recording artists to benefit — tour sponsorship (we don't promote tours, but sponsors can subsidise the increasingly high cost of touring, endorsements of a product in advertising, and the use of a likeness or image on packaging.)

The Promotion Company's Arch Dyson says they discovered "an inherent reluctance" among some marketing directors to become involved in this field of advertising, mainly due to lack of knowledge of the music industry and suspicion of rock musicians' reliability.

"We attempt to solve these problems by becoming a wing of the company concerned, carrying them through the various intricacies of the music industry," he said.

Dyson says record companies have greeted his approaches "with much enthusiasm" and initial contacts with non-music company marketing heads "have already shown results".

Last year, Ariola-Arista commissioned its advertising agency, Crawfords, to investigate the possibility of sponsorship tie-ups, and marketing manager Peter Winkelman said last week that their research was continuing. "It's important to get it right before proceeding," he added.

WEA has forged a close link with Adidas following the sports company's backing of the Rod Stewart tour last year and marketing manager Carl Gant has been quoted as saying: "The close co-operation of the sports and music industries holds enormous cross-over potential."

Swansea profits up

SWANSEA SOUND has announced considerably increased profits for the year ended September 25, 1983 — a pre-tax trading profit of £62,709, which is 67 per cent up on last year's £37,633.

● The IBA is inviting applications for the contract for the ILR service in the Liverpool area from 1985 to 1993. The closing date for "letters of intent" is February 16. Current incumbent is Radio City.

German copyright bill 'absurd'

HAMBURG: "Absurdly low" is the reaction of Peter Zombik, director of the German group of the IFPI, to draft legislation revising the West German copyright law which proposes a blank tape royalty of about 2.9p per hour for audio cassettes.

Zombik said: "The bill is highly unsatisfactory because it fails to fulfil its basic purpose, which is to provide adequate compensation to copyright owners for the private copying of their works. If you put the software and hardware levies together, it comes to about three per cent of the rights which would normally be payable for the equivalent amount of copyright material on a commercial recording."

The draft bill also proposes a reduction in the levy on tape hardware, first introduced in 1965, from the present five per cent of the manufacturer's price to a token 52p per unit for audiotape players and £3.86 per unit for VCRs.

DOOLEY

NOW THAT the Campbell Connelly sale saga is over (pity it wasn't set in India — it could have been a TV serial), all can be revealed about the unsuccessful bids: **EMI Music Publishing** and **Paul McCartney's MPL Communications** made a joint approach and, says **Ron White**, "We're very disappointed we didn't get it"; **Heath Levy** and **Richard Branson's Virgin Music** also made a joint bid and **Eddie Levy** said: "CC is one of the last great family companies — I'd have loved to have been involved"; **ATV Music** was interested at one time, "but things didn't work out to our satisfaction," said MD **Peter Cornish**; **Billy Gaff's Riva Music** sniffed around it, and **Bocu Music** and **Stig Anderson's Polar Music** expressed interest but withdrew for undisclosed reasons; final word from **CBS Songs' James Ware**, who is a tenant in the CC building: "We're very happy that **Bob Wise** got it" . . . Meanwhile **Polydor MD A J Morris** is cock-a-hoop that he outbid **Richard Branson** to back, and buy the cast album rights of the new **Andrew Lloyd Webber** musical (maybe the A in A J stands for "angel"?). . . The **Leosong Copyright Service** has acquired the **Margaret Brace Copyright Bureau** . . . **Delta Music**, a new publishing consortium funded by a US investment group, has been launched headed by **Charlie Crane**, **Pete Brown**, **Giles Blair** and **Dennis Sinnott**, and can be contacted at Midem on Cannes 392870 . . . **Tony Barrow** among the scribes beaver on **Midem News** this year.

PRESIDENT REAGAN'S daughter **Patti Davis**, whose debut album was being touted at Midem last year (we were hoping our numbered, limited edition white label would become a collector's item) being re-launched at this year's event via **Blake Edwards' new company**, **Bee Records/Bee Music**, headed by **Chas Peate** . . . **Axxess**, the electronic music artist getting the priority marketing treatment by **Lamborghini Records**, is in fact the label president and car firm boss, **Patrick Mimran** . . . Time is running out to make table bookings, or book advertising space in the souvenir brochure, for the **British Record Industry Awards** . . . As **Geoff Barton** moves to edit **Kerrang**, leaving a vacancy on **Sounds**, coincidentally **Alan Lewis**, editor-in-chief of **Sounds**, **Record Mirror** and **Kerrang**, has resigned to set up his own magazine publishing company, initially in a non-music area . . . **Ron McCreight** and **Robert Lemon** chuffed with success of second signing **Snowy White** only two months after setting up **R & R Music** . . . **Kate Bush** cut the tape to start **Satellite Television's Sky Channel** debut on UK cable via **Thorn EMI's Swindon** operation this week . . . You've got to move fast to tie up **A Song For Europe** entries when **EMI's Vic Lanza's** around . . . **Sheila Walsh**, **DJM** and **Word (UK)** artist, nominated for a Grammy in the Gospel Recording, Best Female Performance category, for her **War Of Love LP**.

MORE HITS

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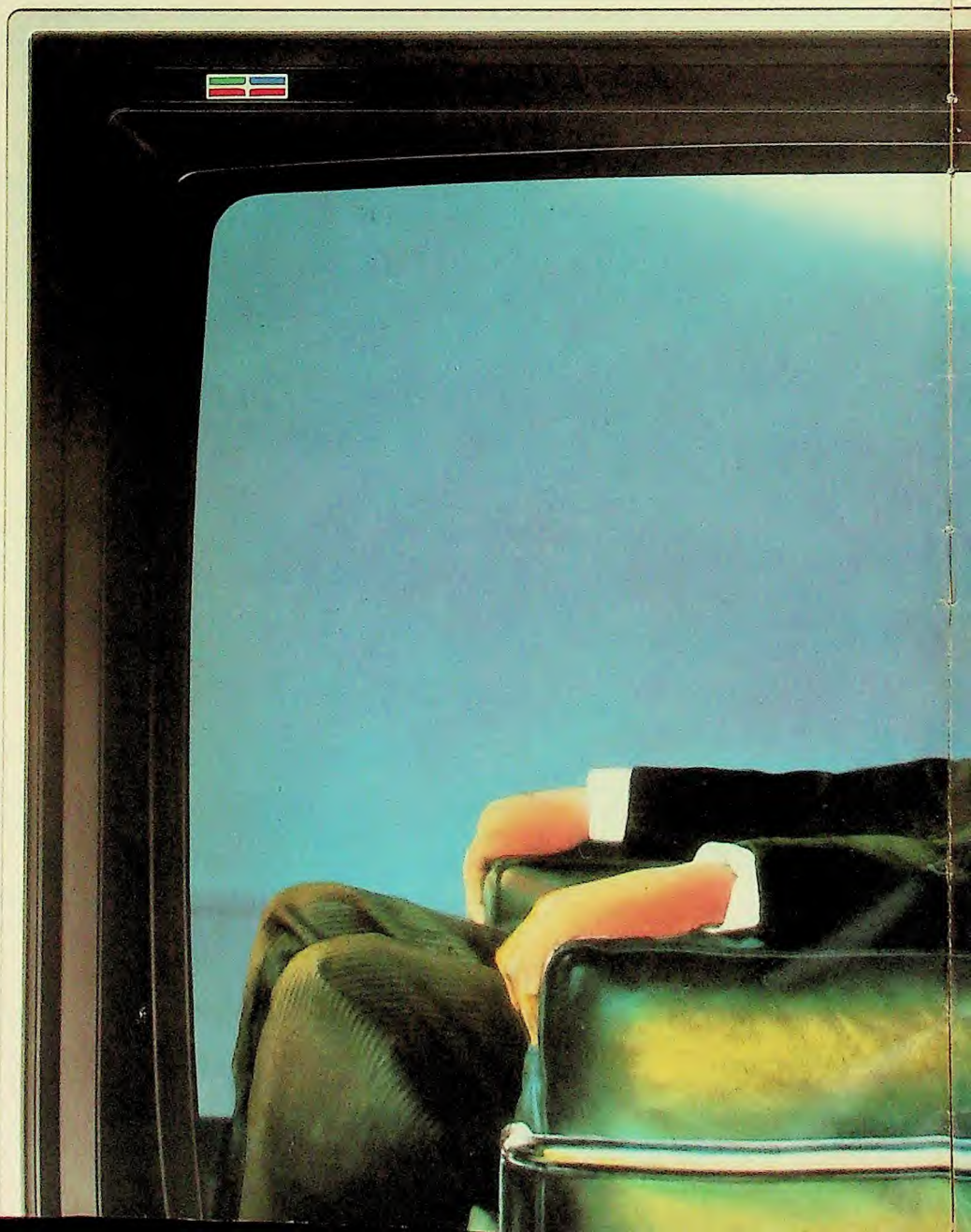
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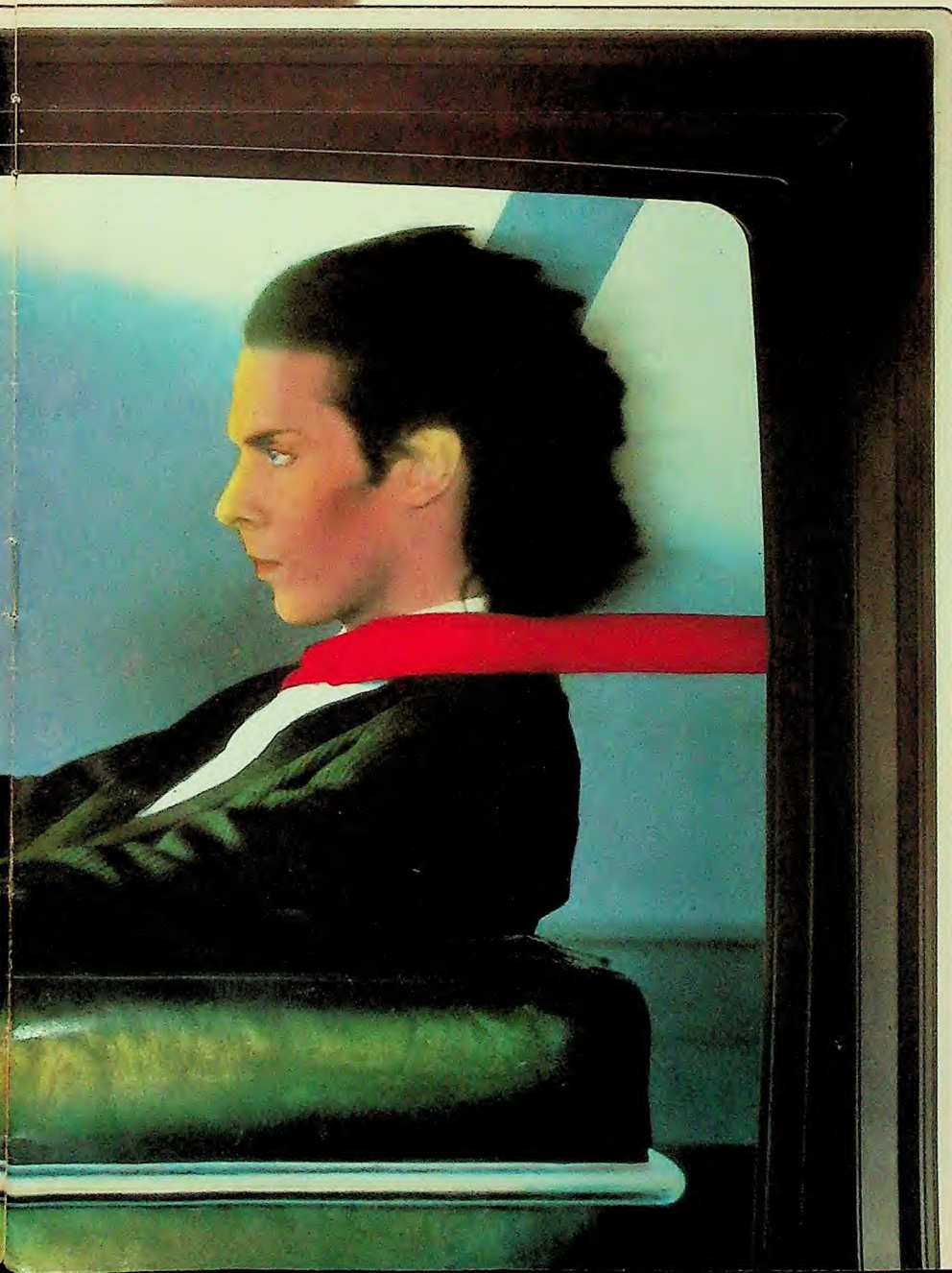
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NEWS

Dancefloor sales put women on top

By BARRY LAZELL

BARBARA MASON makes a tremendous leap from number 21 to the top of this week's disco/dance chart with *Another Man*, which has outsold its runners-up by a considerable margin.

This column, of course, has already drawn attention to the potential of the record, so it is to be hoped that nobody was caught wanting when the demand hit them!

Despite the potentially controversial lyric, *Another Man* is also getting healthy mainstream airplay, which must have contributed to the fact that it has made an immediate crossover dent in the national charts too. On the South-East's airwaves, it was (yet again) Tony Blackburn who got heavily behind the record way upfront.

The big test for Mason is whether she can crack that "stalling point" halfway up the national chart which has seen the premature demise of many hotly-tipped crossovers from the dance field.

But the indications are good for a three-pronged female breakthrough from Mason, Eartha Kitt and Gloria Gaynor; if they all

Disco commentary

reach the Top 20 or soon after the triumphant return of Tina Turner, people will certainly start talking about a new trend for 1984.

As well as its Barbara Mason triumph, it ought to be acknowledged that Streetwave definitely has the flavour of the week — due in no small part to the label's new pact with Arista/West End.

Three other Streetwave singles are also steaming up the chart, with the former import-seller Hashim and Al-Naafiyish going from 26 to 12, and healthy new entries at 26 and 38 respectively coming from Xena with *On The Upside*, and the B-Boys with *Cuttin' Herbie*. What is more, the boxed *Dance Decade 1973-1983* set on the sister Street Sounds label has cracked the album chart at number 9 — an amazing feat considering the price of this 14-album package against those of the rest of the LPs in the Top 25.

In fact, this is almost certainly a new chart record: *Dance Decade* must be the largest multi-album

package ever to have reached a sales chart, certainly in the UK and probably in the world.

As the New Year gets into gear, an interesting variety of new material is once again flooding into the dance field, on import, on white (and red) pre-release labels, and indeed official releases.

In the latter category, one which has made the chart in very short order is *Mirage's Give Me The Night*, on *Passion* (via PRT). This, of course, is a medley of familiar George Benson hits and benefits from a particularly convincing lead vocal.

Other releases to keep an eye on include *Break Machine* with *Street Dance* (Record Shack SOHOT 13), which introduces a trio of hot break-dancers from New York who unusually also happen to sing and perform their material as well as dancing to it; *Kadenza*, back stronger than ever with *Livin' In A Back Street* (Calibre CABL 120) and, in a more offbeat area, *Malimba*, from the French/African duo *Hector Zazou & Papa Wemba* (Crammed Discs, via the Cartel). This is a hypnotic blend of chanted Afro vocals in a Euro-disco mix, and the aural novelty of the approach is already winning it some good dancefloor reactions.

EUROPARADE (The European Chart)

This Week	Last Week	Wks on Chart	Artist	Countries
1	1	17	KARMA CHAMELEON, Culture Club	A/D/F/I/SP/SW
2	2	11	SAY SAY SAY, Paul McCartney/Michael Jackson	A/D/F/I/SP/SW/WG
3	4	6	ISLANDS IN THE STREAM, Kenny Rogers/Dolly Parton	A/E/SW/UK
4	5	2	THRILLER, Michael Jackson	B/F/N/UK
5	6	7	LOVE OF THE COMMON PEOPLE, Paul Young	B/E/UK/WG
6	8	5	MY OH MY, Slade	B/E/N/UK
7	7	5	ONLY YOU, The Flying Pickets	B/E/N/UK
8	3	10	COME BACK AND STAY, Paul Young	A/B/SW/WG
9	19	3	? (FRAGEZEICHEN), Nena	A/SW/WG
10	9	6	ONLY FOR LOVE, Limahl	A/SW/WG
11	12	4	YOU ARE, Dolly Parton	B/N
12	17	5	VICTIMS, Culture Club	A/E/N/UK
13	14	7	PARIS LATINO, Bandolero	I/SW
14	23	12	ALL NIGHT LONG (ALL NIGHT), Lionel Richie	A/I/SW/WG
15	10	11	SHADOW ON THE WALL, Mike Oldfield	A/SW/WG
16	15	2	TELL HER ABOUT IT, Billy Joel	E/UK
17	26	2	LOVE ME JUST A LITTLE BIT MORE, Dolly Parton	B/N
18	21	3	MANIAC, Michael Sembello	I/F
19	NEW		LUNATIC, Gazebo	A/SW/WG
20	11	8	UNDERCOVER OF THE NIGHT, The Rolling Stones	A/F
21	NEW		PIPES OF PEACE, Paul McCartney	E/F/UK
22	NEW		MARGUERITA TIME, Status Quo	E/UK
23	20	16	I'M STILL STANDING, Elton John	D/F
24	30	3	WHY ME?, Irene Cara	D/SP/SW
25	25	4	DANCING IN THE DARK, Kim Wilde	D/SW
26	29	9	CRY JUST A LITTLE BIT, Shakin' Stevens	B/D
27	13	2	REGGAE NIGHTS, Jimmy Cliff	B/N
28	22	29	FLASHDANCE, Irene Cara	I/SP
29	28	2	LET'S STAY TOGETHER, Tina Turner	N/UK
30	RE		FAR FROM OVER, Frank Stallone	F/SW

Key: A — Austria; B — Belgium; D — Denmark; E — Eire; F — France; I — Italy; N — Netherlands; SP — Spain; SW — Switzerland; UK — United Kingdom; WG — West Germany.

Compiled from 11 national charts by Tros Radio, Hilversum.

Virgin
MUSIC

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IMP/Warner in long-term print deal

INTERNATIONAL MUSIC Publishers (IMP), the Chappell/EMI Music Publishing consortium, has signed a long-term agreement to distribute the printed music catalogue of Warner Bros Music in the UK.

The Warner material, previously handled by Music Sales, is "a welcome addition to IMP's repertoire, both for its influence on the pop charts and for its wealth of standard catalogue," said IMP chief executive Patrick Howgill.

He said the music trade can look forward to "some attractive new books" from the new alliance in the coming year.

Cover boon for Chrysalis

CHRYSALIS MUSIC enjoyed its best year yet in 1983, says general manager Stuart Slater. He is particularly pleased that much of the success was due to cover versions, the lifeblood of the publishing trade, beyond the glamour of original hits.

Among the covers was Paul Young's Come Back And Stay, written by Jack Lee, and Tracey Ullman's They Don't Know, penned by Kirsty MacColl. The Young disc has been hit parading in Germany for six weeks, and both discs like other Chrysalis copyrights are building a formidable international presence.

Eaton — variations on the theme scene

THE ADVISABILITY of remembering music publishing areas other than the immediate pop/rock scene is underlined by the current activities of Eaton Music.

The company is bursting at the seams with various successful and oft-played themes. Its two leading writers in this field, Carl Davis and George Fenton, have amassed an amazing string of credits between them.

Davis penned the theme for The Far Pavilions on Channel Four recently, and Fenton is the composer of the music for the current 14-episode The Jewel In The Crown ITV series. Among Fenton's other TV credits are the themes for Bergerac, the BBC News, Newsnight, Omnibus, Breakfast Time and The Natural World. Fenton also penned the music for the recent TV productions of Saigon: Year Of The Cat and An Englishman Abroad, and is working on a musical with Trevor Preston for Central TV called Killy The Bid.

Carl Davis, as well as being the composer of the music for the forthcoming film Champions, the story of jockey Bob Champion who overcame cancer, is expanding his writing for silent film revivals. His major opus for the legendary Napoleon epic has been followed by The Wind

and Broken Blossoms, two starring vehicles for early movie actress Lilian Gish.

Chrysalis is releasing two LPs featuring the music of Davis (Far Pavilions) and Fenton (Jewel In The Crown).

Eaton chief Terry Oates is now administering David Mindel's work for the world, including the Russell Harty theme, Jim'll Fix It, and District Nurse, and Eaton also publishes Auf Wiederseh'n Pet, Dave Mackay's theme which has provided a hit for Joe Fagin under the title That's Living Alright.

Oates has pulled off two other major coups in acquiring Michel Legrand's music of Never Say Never Again, the latest James Bond adventure with Sean Connery back in the role, for the world excluding the US, and a similar deal for the output of Charles Strouse, a famous name in US musical theatre and film circles, whose credits include Annie, Applause and Golden Boy.

Oates points out that it's not all TV, film and stage themes at Eaton. The company publishes a single from a band called Pagoda due for release by Chrysalis in February, and maintains its long connection with the indestructible Status Quo, who are only a few years away from their silver anniversary.

Chappell to lose Melina

ALAN MELINA, Chappell Music professional department general manager, is leaving the company to take up another music publishing post in Los Angeles at the end of this month.

Melina has been with Chappell for five years, and among his recent signings have been David Essex, Dead Or Alive, Jakko, Dekka Danse,

and The Icicle Works. He ran his own agency-management company for two years after leaving university and was subsequently a director at Satril Records and Music for six years before joining Chappell.

Melina, whose wife hails from Los Angeles, said that his new contract was for several years, but was unable to reveal whom he is joining.

Patched up

PATCH MUSIC has set a co-publishing deal for the world with McCoy Music & Productions, the new company established by former Gillan bassist/writer/producer John McCoy. His new band, McCoy, is signed to Legacy Records, and made its debut recently with a mini-LP and a single.

Of Jess, Joy and Jam. . .

JESS MUSIC chief Mike Collier is attending his 17th Midem and celebrating the second anniversary of Jess and its sister venture Joy Records.

He is representing the publishing interests of the Record Shack label with Record Shack director Howard Caplan, Dave McAleer's new Sounds label, independent writer-producers Ian Levine and Steve Rodway, and US jazz-funk label Jam Records.

Jess Music is enjoying the Eartha Kitt success Where Is My Man and has the new A side by Black Lace called Hey You, plus publishing rights to the US hit Curly Shuffle.

High hopes for Benelux pact

ROBERT LEMON and Ron McCreight of the new R&R Music publishing and management enterprise hope to celebrate their first Midem under their new banner by signing the first deal on Sunday night (22).

It is a sub-publishing pact with EMI Music Holland for the Benelux territories arranged with MD Frans de Wit, and embraces R&R and its associated catalogues such as Tony Cox's Rockbottom Music and Eddie Hardin Music.

On the management side, R&R is registering chart success with Snowy White and Bird Of Paradise.

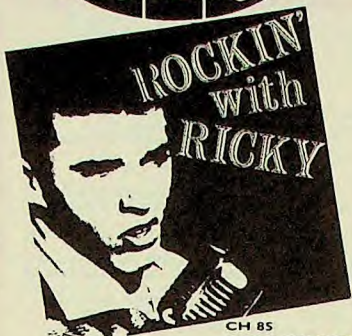
**MORE MIDEM NEWS
ON P 3.**

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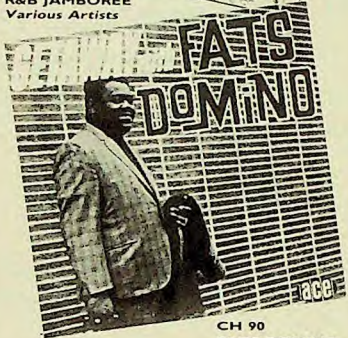
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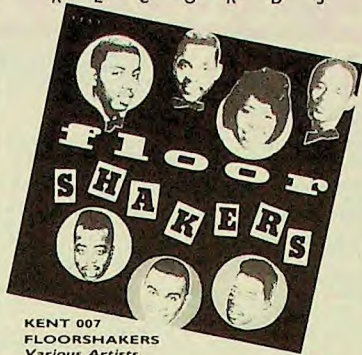


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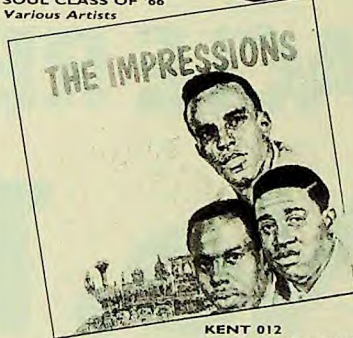


KENT 010
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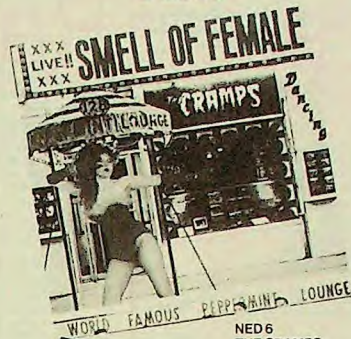


KENT 011
SOUL CLASS OF '66
Various Artists

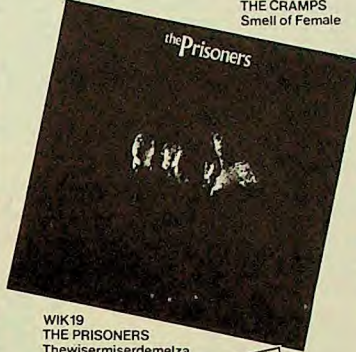


KENT 012
THE IMPRESSIONS
People Get Ready

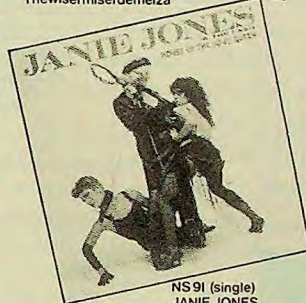
DIG



NED 6
THE CRAMPS
Smell of Female



WIK19
THE PRISONERS
The wisemiserdemelza



NS91 (single)
JANIE JONES
House of the Ju-Ju Queen



SW89
THE GUANA BATZ EP

BOPICITY



BOP 5
TOMMY CHASE QUARTET
Hard



BOP 1
JOHN COLTRANE
Coltrane Time



BOP 2
JACKIE McLEAN
Swing, Swang, Swingin'



BOP 3
ART PEPPER - CHET BAKER
Playboys

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AIRPLAY ACTION

Breakers

Records appearing on Airplay Action pages for first time.

TOP BREAKERS (see opposite page for details [*] asterisked entries)

Artists ranked by stations on which playlisted:

- | | |
|-------------------------------|----------------------------|
| 34 PEABO BRYSON/ROBERTA FLACK | 18 CARGO |
| 32 EURYTHMICS | 17 JAMES INGRAM/M McDONALD |
| 28 ABC | WHITESNAKE |
| 27 TALK TALK | 15 ECHO & THE BUNNYMEN |
| BIG COUNTRY | 14 NIK KERSHAW |
| 26 DONNA SUMMER | MADONNA |
| 24 ROBIN GIBB | 13 JUAN MARTIN |
| 21 GLEN SHORROCK | 12 TALKING HEADS |
| | BANK ROBBERS |

OTHERS

- RICK JAMES and FRIEND—Ebony Eyes—Gordy TMG 1327 (R) B DevonAir, West, Wyvern, Orwell, Chiltern, Mercia, Clyde, NorthSound, CBC * Radio London—Climber, Red Rose—Hitpick, City—Hitpick.
- GARY MOORE—Hold On To Love—10 Records/Virgin—TEN 13 (E) A Moray Firth B Luxembourg, Victory, Severn, Signal, Red Rose, Clyde, Forth, Downtown * Hallam—Hitpick, Tees—Hitpick, BBC Scotland—Hitpick.
- THE ROMANTICS—Talking In Your Sleep—Epic A4118 (C) A Severn, Forth B Luxembourg, Radio 210, Victory, Essex, Aire, Pennine, Red Rose, NorthSound, West Sound * Trent—Hitpick.
- SIMPLE MINDS—Speed Your Love To Me—Virgin VS 649 (E) A Severn, Mercia, Hallam B 2CR, Plymouth, Clyde, Forth, NorthSound, Swansea, Downtown, * City—Hitpick.
- THOMAS DOLBY—Hyperactive!—Parlophone Odeon R6065 (E) B Signal, Aire, Pennine, Metro, Piccadilly, BBC Scotland, Clyde, Forth, NorthSound * Tees—Hitpick, Red Rose—Hitpick.
- THE ALARM—Where Were You Hiding When The Storm Broke—I.R.S. IRS 1 (C) B Victory, DevonAir, Severn, Signal, Piccadilly, Clyde, Downtown * Mercia—Hitpick, Tees—Hitpick.
- HERBIE HANCOCK—Future Shock—CBS A4075 (C) A DevonAir, BBC Scotland, Tay B Radio London, Essex, Chiltern, Mercia, Pennine, CBC.
- JUMP'N THE SADDLE—The Curly Shuffle—Atlantic A9718 (W) A 2CR, Wiltshire, BRMB, Moray Firth B Essex, Signal, West Sound * Beacon—Hitpick, Hallam—Hitpick.
- DAVID SANBORN—Neither One Of Us—Warner Brothers W 9430 (W) B Severn, West, Essex, Chiltern, Mercia, Pennine, West Sound, CBC, BBC Ulster.
- THE COLOUR FIELD—The Colour Field—Chrysalis COLF 1 (F) B DevonAir, Essex, Orvell, Mercia, Piccadilly, BBC Scotland, Clyde, Forth.
- DANNY SPANOS—Excuse Me—Epic A3770 (C) A Severn, Forth, Downtown B Radio 210, Hereward, Beacon, Hallam, Tees.
- B MOVIE—A Letter From Afar—Sire SIR 4058 (W) B Radio 210, Severn, Essex, Chiltern, Mercia, Pennine, Clyde.
- GIRLS CAN'T HELP IT—Baby Doll—Virgin VS 656 (E) A Victory, Severn, CBC B Chiltern, Aire, NorthSound * Radio London—Hitpick.
- BARBARA MASON—Another Man—Streetwave KHAN 3 (A) A Radio London, Severn, Tay B Essex, Hereward, West Sound * Capital—Climber.
- STACY LATTISAW—Million Dollar Babe—Atlantic B9819 (W) A Severn, Downtown B Essex, Orvell, Trent, CBC.
- JOHN PAYNE—Fly Away—Arrival PIK 13 (P) B BRMB, Chiltern, Trent, Pennine, CBC * Downtown—Hitpick.

Radio 1

Figures denote actual logged plays in the Tuesday-Sunday period preceding publication (8am-midnight weekdays, 7am-midnight Saturday, 8am-10pm Sunday).

- | | |
|---|---|
| 20 (11) CHINA CRISIS: Wishful Thinking | 11 (6) GLORIA GAYNOR: I Am What I Am |
| 18 (14) JOHN LENNON: Nobody Told Me | 9 (9) MATTHEW WILDER: Break My Stride |
| 17 (8) THE ICICLE WORKS: Love Is A Wonderful Colour | 11 (15) SHAKY & BONNIE: A Rockin' Good Way |
| 17 (14) HOWARD JONES: What Is Love? | 11 (New) WHITESNAKE: Give Me More Time, Liberty BP 422 (E) |
| 17 (12) THE POLICE: King Of Pain | 10 (New) THE COLOUR FIELD: The Colour Field, Chrysalis COLF 1 (F) |
| 15 (15) SNOWY WHITE: Bird Of Paradise | 10 (New) SIMPLE MINDS: Speed Your Love To Me, Virgin VS 649 (E) |
| 15 (15) LIONEL RICHIE: Running With | 10 (11) MICHAEL JACKSON: Thriller |
| 15 (13) BIG COUNTRY: Wonderland | 10 (6) NIK KERSHAW: Wouldn't It Be Good |
| 14 (14) PAUL McCARTNEY: Pipes Of The Rain Again | 9 (9) ABC: S.O.S. |
| 14 (5) EURYTHMICS: Here Comes The Killing Moon, Korova KOW 32 (W) | 9 (—) EARTHA KITT: Where Is My Man |
| 13 (10) KOOL & THE GANG: Straight Ahead | 9 (6) TALK TALK: It's My Life |
| 13 (11) PAUL YOUNG: Love Of The | 9 (8) THOMAS DOLBY: Hyperactive! |
| 13 (5) THE ALARM: Where Were You Hiding When The Storm Broke? | 8 (11) CULTURE CLUB: Victims |
| 13 (New) ECHO & THE BUNNYMEN: The Killing Moon, Korova KOW 32 (W) | 8 (5) FICTION FACTORY: (Feels Like) Heaven |
| 12 (12) BILLY JOEL: Tell Her About It To Have Fun | 8 (10) FRANKIE GOES TO HOLLYWOOD: Relax |
| 12 (10) CYNDI LAUPER: Girls Just Want | 8 (New) MANHATTAN TRANSFER: Spice Of Life, Atlantic A9728 (W) |
| 12 (—) ELBOW BONES & THE RACKETEERS: A Night In New | 8 (6) MUSICAL YOUTH: Sixteen |
| 12 (12) STATUS QUO: Margarita Time | 8 (6) ROD STEWART: Sweet |
| (9) UB40: Many Rivers To Cross | 7 (9) ELVIS PRESLEY: I Can Help |
| | 7 (7) KATRINA & THE WAVES: Que Te Quiero |

- | |
|--|
| 7 (New) MIKE OLDFIELD: Crime Of Passion, Virgin VS 648 (E) |
| 7 (New) RE FLEX: The Politics Of Dancing, EMI FLEX 2 (E) |
| 7 (New) THE SMITHS: What Difference Does It Make? Rough Trade RT 146 (I) |
| 7 (New) SPEAR OF DESTINY: Prisoner Of Love, CBS A4068 (C) |
| 7 (9) TEARS FOR FEARS: The Way You Are |
| 7 (9) THOMPSON TWINS: Hold Me |
| 6 (12) STEWART/GASKIN: Leipzig |
| 6 (5) DONNA SUMMER: Stop Look And Listen |
| 6 (New) JOE FAGIN: That's Living Alright, Towerball TOW 46 (A) |
| 6 (7) JIMMY CLIFF: We Are All One |
| 6 (6) ROGERS/PARTON: Islands In The Stream |
| 6 (New) PREFAB SPROUT: Don't Sing, Kitchenware/CBS SK9 (C) |
| 6 (New) RICK SPRINGFIELD: Human Touch, RCA RICK 1 (R) |
| 6 (9) TALKING HEADS: This Must Be The Place |
| 5 (New) COMSAT ANGELS: Independence Day, Jive JIVE 54 (C) |
| 5 (New) WANG CHUNG: Dance Hall Days, Geffen A3837 (C) |
| 5 (New) J B & ALLSTARS: Backfield In Motion, RCA 384 (R) |
| 5 (New) ROBERT MARLOW: I Just Wanna Dance, Reset 7 REST 3 (R) |
| 5 (New) THE ROMANTICS: Talking In Your Sleep, Epic A4118 (C) |

Radio 2

Based on plays Friday-Thursday (5 am-7.30 pm) in the week preceding publication.


- | | |
|---|--|
| 10 (6) BILLY JOEL: Tell Her About It | 8 (—) ELVIS PRESLEY: I Can Help |
| 10 (5) ROD STEWART: Sweet Surrender | 7 (5) BARRY MANILOW: Read 'Em And Weep |
| 9 (New) LEO SAYER: Sea Of Heartbreak (Chrysalis) | 7 (6) KENNY ROGERS/DOLLY PARTON: Islands In The Stream |
| 9 (New) SHAKY & BONNIE: A Rockin' Good Way (Epic) | 6 (New) SNOWY WHITE: Bird Of Paradise (Towerbell) |
| 9 (New) MATTHEW WILDER: Break My Stride (Epic) | 6 (5) STATUS QUO: Margarita Time |
| 8 (New) JOHN LENNON: Nobody Told Me (Polydor) | 5 (6) CULTURE CLUB: Victims |
| 8 (8) PAUL McCARTNEY Pipes Of Peace | 5 (New) FRIDA/B. A. ROBERTSON: Time (Epic) |

Bubblers

Recent Breakers now bubbling under the regional Airplay Grid (opposite).

- BELLE & THE DEVOTIONS: A Love Like That
- BLACK LACE: Hey You
- BLUE: Don't Wanna Make You Cry
- JUDY HIGH: Push (Just A Little Bit Harder)
- EVELYN "CHAMPAGNE" KING: Action
- CHRIS NORMAN: Love Is A Battlefield
- ANDY SCOTT: Krugerrands
- SONS OF HEROES: Strange Eyes
- WALL STREET CRASH: You're My World

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



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GOLD (500,000 sales)

SILVER (250,000 sales)

MUSIC WEEK

RE indicates a re-entry.

Key to distributors code - see albums releases page 19-31 December, 1983

TOP 75 SINGLES

Table with 3 columns listing top 75 singles. Each entry includes rank, week, title, artist, publisher, and distributor. Includes songs like 'Pipes of Peace', 'Relax', 'Sweet Surrender', 'Give Me the Night (Medley)', etc.

THE NEXT 25

Table with 3 columns listing 'The Next 25' singles. Each entry includes rank, week, title, artist, publisher, and distributor. Includes songs like 'Crazy Cuts', 'The Sound of Music', 'Collapsing New People', etc.

Table titled 'TITLES A-Z (WRITERS)' listing song titles and their respective writers. Includes entries like 'A Night In New York', 'I Can Help', 'New Song', etc.



UK INDEPENDENTS

1 983 was notable for three particular achievements — the number one success of Renée and Renato's *Save Your Love For Me* on Hollywood Records — which claimed to be the first Top 75 singles chart-topper from an indie label; the chart-topping success of Yazoo's farewell album, *You And Me Both*, on Mute Records; and the triumphant return to the Top 10 of Tom Robinson with *War Baby* on his own Panic label — a record which had been turned down by just about every major record company.

It was therefore fitting that the last number one single of the year should be by an act, The Flying Pickets, who had also come up through the indie network. Although their success with Yazoo's *Only You* was on the 10 Records/Virgin label, they had previously come to record-buyers' attention with their album, *Live At The Albany Empire*, on the AVM label.

This year has already got off to an auspicious start for the indie scene — the arrival of a long-awaited label register which aims to "bring some sense to the jungle of record label names, prefixes and catalogue numbers which have escalated along with the growth of the independent record market".

The new register (*Music Week*, January 14) has been launched by chart compilers Gallup, in association with the BPI and the ILA (Independent Labels Association). A Gallup spokesperson said: "There are known to be at least 1,500 record labels using at least 10,000 variations of numbers, and the real size of the problem is estimated to be four times as great."

The ILA is now well on its way to celebrating its second birthday, and what was regarded with some industry suspicion at the outset has established itself as an essential organisation. Sabrina Rooles, one of the co-founders, admits that the ILA had a hard battle on its hands when it started operations.

"The indie scene was still fairly new then, and people weren't sure what we were about, or what we could do. The tendency was to stand back and wait until we had results. I'm pleased to say that people do now take us seriously — the fact that we are so closely involved with this new label register is proof of the credibility we now have within the UK record industry."

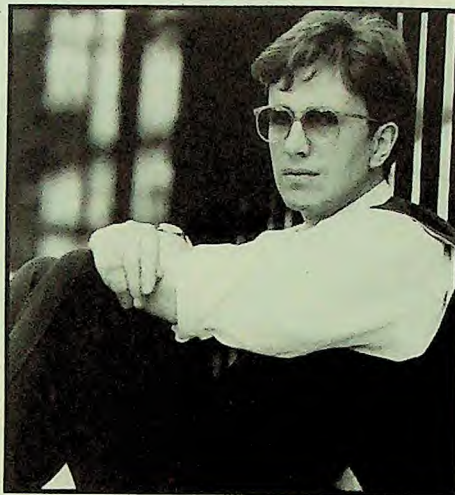


CHAS 'N' DAVE

Rooles estimates that there are anything between 5,000 and 7,000 labels, both active and dormant, in the UK. "People keep talking about this recession but it certainly doesn't exist on the indie scene. Unfortunately as fast as a lot of them start, many of them also disappear, but it is an indication of the wide range of musical talent just waiting to be discovered."

She also feels that indie product is being given a fairer crack of the whip by radio stations. "Five years ago they just didn't want to know, but

The independent record label scene in the UK took on a new respectability during 1983, finally proving that the era of the small companies is here to stay. What started as primarily a punk/new wave movement in the late Seventies is now an integral part of the UK record industry, covering all styles of music. The new labels are finally breaking the stranglehold that the majors have had for so long on the discovery and marketing of new talent. Music Week's independent labels editor Chris White and special projects editor Jim Evans report on the current state of the art.



TOM ROBINSON

policy is to try to introduce a bit of interest and quality into what can only be described as a flabby, flagging music industry. We will operate with some of the attitudes of the indies but with the efficiency of the majors."

That policy has seemingly paid dividends — further Go! signings, including The Bic, have attracted a lot of interest. But their real success story is Billy Bragg whose album, *Life's A Riot With Spy Vs Spy*, originally released on Charisma, was one of the indie album chart's successes of 1983. And that success came without the aid of a hit single. Bragg has in fact yet to release his first single.

"That has been one of the risks we took," McDonald says. "When Charisma did its deal with Virgin last summer, Billy's album got 'lost' and that was how we managed to get involved in it. There was some interest in Bragg from the majors,

but all they wanted to know about was a single. We decided to release the LP without a single, and it has been very much a word of mouth situation. The press gave us some great reviews, and now there is a lot of interest from Europe. It proves that recording careers don't have to be created via hit singles."

McDonald points out also that, because of their very nature, indie labels often have to work on very small profit margins, but that in itself need not be a barrier to success. "You could say that we spent less on promoting Billy Bragg's LP than Boy George spends on lipstick in a week!"

Survival Records is another indie label that can look back on 1983 as being an important year in its development. The label debuted in 1981 and has rapidly built up a strong reputation with releases by



YAZOO

Richard Bone, Faith Global, Tik & Tok, and Eddie & Sunshine. It even had its first Top 75 hit last autumn with Tik & Tok's *Cool Running* (Survival's David Rome is proud to point out that they're probably the

TO PAGE 22

the types of music to be found on independent labels have changed. At one time it was just punk — now it even includes MOR music."

Frenchy Gloder of Flicknife Records, another indie label which has been building up a strong reputation for itself, is also confident about the future of the whole indie scene. "Indie labels are definitely getting stronger, and making their mark on the international music scene," he says. "It's even easier to get access to Radio One airplay now, although the radio stations still don't give as much attention as they should to indie product".

Gloder feels that Radio One should introduce a regular programme which would concentrate entirely on indie product, to include extracts, news and reviews. "Basically the station only really plays Top 50 records — it would be very encouraging for the independents if there were such a programme. At the moment it is the inevitable chicken and egg situation; no airplay without a hit, no hit without airplay."

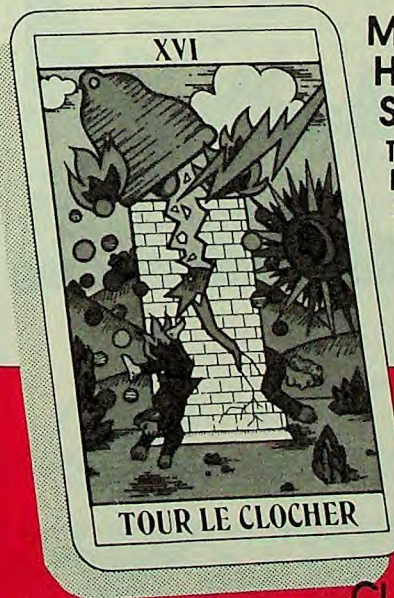
But Gloder does feel the media is playing its role in creating awareness of the indie scene. "The public need to know about records that are being released, and we have a lot of support in this respect from the provincial press. Maybe that is because the major record companies tend to ignore local newspapers."

"The indie scene is an invaluable breeding ground for new talent. You have only got to look through today's charts to see just how many names started their recording careers on small labels."

Andy McDonald of Go! Discs (shortly to change its name — see story page 40) feels that one of the factors in the indie labels' favour is that they are prepared to take the risks that major companies won't. It is only a year since he started the label "with a very limited amount of capital" and made his first signing, Sheffield band The Box, whose main claim to fame then had been a headlining *NME* gig at the ICA.

McDonald said then: Go! Discs'

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UK INDEPENDENTS

FIT is true that the political health of a country can be judged by the vibrancy of its minorities, then it is equally true that the health of independent record companies can act as a barometer for the music industry as a whole.

If that is the case, the British classical record industry is in good shape for in an atmosphere of expanding CD sales, and a generally lively market insofar as the majors are concerned, the UK independents provide an adventurous stimulus to the music, musicians and music lovers of the country.

This is evident in respect of this month's new product. Opera is a notoriously expensive and unpredictable medium on record as well as in the theatre, yet two English independents have invested in product that I feel sure the majors have never even considered.

Lyrita, founded and run almost as a one-man band by Richard Itter, is a label devoted to British music, in particular to British music of the 20th century. Its catalogue is full, of course, of Elgar, Vaughan Williams and Holst, but it continues to do sterling work in promoting lesser luminaries and more recent figures, such as William Alwyn.

It has now released the premiere recording of Alwyn's opera, Miss Julie, based on Strindberg's play. This made quite an impact when it was first broadcast on radio five years ago. The lyrical, passionate work is ably projected by two leading British singers, Benjamin Luxon and Jill Gomez, and is likely to win more followers for Alwyn, as well as result, perhaps in a premier stage production.

Lyrita is a long-established label. Hyperion, however, is little more than two years old, yet already it has scooped a prize in the UK's prestigious Gramophone Awards — one of the very few independents to do so — for its spectacularly beautiful record A Feather On The Breath Of God, Hymns and Sequences by the 11th century Abbess Hildegard of Bingen.



Hyperion's Ted Perry, one of the most imaginative of independent label owners, anticipates another such hit with his first operatic venture, the premiere recording of Rutland Boughton's The Immortal Hour.

It may not be an opera with popular appeal, but it still holds the world record for the longest run of consecutive performances for serious opera — 216 in 1922.

Performed by an English cast including Anne Dawson, soprano and David Wilson-Johnson, baritone, with the English Chamber Orchestra conducted by Alan Melville, its digital recording runs for over two hours but is released on a 2-LP set.

It is, incidentally, a richly melodic work, with an atmosphere to match its mysterious and intriguing story. Boughton came from the Twenties Glastonbury Festival set.

While we are on the subject of opera, it is worth turning to another equally interesting newcomer to the British independent scene. Chandos Records was founded by Brian Couzens in 1979, though he had made records for licensing by other labels for many years before that.

Classical:
sharp
indies
face the
Eighties
fresh,
alert and
alive

Nicolas Soames finds that indies inject the classical scene with a refreshing and adventurous stimulus.

It was Chandos which released the marvellous performance of Purcell's Dido and Aeneas by the Taverner Players conducted by Andrew Parrott with Emma Kirkby, the outstanding early music soprano, as Dido.

Of course, opera is just one small part of an independent's life. Certainly, companies such as Lyrita, Hyperion and Chandos thrive on an in-depth knowledge of music which enables them to stay away from much of the popular classics that are so readily churned out by the majors.

Lyrita's coverage of British music is unequalled. Chandos covers a much broader spectrum, including important orchestral releases ranging from championing albums of Hamilton Harty and Arnold Bax to original versions of Tchaikovsky Symphonies to chamber music played by the Borodin Trio and the clarinetist Janet Hilton.

Hyperion, like another company, CRD, boasts an extremely broad chamber and orchestral music repertoire, varying from Crusell's Clarinet Concertos played by Thea King to music on original instruments, including Haydn's String Quartets played by the Salomon String Quartet.



In fact, the richness of the UK independents belies the difficult time the industry has recently been through. Some independent labels have either disappeared completely or remain mainly in name alone, but these have been more the result of natural wastage than real victims of recession.

For as other companies have shown, vigour and imagination more than compensate for the task of having to compete against majors well-backed by strong sales forces.

Unicorn-Kanchana survived a crisis to emerge afresh into the Eighties. Its recent series by Jennifer Bate of the complete works for organ by Olivier Messiaen has been widely acclaimed.

Academy, Sound & Vision record more mainstream music than many of the independents, and rely on the names of their top artists such as John Lill and Tamas Vasary, the Lindsay String Quartet, and the conductor Myung-Wha Chung to sell them.

Recently, the company has had a major success with violin records featuring the veteran violinist just beginning his recording career, Oscar Shumsky.

If the independents have been in the forefront of the recording business in terms of spotting young artists, new trends investing in (notably early music on original instruments), some have been just as alert in the technical field.

Nimbus, known best for its peerless pressings, has a very individual repertoire choice. With Chandos Records it moved from the beginning into the compact disc, having experimented with super analogue masters, and issued LPs running at 45 rpm while still achieving some 30 minutes per side.

Like independents everywhere, UK companies thrive by being light on their feet and by anticipating and often creating the demand and interest. Just how successful they are can be seen by the demand and interest stirred in distributors abroad. Without independents, the UK record industry would be a dull place.

INSOMNIA?



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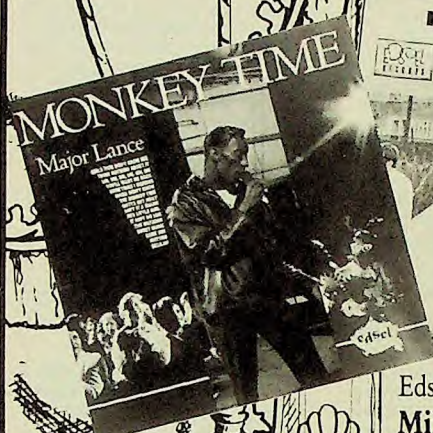
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- ED 102-10 The Pirates 'A Fistful Of Dubloons'
- ED 103 'Various Groups' 'Liverpool Beat 1963'
- ED 104 Screamin' Jay Hawkins 'Frenzy'
- ED 105 The Merseybeats 'Beat & Ballads'
- ED 106 The Creation 'How Does It Feel To Feel'
- ED 107 The Artwoods '100 Oxford Street'
- ED 108 Julie London 'Julie Is Her Name'
- XED 109 Julie London 'Calendar Girl'
- ED 110 The Mojos 'Working'
- ED 111 The Big Three 'Cavern Stomp'
- ED 112 The Paramounts 'Whiter Shades of R & B'
- ED 113 The Roulettes 'Russ, Bob, Pete & Mod'
- ED 114 Little Richard 'Get Down With It'
- XED 115 Kaleidoscope 'Bacon From Mars'
- ED 116M The Yardbirds 'Roger The Engineer' (Mono)
- ED 116S The Yardbirds 'Roger The Engineer' (Stereo)
- CEI 116 The Yardbirds 'Roger The Engineer' (Cassette)
- ED 117 The Treniers 'Rockin' Is Our Business'

- ED 118 The Fantastic Baggys 'Surfin' Craze'
- ED 119 The Larry Williams Show with Johnny 'Guitar' Watson
- FORD 1 The Escorts 'From The Blue Angel'

DEMON LPs

- FIEND 1 Dr John 'Dr John Plays Mac Rebennack'
- FIEND 2 Clarence 'Gatemouth' Brown 'Alright Again'
- FIEND 3 Johnny Copeland 'Copeland Special'
- FIEND 4 Johnny Copeland 'I Make My Home Where I Hang My Hat'
- FIEND 5 Loudon Wainwright III 'Fame & Wealth'
- FIEND 6 Clarence 'Gatemouth' Brown 'One More Mile'
- FIEND 7 James Booker 'Classified'
- FIEND 8 Del Shannon 'Drop Down And Get Me'
- FIEND 9 Dr John 'The Brightest Smile In Town'
- FIEND 10 The Moonlighters 'Rush Hour'
- FIEND 11 Steve Nieve 'Keyboard Jungle'
- FIEND 12 Lamont Dozier 'Bigger Than Life'

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- FIEND 14 T-Bone Burnett 'Proof Through The Night'

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UK INDEPENDENTS



Cherry Red—in the process of indie evolution

CHERRY RED has signed new London band Red Box to a long-term recording deal. This is the label's first signing for 1984 and the band's debut single, *Chenko*, has just been released in 7 and 12-inch formats. Pictured (back, l to r) are Ian Carlyle (Red Box manager), the five members of Red Box and Cherry Red MD Iain McNay. Front: Juliet Howles (Cherry Red international manager) and Kerry McCarthy (Cherry Red A&R assistant). John Hollingsworth, the label's A&R man, was put inside the box and won't be let out until the single charts.

CHERRY RED Records has progressed from being the

upstart indie label releasing obscure material to become one of the leading indie lights. Iain McNay's Cherry Red organisation now boasts a wider ranging catalogue and a staff of 10. And McNay himself, frequently outspoken on a range of music business topics, now sits on the BPI council.

release hit singles. The whole philosophy of Cherry Red has always been to survive without hit singles." So McNay's philosophy has been to broaden the base of the company's operations. He has done this by evolving four labels under the Cherry Red umbrella.

"The total release schedule from all four of our labels for 1984 will number around 40 albums — and we are confident that with our organisation and our contacts abroad this will be enough to keep us going."

On the actual Cherry Red label, this month's releases include product from Die Zimmermann, new signing Red Box, Reflections, Eyeless In Gaza, Felt and Holger Hiller.

The punk/new wave label Anagram will be looking to break Alien Sex Fiend and The Tempest. Anagram, according to McNay, is looking "very solid".

On the Zebra heavy rock label, as well as the already signed Bernie Torme, there will be a new album from potential guitar hero Greg Parker.

There will also be at least six album releases during the year on Africagram, drawing from various musical styles and nations.

It's still possible to do a bedroom job," adds McNay, "But if you want to make a living out of it you've got to have good catalogue or hit singles."

Cynics might suggest that he was voted onto the hallowed council because he would be less trouble in than out. But, whatever — the indies do now have a voice within the industry's inner sanctum.

McNay is the first to admit that he's not going to change the business overnight, but he is in there, putting his point of view forward and, at the same time, championing the cause of the many other indie labels that are — more and more — providing the industry with its lifeblood — new acts and music backed with enthusiasm.

"The independent market has shrunk dramatically over the last two or three years," says McNay. "Gone are the days when you could put out a single or album and be guaranteed sales of four or five thousand."

"You either have to have a broad album/catalogue base, or

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Music for a heavy metal nation



MANOWAR

HEAVY METAL has proved a happy hunting ground for the Music For Nations label which has just completed its first year in business. In this short time, MfN has established itself as one of the leading UK HM labels, breaking through with bands such as Manowar, Virgin Steel and Metalica.

"Even bands like The Rods feel they get a better crack of the whip with indie labels," says MfN's Steve Mason. "And we've just signed Twelfth Night, an act all the majors were chasing."

MfN now has a roster of around 15 acts. "1984 will see a lot of new heavy rock bands breaking into the marketplace," adds Mason. His co-director Martin Hooker achieved considerable success with his Secret

Records label, including breaking Twisted Sister.

"Generally, the majors do not seem to be into the new metal bands," says Mason. "And this can only be good for the independent scene."

On an international basis, Mason believes labels such as MfN are at an advantage over the majors because they can offer their product to whichever licensees they choose, unlike many of the the majors who are often tied down in this area. "Our licensees don't release our product because they have to — they release it because they want to and, like us, are enthusiastic about it."



UK INDEPENDENTS



BEGGARS BANQUET has signed *Orchestre Jazira* who play a mixture of high life and African numbers. "They are brilliant live," claims *Beggars Banquet* director Martin Mills, "and we feel that with their first single we have captured that brilliance. The single comes out at the end of January and we are looking for people overseas to work with them."

Aiming to be best on the streets

"OUR AIM" says Morgan Khan, "is quite simple. We want Streetwave Records to become the independent dancefloor major. Streetwave business is already phenomenal, and by the end of this year, our market share will be quite considerable."

Khan and his team only really got behind the Streetwave side of their operation late last year. Until then, they had been concentrating on Streetsounds — to good effect, notching up unit sales in excess of 350,000.

"Now we are seeing all our Streetwave projects come to fruition," adds Khan. "We have already had great success with Arnie's Love and Barbara Mason, and we have just signed our first two major British signings — Alton Edwards and Hi-Tension. The former is to have an Isaac Hayes-produced single released shortly."

Another project to be launched by Khan in 1984 will be Streetsounds Boystown aimed at the gay market. "This could be even bigger than both Streetsounds and Streetwave," forecasts Khan.

Exports: the vital earner

EXPORTS PROVIDE vital income for UK independent labels, and the presence of companies such as Lasgo, WindSong and Caroline Exports at this year's Midem is encouraging for business.

This year, Lasgo will be taking a wide spectrum of new British independent label product to Midem, and promoting it alongside other lesser known major label artists.

"Since last Midem, we have been strongly promoting the UK independents through our established network of over 80 distributors covering 32 major overseas markets," said a Lasgo spokesman, because of this year's emphasis on UK merchandise, Lasgo sees that its promotion of books, magazines and posters featuring new UK artists, will further establish these groups overseas.

"In addition, much of Lasgo's music video catalogue features many independent label bands that lend themselves well to this medium."

WindSong, launched eight years ago, moved swiftly into the independent export area when parallel import/export became a non-viable business.

"When the punk/new wave scene was first taking off, we brought in

some young guys and got to work," says WindSong's Steve Mason. "At the peak of the movement, we would literally take 250 copies of literally any single we could lay our hands on — and find a willing market for it overseas."

"No-one was interested in licensing deals, but through exports, these small labels and bands were — and still are — able to take their first initial steps in the international market."

With the majority of indie labels, 60 per cent of pressings of any particular record go abroad via exporters.

"In many cases, this business enables them to survive," adds Mason, whose company turned over £6m worth of records last year and this year is already 60 per cent up on that figure.

To reflect how the independent business has expanded, Mason points out that five years ago, WindSong would send out payment cheques to eight sources at the end of each month. Today it sends them out to over 200.



CHES HAYNES: New Year signing.

Cock-a-hoop at Rooster

ROOSTER RECORDS has kicked off 1984 by signing two new acts — Soul Affair and Ches Haynes (above).

Rooster director Eddie Stevens is confident that both acts will break this year. "Haynes has what I consider the best unrecorded voice in the UK," he says. "He came to the UK three years ago from New York where he had been working the club circuit. Since arriving here, he has been earning his living doing session work and cabaret. We will be releasing his first product at the end of February."

Soul Affair are a disco/dance orientated foursome — comprising two boys and two girls. They have just completed their first single, entitled ABC which will be released in 7 and 12-inch formats in mid-February.

Meanwhile, Michael Rigg's new Rooster single, Step By Step, is released at the end of January, followed by an album in April.



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UK INDEPENDENTS

FROM PAGE 17

first indie act to play the Royal Variety Show!)

Rome says: "Indie labels who want to compete with the majors must compete in the major charts. All our acts have crossover appeal, and the potential to be big-selling singles and album acts. We're proud to be independent, but it is a chart market these days and we have to compete on those terms."

"An indie label has to use creativity rather than cash — promotion is vital but the best promotion comes free. For instance, in the music press the indies can compete on a direct level with the majors, using enthusiasm and ideas to create excitement. It can be difficult to convince radio stations that an indie label can cope with the demands that a chart single brings, but even so it is not impossible to get airplay."

"Good distribution is essential, and indie distributors will have to realise label potential much earlier, and then work more closely with those labels who do have the crossover potential."

The Indipop label has made its mark in recent months with two Compilation albums (featuring a blend of Eastern and Western music), and recently signed Sheila Chandra (ex-Monsoon) to a two-album deal. Label boss Steve Coe says: "To be honest I used to think that people involved in the indie scene were there only because they couldn't get a deal elsewhere with a major, but I've learnt differently during the last year. Although Monsoon had originally been with a major record company, Sheila Chandra did not want to go through a major — it was a deliberate decision to go the indie route."

"I think that the quality of work coming through the indie labels is very strong — a lot of people are disillusioned with the attitudes of the majors. With an indie label, for example, it is possible to keep creative control, even if it does mean some loss of sales. The major companies have to think of the bottom line, and although it is obviously important for smaller labels to make profit, it isn't the be all and end all."

Indipop has used several unconventional marketing tactics, including releasing product in individually-designed sleeves — the current Sheila Chandra LP is available in a personally signed limited edition. "That is something you can't always do with a major company," Coe says. "The indies can come up with original ideas and carry them through — the majors probably think that they're toy-town methods, but they do have a tremendous impact."

Bob England's Towerbell label started life three years ago, and has been one of the major success stories of the Eighties so far. Currently it has two Top 20 hits, with Snowy White's Bird Of Paradise, and Joe Fagin's That Living Alright (Auf Wiedersehn). Other chart successes have included Natasha and Chas & Dave (albeit the latter on the sister Rockney label).

England says: "People are involved in the indie scene for different reasons — one aspect of it is the guy who can't get a record deal, so he releases his own single in the hope that it will attract some airplay and a major will pick up on it. Then there are the indies like ourselves who are out to compete directly with the majors in the charts, and another section are the labels involved in more ethnic music."

England admits that it has only been in the last year that Towerbell has been financially able to sign and develop artists like Snowy White. "Obviously it is not easy competing with the majors, because of their vast resources, but with a smaller label like Towerbell you are at least in a position where you can



SAXON WITH friend at HMV Sheffield.

Carrere moves...

CARRERE RECORDS raised a few eyebrows last week when they announced they were relinquishing their licensing arrangement with RCA to enter a "commercial association" with independent distributor, Spartan Records.

"We had found," says Carrere UK managing director Freddy Cannon, "that we had really become too big for a licensing situation. It didn't make any sense to carry on as a licensed label."

"Either we went for a pressing and distribution deal — which would have involved setting up our own sales team — or went for an association such as we have now forged with Spartan. There were obviously a lot of variables to consider."

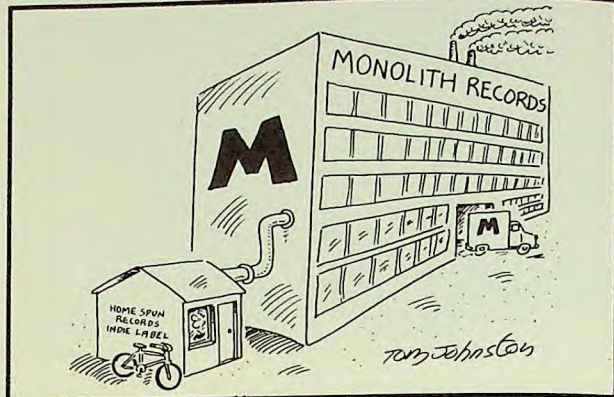
"With Spartan, I believe we can grow and develop and at the same time be directly involved with our own destiny. We will be building new acts as well as working to develop our established artists. The independent scene is strong and we are aiming to make it even more so."

Spartan managing director Tom McDonnell, obviously pleased at adding the Carrere roster to Spartan's repertoire, believes 1984 is going to be a very good year for all concerned. "I have got tremendous optimism for 1984," he says, "whoever you talk to — inside and outside the business — is optimistic. It's not going to be easy, but we are tremendously confident, and are extending all our areas of operation. We have undertaken various re-organisations here and at the factory which will be equipped with new plant this year."

Co-director David Thomas is equally enthusiastic about the coming year. "The building of our aims — to make our labels into the Stiffs and Islands of tomorrow — will be achieved this year," says Thomas. "As well as the Carrere product, we will be looking to build all our labels — Mute, Ritz, Play, the lot. 1984 will be the year we break down all the barriers."

The first Carrere product to be handled by Spartan under the new arrangement will be new product from Saxon and Ryan Paris. The former's new album, Crusader, will be released in February to co-incide with the band's 25-date UK tour.

Spartan in 1984 will also be putting concerted effort behind its own label and acts, Virgin Steel and Mama's Boys.



concentrate on an artist properly, and give the attention that is deserved.

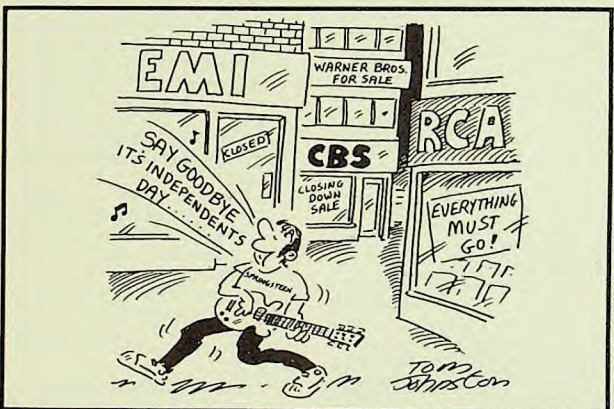
"The number of releases you put out is fewer, so the moment you get a sniff with a record you can go straight in for the kill. With a major it's usually two or three weeks before they go into action, by which time the record can be lost. I think that the indies do their homework more thoroughly, and the results are now beginning to show."

Pinnacle's Tony Berry believes that 1983 was the best year yet for the indie scene, and certainly for Pinnacle it was a momentous year (the company distributed Renée & Renato's Save Your Love For Me among others. "There was a major growth in the indie marketplace, but it does disturb me that this could be held back by the negative attitudes of Radio One and other

stations. They just don't seem to be aware of how the indie scene is growing — I heard a Radio One DJ recently playing This Mortal Coil's Song To The Siren, on 4AD Records, and he said what a good record it was, but because it was an indie single it probably wouldn't chart. That record was already in the chart at the time, and it has since re-charted.

"There does seem to be a definite bias against indie product on the part of some of the radio stations, and it is a ridiculous attitude because acts like Depeche Mode, Toyah, UB40 and Mezzoforte have all enjoyed chart success, although they are on indie labels.

"This kind of negative attitude holds back the indie scene, and I can only say to the programme planners, give us the chance and we will match the majors."



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THE RESURGENCE of great British talent in 1983 shows no sign of diminishing in 1984, judging from the results of a special *Music Week* survey of top music media people.

We polled 50 BBC and ILR producers and disc jockeys and music journalists on national newspapers, pop magazines and provincial newspapers, asking for their nominations of acts which they predict will have success in the coming year.

We asked the respondents to suggest acts which they had picked up on in 1983 and which they believe deserve success in 1984. We specified acts which have either yet to break into the charts, or those which have so far only achieved modest chart success.

The results graphically illustrate the vast reserves of rock music talent in the UK today.

According to our survey there are at least 100 rock acts ready to make the big break – a wide variety of types of music from all parts of the country, on an equally wide variety of labels, or as-yet unsigned.

Perhaps it is significant that more than 60 per cent of the acts which have recording deals are signed to independent labels.

All the acts nominated are listed below.

The full list of the acts nominated for success in 1984
(with label details in brackets where known):

APB (Oily Records), The Alarm (A & M), **Billy Bragg** (Go! Discs), Bourgie Bourgie (MCA), Margaux Buchanan (MCA), **The Blood** (Noise), Paul Carrack (Epic), Sheila Chandra (Indipop), Care (Arista), Genet Rox (?), The Cheaters (Hollywood), Cocteau Twins (4AD), Cava Cava (Regard), China Crisis (Virgin), Chevalier Brothers (?), The Comsat Angels (Jive), Cabaret Voltaire (Some Bizzare/Virgin), **Case** (SUS), Cruella De Ville (EMI), Jess Cox (Neat), The Decorators (Red Flame), Thomas Dolby (EMI).

English Evening (Safari), End Games (Virgin), **Ian Elliot** (Office Box), Eric Goes Fishing (?), Eddie & Sunshine (Survival), **Ellery Bop** (Desire), Faith Global (Survival), The Fixx (MCA), Fay Ray (WEA America), The Go-Betweens (Rough Trade), The Gymslips (Abstract), **The Higsons** (WAAP), Paul Haig (Island), Hanoi Rocks (CBS), Impulse (Polydor), International Rescue (?), **Indians In Moscow** (Kennick), It's Immaterial (Eternal), The Icicle Works (Beggars Banquet), Keith James (Keith James Music/Spartan), James King & The Lone Wolves (Thrush), King (CBS), Nik Kershaw (MCA); David Knopfler (Peach River), Kane Gang (Kitchenware).

Lords Of The New Church (IRS), Lloyd Cole & The Commotions (?), Laughter In The Garden (Crash), Annabel Lamb (A & M), Modern English (4AD), Mahon (Rocks Off), Mister Savage (?), Orange Juice (Polydor), Orchestre Jazira (Earthworks), Payolas (A & M), Prefab Sprout (Kitchenware), Perfect Crime (MCA), Pulp (Red Rhino), Pogue Mahone (?), Passionate Friends (MCA), Passion Puppets (Stiff), Jonathan Perkins (RCA), Pallas (EMI), **Laura Pallas** (Record Shack), Winston Reedy (Inner Light), Red Guitars (Self Drive), Chris Rea (Magnet), REM (IRS).

Seradine (Magnet), Skafish (IRS), The Smiths (Rough Trade), Spice (Jive), Second Thoughts (?), Sade Adu (Epic), Ruby Turner (Sunflower), Terraplane (?), **23 Skidoo** (Illuminated), **They Must Be Russians** (First Floor), The Touch (?), Toy Dolls (Volume), Three Johns (CNT), Unity (Chrysalis), Wipeout (Wipeout), John Watts (EMI), Yip Yip (?).

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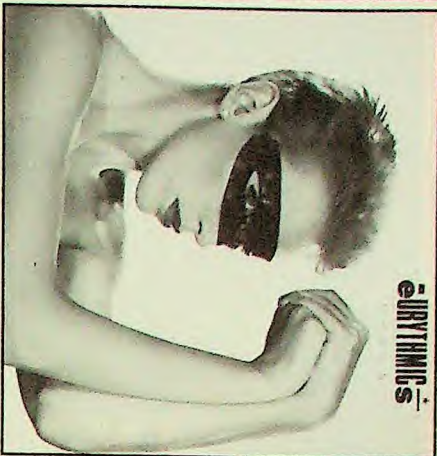
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NOW, THAT'S WHAT I CALL MUSIC		THRILLER	PIPES OF PEACE	AN INNOCENT MAN	TOUCH	CAN'T SLOW DOWN	U2 LIVE "UNDER A BLOOD RED SKY"	PORTRAIT	COLOR BY NUMBERS	LABOUR OF LOVE	LEARNING TO CRAWL	GENESIS	STAGES	BACK TO BACK	YOU BROKE MY HEART IN 17 PLACES	GREEN VELVET	THE MUSIC OF RICHARD CLAYDERMAN	CHAS 'N' DAVE'S KNEES UP - JAMBOREE BAG NO. 2	WAR	GREATEST HITS	ROCK 'N' SOUL PART 1	SNAP!	SWEET DREAMS (ARE MADE OF THIS)	SILVER	IMAGINATIONS	THE BOP WON'T STOP	BUSY BODY	IN YOUR EYES	WORKING WITH FIRE AND STEEL	THE EVERLY BROTHERS REUNION CONCERT	LIFE'S A RIOT WITH SPY VS SPY	STREET SOUNDS ELECTRO 2	HAVE YOU EVER BEEN IN LOVE	RIO	CRISES	UNDERCOVER	LOVE OVER GOLD	ELIMINATOR	THANK YOU FOR THE MUSIC	NORTH OF A MIRACLE	THE HURTING	CADMIUM	LIVE AND DIRECT	YOU AND ME BOTH	NOCTURNE	VOICE OF THE HEART	THE TWO OF US	COMPLETE MADNESS	HEAD OVER HEELS	THE AMAZING KAMIKAZE SYNDROME	
EMI/Virgin NOW 1		Epic EPC 85930	Parlophone PCTC 1	CBS 25521	RCA PL 70109	Motown STMA 8041	Island IMA 3	Telstar STAR 2238	Virgin V 2285	DEP International/Virgin LP DEP 5	Real WX2	Charisma/Virgin GENLP 1	K-tel/WEA NE 1262	Vertigo/Phonogram VERH 10	Siff SEEZ 51	Ronco RON LP6	Decca/Delphine SKL 5333	Rockney/Towerbell ROC 911	Island ILPS 9733	Telstar STAR 2234	RCA PL 84858	Polydor SNAP 1	RCA RCALP 6063	EMI CLIF 1	CBS 10044	Epic EPC 86301	Epic EPC 25608	Warner Brothers 923744-1	Virgin V 2286	Impression IMPD 1	Go' Discs/Utility UTIL 1	Street Sounds ELCST 2	Chrysalis LEOTV 1	EMI EMC 3411	Virgin V 2262	Rolling Stones ROL 1	Vertigo/Phonogram 6359 109	Warner Brothers W 3774	Epic EPC 10043	Anista NORTH 1	Mercury/Phonogram MERS 17	Arista 205 885	Island IMA 6	Mute STUMM 12	Wonderland/Polydor SHAH 1	A&M AMLX 64954	K-tel NE 1222	Siff HIT-TV 1	4AD CAD 313		
Various		Michael Jackson	Paul Young	Billy Joel	Eurythmics	Lionel Richie	U2	Diana Ross	Culture Club	U2	The Pretenders	Genesis	Elaine Paige	Status Quo	Tracey Ullman	Various	Richard Clayderman	Chas 'n' Dave	U2	Marvin Gaye	Daryl Hall & John Oates	The Jam	Eurythmics	Ciff Richard	Various	Shakin' Stevens	George Benson	China Crisis	The Everly Brothers	Billy Bragg	Various	Leo Sayer	Duran Duran	Mike Oldfield	The Rolling Stones	Dire Straits	ZZ Top	Abba	Nick Heyward	Tears For Fears	Sky	Aswad	Yazoo	Siouxie And The Banshees	Carpenters	Various	Madness	Cocoteau Twins	Slade		

INCORPORATING LP AND CASSETTE SALES

RETAILING/OPINION

Edited
by
TERRI ANDERSON

AS 1983 progressed it seemed to offer the promise of a revival in the record industry, and record companies appeared to be more resolute in getting the market back into some sort of order and sensibility. But all, it seems, to little avail: a big disappointment. As Christmas approached and came upon us and as the season dissolved into the new year, all the old problems re-emerged.

Inadequate UK-based pressing facilities, poor warehouse stock of both current and back-catalogue, increasingly poor and slow servicing of orders, inadequate release information, and, worst of all, the discounters running amok.

This apparent gloom is not because sales were not good, they were. But they should have been better. My Christmas sales turnover was some 10 per cent up on — that was, indeed, necessary to keep just ahead of the trade price increases during the year, and inflation in general. Intriguingly, the tangible gifts — ie record and tape sales — were 15 per cent up, while tokens fell back by 15 per cent. That's even better for gross profits, if you think about it, but it hardly augured well to the heralded but fizzled tokens campaign.

The real tragedy is that there could have been another five or even 10 per cent out of the pre-Christmas and immediate post-Christmas sales had all stock been available, and been available in timely fashion. EMI clearly just could not cope; weeks before Christmas its pink-bordered notices "We apologise for the delay in the execution of your order" appeared in the three-to-five-day late parcels Post-Christmas, it excelled itself the re-stock-quick-to-meet-token-exchange-demand order of 28 December managed to appear on 5 January (after schools had returned). And we are still waiting for the EMI/Virgin/Charisma distribution deal to come to full fruition, with Charisma suffering most in both current and back-catalogue.

Other majors have little to be smug about either. CBS was caught on the hop with the Brenda Lee item released by MCA in 1982, but which buyers thought was a new release after she appeared on TV in December. And

IT WAS, on the whole, a very good Christmas trading period in 1983 for UK retailers (as reported in *MW*, January 14). But though the much hoped-for and greatly-appreciated upturn in sales put a new and more cheerful face on the trade, there were some familiar old problems much in evidence too.

Delivery hitches here and there were inevitable, but EMI was singled out by a number of dealers as having given the least efficient service of the busy period.

The old problem of discounting seemed as bad as ever — with many exasperated indies and specialist chains asking why on earth *anyone* should be stupid enough to discount top-selling albums to giveaway levels like £3.99 when they

were in such huge demand and could have been sold everywhere at near full price with no trouble.

An informal price check in just one busy Home Counties town the Saturday before Christmas showed how competition was forcing prices down needlessly — robbing all concerned of extra profit they could have shared. On that day W H Smith and Our Price each has the lowest local prices on about 70 per cent of the *MW* Top 20 LPs for that week (not exactly the same 70 per cent, however); Boots had the lowest prices on 35 per cent, and HMV on 20 per cent. Where does this leave the small indies?

Regular Retailing contributor MARTIN ANSCOMBE looks back at Christmas 1983 from a small indie's standpoint.

Old habits are hard

while CBS managed to get Michael Jackson's Thriller in stock on compact disc the week before Christmas, after a wait of three months, it has singularly failed with other notified CD releases.

How come some big city stores can get stock (albeit at heady prices) direct from Japan but CBS can't? Spandau Ballet's CD of True (from Germany through PolyGram) is suffering a similar fate of non-availability — a bi-weekly order since August has yet to be filled, not a very nice state of affairs for CD player owners.

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Turning to the TV product merchants, one has a certain

sympathy. With just eight days till Christmas Ronco's Green Velvet caught the punters' imagination and took off with a bang, though the rest of its schedule just limped along. One had to become a detective to track down which wholesalers stocked Green Velvet when, and to hit the telesales line at just the right moment to ensure supplies.

Mail-outs of all shapes, sizes and colours continue to flood through the letter-box; they are OK in the longer-term but not at busy times. All we want is a simple listing of all weekly releases, *à la Music Week*. There were notable absences of items that suddenly were in demand but not listed anywhere (don't blame *Music*

Week, if they don't have the information they cannot publish it).

Perhaps the worst example of keeping (particularly the smaller independent) dealer in the dark was Ronco's Chart Trek. It hit the screens (in this area) with just three days to go and we knew nothing about it. Most un-helpful, even customers who had seen the ad either had no idea of the label it was on, or were convinced it was K-Tel.

Indeed, much of the TV product really does give the dealer a headache. The average punter does not absorb much of the advert, few had any idea of which of the three '83 Chart' compilations they had seen on TV, and were quite taken aback when offered the three different two-for-one compilations from Ronco, K-Tel and Telstar. I'm sure the TV marketing boys research the impact of their product, but they really should try standing behind a record counter sometimes.

□ □ □

Now to prices, that thorny and small-dealer debilitating problem. Please, can somebody explain to me how £3.65 (exc VAT) dealer-priced records can be retailed at £4.49, £4.29, £4.19 or, even £3.99? These prices are found in

many stores and independent chains, often supported by massive local or national advertising.

There is not even the cost of a cup of coffee in the "profit" on those prices, let alone thousands of pounds for national newspaper adverts.

Favouritism, supportive advertising, wholesale discount discrimination by the majors — dare we say? Of course, there is no answer. Write to *mds*, and see what reply you get (if any) — utter drivel.

If record companies really value their product and value their future and the future of the industry, they had better do something about it, act a little more fairly, and hold a greater control on the retailing of their products.

As secretive as some companies like to be about their pricing policies, at either wholesale or retail, the situation is quite obvious. All those "nicely priced" and other back-catalogue re-issues designed to retail at £2.99 (dealer £1.82) are retailed at £2.99, almost without exception. Yet double the dealer price and what happens? Another price discounting phenomenon of great concern is the appearance of Top 40 LPs and cassettes in unrelated outlets, such as hardware and DIY stores, and at a blanket price of £3.99 (including £4.17 dealer-priced TV product). Record companies say they have no control over how their product is handled by wholesalers — what utter nonsense.

Simply, if there is any favouritism, or discriminatory discounting, to be given, it should go to the worthy — those businesses who sell records, all records of all types and classification; the businesses who bother to have the *Music Master* and company catalogues and the *Music Week* release sheets handy, and in use constantly at the counter.

I don't like discrimination in any form for anybody. Unfortunately the way things stand at present, the small independent dealer, through paying the full dealer price across the board, is merely subsidising the discounting activities elsewhere and the bulk discounts to the big boys. In this particular industry, where every item is unique, it is all rather unnecessary.

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Parade

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don't sing

PREFAB SPROUT



TOP 75 SINGLES



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

Rank	Artist	Title	Label	Chart Position	Weeks on Chart	Notes
1	Paul McCartney	PIPES OF PEACE	Parlophone RB064	44	26	
2	Frankie Goes To Hollywood	RELAX	ZTT/Island (12)ZTAS 1	31	27	
3	Howard Jones	WHAT IS LOVE?	WEA HOW 2(T)	12	28	
4	Joe Fagin	THAT'S LIVING ALRIGHT (from 'Auf Wiedersehen Pet')	Towerbell TOW 46	30	29	
5	Shaky & Bonnie	A ROCKIN' GOOD WAY	Epic (T)A4071	55	30	
6	Snowy White	BIRD OF PARADISE	Towerbell (12)TOW 42	14	31	
7	Status Quo	MARGUERITA TIME	Vertigo/Phonogram QUO 14	52	32	
8	Billy Joel	TELL HER ABOUT IT	CBS (T)A3655	45	33	
9	Lionel Richie	RUNNING WITH THE NIGHT	Motown TMGT (T) 1324	22	34	
10	Kenny Rogers & Dolly Parton	ISLANDS IN THE STREAM	RCA 378	34	35	
11	John Lennon	NOBODY TOLD ME	Ono Music/Polydor POSP 700	60	36	
12	Thompson Twins	HOLD ME NOW	Arista TWINS (12) 2	36	37	
13	Big Country	WONDERLAND	Mercury/Phonogram COUNT 5	58	38	
14	Paul Young	LOVE OF THE COMMON PEOPLE	CBS (T)A3585	31	39	
15	The Icicle Works	LOVE IS A WONDERFUL COLOUR	Beggars Banquet BEG 99(T)	29	40	
16	China Crisis	WISHFUL THINKING	Virgin VS67(12)	61	41	
17	The Police	KING OF PAIN	A&W (A&W) 173	—	42	
18	Billy Joel	UPTOWN GIRL	CBS (T)A3775	—	58	
19	Matthew Wilder	BREAK MY STRIDE	Epic (T)A3908	—	56	
20	UB40	MANY RIVERS TO CROSS	DEP International/Virgin DEP 9(12)	75	57	
21	Billy Joel	WHERE WERE YOU HIDING WHEN THE STORM BROKE	CBS (T)A3775	36	59	
22	The Alarm	WHERE WERE YOU HIDING WHEN THE STORM BROKE	I.R.S. IRS(X) 101	36	59	
23	Musical Youth	SIXTEEN	MCA YOU(T) 7	51	60	
24	Tracey Ullman	MOVE OVER DARLING	Stiff BUY(T) 195	59	60	
25	Eartha Kitt	WHERE IS MY MAN	Record Shack SOHO(T) 11	57	62	
26	Elvis Presley	I CAN HELP	RCA 369	48	63	
27	Rick Springfield	HUMAN TOUCH	RICK(T) 1	64	64	
28	Madonna	HOLIDAY	Sire W 9405(T)	68	65	
29	Meat Loaf	RAZOR'S EDGE (REMIX)	Cleveland Int./Epic (T)A4080	54	66	
30	Tears For Fears	THE WAY YOU ARE	Mercury/Phonogram IDEA 8(12)	—	67	
31	Simple Minds	2000 MILES	RCA RCA(T) 373	67	55	
32	The Pretenders	BLUE MONDAY	Epic (T)A3908	—	56	
33	Culture Club	KARMA CHAMELEON	Liberty (12)BP 422	74	54	
34	Barry Manilow	READ 'EM AND WEEP	CBS (T)A3775	—	58	
35	Pat Benatar	LOVE IS A BATTLEFIELD	DEP International/Virgin DEP 9(12)	75	57	
36	Spear Of Destiny	PRISONER OF LOVE	MCA YOU(T) 7	51	60	
37	Talking Heads	THIS MUST BE THE PLACE (Naive Melody)	Stiff BUY(T) 195	59	60	
38	Donna Summer	STOP LOOK AND LISTEN	Record Shack SOHO(T) 11	57	62	
39	Barbara Mason	ANOTHER MAN	RCA 369	48	63	
40	Billy Griffin	SERIOUS	RICK(T) 1	64	64	
41	Howard Jones	NEW SONG	Sire W 9405(T)	68	65	
42	Herbie Hancock	FUTURE SHOCK	Cleveland Int./Epic (T)A4080	54	66	
43	Genesis	THAT'S ALL	Mercury/Phonogram IDEA 8(12)	—	67	
44	Marilyn	CALLING YOUR NAME	Capitol (12)CL 316	—	52	
45	The Colour Field	THE COLOUR FIELD	CBS (T)A3996	43	53	
46	Virgin VS 612(12)	Virgin VS 612(12)	Virgin VS 612(12)	—	55	
47	Passion PASH (12) 15	Passion PASH (12) 15	Wamer Brothers W9440(T)	49	51	
48	Mercury/Phonogram MAZ 1(12)	Mercury/Phonogram MAZ 1(12)	Capitol (12)CL 316	—	52	
49	Chrysalis COL(X) 1	Chrysalis COL(X) 1	Liberty (12)BP 422	74	54	
50	Virgin VS 636(12)	Virgin VS 636(12)	RCA RCA(T) 373	67	55	
51	Real ARE 20(T)	Real ARE 20(T)	Epic (T)A3908	—	56	
52	Factory FAC —(73)	Factory FAC —(73)	DEP International/Virgin DEP 9(12)	75	57	
53	Arista (12)551	Arista (12)551	CBS (T)A3775	—	58	
54	Chrysalis CHS (12)2747	Chrysalis CHS (12)2747	I.R.S. IRS(X) 101	36	59	
55	Burning Rome/CBS (T)A4068	Burning Rome/CBS (T)A4068	MCA YOU(T) 7	51	60	
56	Sire W9451	Sire W9451	Stiff BUY(T) 195	59	60	
57	Mercury DONNA 3(12)	Mercury DONNA 3(12)	Record Shack SOHO(T) 11	57	62	
58	Streetwave/Arista/West End (M)KHAN 3	Streetwave/Arista/West End (M)KHAN 3	RCA 369	48	63	
59	CBS (T)A4053	CBS (T)A4053	RICK(T) 1	64	64	
60	WEA HOW 1(T)	WEA HOW 1(T)	Sire W 9405(T)	68	65	
61	CBS (T)A4075	CBS (T)A4075	Cleveland Int./Epic (T)A4080	54	66	
62	Charisma/Virgin TATA 1 (12)	Charisma/Virgin TATA 1 (12)	Mercury/Phonogram IDEA 8(12)	—	67	

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58	73	58	73	58	73
59	74	59	74	59	74
60	75	60	75	60	75

76	(71)	CRAZY CUTS, Grandmixer D St	CelluOid/Island (12) 146
77	(82)	THE SOUND OF MUSIC, Dayton	Capitol (12) CL318
78	(69)	POSTMAN PAT, Ken Barrie	Post Music PP 001
79	(-)	DON'T SING, Prefab Sprout	Kitchenware/CBS SK9(12)
80	(100)	DANCE HALL DAYS, Wang Chung	Geffen (TJA)3837
81	(-)	SECRETS, Flat Lux	Polydor FIAT(X) 2
82	(-)	WISH YOU WERE HERE, First Light	London/Oval LON(X) 43
83	(96)	LET THE MUSIC PLAY, Shannon	Club/Phonogram LET 1 (12)
84	(99)	QUE TE QUIERO, Katrina & The Waves	Silvertown STS 6
85	(89)	COLLAPSING NEW PEOPLE, Fad Gadget	Mute 7MUTE 030 (12)MUTE 030
86	(-)	OWNER OF A LONELY HEART, Yes	Atco B 3817
87	(78)	THE LOVE CATS, The Cure	Fiction FICSIX) 19
88	(-)	STRAIGHT FROM THE HEART, Fat Larry's Band	Virgin VS 652
89	(-)	LAST FAREWELL (THEME FROM "THE THORN BIRDS"), Juan Martin	WEA A9518
90	(-)	SUNBURST & SNOWBLIND (EP), Cocteau Twins	4AD - (BAD 314)
91	(80)	UNDERCOVER OF THE NIGHT, Rolling Stones	Rolling Stones (12)RSR 113
92	(-)	A LETTER FROM AFAR, B Movie	Sire SIR 4058(1)
93	(93)	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel	Sugar Hill SH(L) 130
94	(84)	SHAKE IT UP, Divine	Design Communications DES(T) 5
95	(-)	(YOU ONLY WANT ME FOR MY) BODYWORK, Watusi Brothers	Priority P(X)5
96	(-)	EBONY EYES, Rick James and Friend	Gordy TMGT(T) 1327
97	(-)	"LIAR" (YOU'VE BEEN CHEATIN' ON ME) The Three Degrees	3D 1
98	(97)	SONG TO THE SIREN, This Mortal Coil	4AD (BAD) 310
99	(81)	THE SUN AND THE RAIN, Madness	Stiff BUY(T) 192
100	(-)	I'LL LET YOU SLIDE, Luther Vandross	Epic (TJA)3978

INDEPENDENCE DAY

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Leo 2 & Leo x 2

Chrysalis

12-INCH SINGLES

1	(2)	RELAX, Frankie Goes To Hollywood	21	(12)	WISHFUL THINKING, China Crisis
2	(1)	WHAT IS LOVE, Howard Jones	22	(NEW)	FUTURE SHOCK, Herbie Hancock
3	(NEW)	WONDERLAND, Big Country	23	(NEW)	FREEWHEEL BURNING, Judas Priest
4	(NEW)	HERE COMES THE RAIN AGAIN, Eurythmics	24	(NEW)	(FEELS LIKE) HEAVEN, Fiction Factory
5	(5)	STRAIGHT AHEAD, Kool & The Gang	25	(21)	RAZOR'S EDGE (REMIX), Meat Loaf
6	(13)	RUNNING WITH THE NIGHT, Lionel Richie	26	(8)	LOVE OF THE COMMON PEOPLE, Paul Young
7	(14)	LOVE IS A WONDERFUL COLOUR, The Icicle Works	27	(22)	ANOTHER MAN, Barbara Mason
8	(3)	THRILLER, Michael Jackson	28	(NEW)	HYPERSACTIVE!, Thomas Dolby
9	(NEW)	WHEN THE STORM BROKE, The Alarm	29	(NEW)	THIS MUST BE THE PLACE, Talking Heads
10	(4)	HOLD ME NOW, Thompson Twins	30	(7)	VICTIMS, Culture Club
11	(26)	BIRD OF PARADISE, Snowy White	31	(NEW)	A NIGHT IN NEW YORK, Elbow Bones and the Racketeers
12	(16)	HOLIDAY, Madonna	32	(19)	GIVE ME MORE TIME, Whitesnake
13	(NEW)	A ROCKIN' GOOD WAY, Shaky & Bonnie	33	(9)	LET'S STAY TOGETHER, Tina Turner
14	(15)	KING OF PAIN, The Police	34	(24)	CRAZY CUTS, Grandmixer D.St.
15	(10)	BLUE MONDAY, New Order	35	(34)	THE SOUND OF MUSIC, Dayton
16	(18)	GIVE ME THE NIGHT (MEDLEY), Mirage featuring Roy Gayle	36	(NEW)	SPICE OF LIFE, The Manhattan Transfer
17	(17)	I AM WHAT I AM, Gloria Gaynor	37	(28)	SERIOUS, Billy Griffin
18	(NEW)	BREAK MY STRIDE, Matthew Wilder	38	(25)	MANY RIVERS TO CROSS, UB40
19	(6)	TELL HER ABOUT IT, Billy Joel	39	(NEW)	SIXTEEN, Musical Youth
20	(11)	WHERE IS MY MAN, Eartha Kitt	40	(36)	IT'S MY LIFE, Talk Talk

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)

Week-ending January 21, 1984

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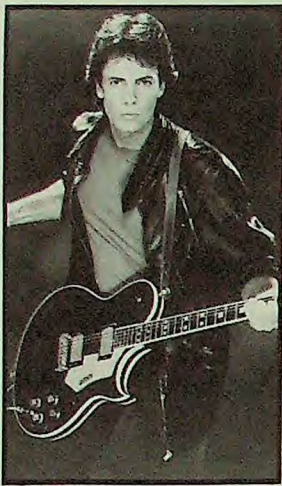
Distributed by 640 3644



TALENT

Edited
by
CHRIS WHITE

PERFORMANCE



RICK SPRINGFIELD

RICK SPRINGFIELD isn't exactly a new face to the UK record scene — 10 years ago, as Ricky Springfield, he was promoted as the Australian David Cassidy. He has been re-launched several times by different labels including Capitol and Chelsea, but in the US now he is one of the biggest rock names to emerge in the Eighties. His latest single for RCA here — Human Touch — looks like being his first major UK hit.

Springfield is philosophical about the lack of success (so far) here: "It has been a question of logistics. Last year I made a film, toured the US and Japan, and recorded an album, Living In Oz. There just wasn't time to concentrate on the UK but this year I will be spending more time there. To be successful in the UK is very important to me."

Springfield's career was based in London for several years, but he eventually settled in the US after his single Reach For The Sky became a big US hit. Legal problems, and the collapse of Chelsea Records, to whom he was signed, resulted in a non-productive period for him.

Taking the bull by the horns, he and a friend mounted their own stage production in Los Angeles, designing the sets and writing everything themselves. "We invited all our friends and associates along, and the result was that I landed a TV contract. Shortly after I signed with RCA, and Jessie's Girl became a million-selling single."

Springfield has recently been in the UK, and appeared on ITV's Pop Goes Christmas, and Razzmatazz. He will be back later in the year for live shows: "I'm a very visual artist, and I think it is necessary for British pop fans to see me working."

In the meantime, RCA is re-promoting his album, Living In Oz, which has brought his cumulative album sales in the US to 4m.

Men At Work have been one of Australia's hottest international music exports during the last five years, topping the charts both sides of the Atlantic, and 1984 could well be the year when fellow Aussie acts break through in the UK. This week's Talent spotlights three of them — Rick Springfield, Air Supply and Australian Crawl.



AUSTRALIAN CRAWL

AUSTRALIAN CRAWL have just released their first UK single, Boys Light Up, on Geffen Records through CBS. It follows their recent UK tour when they were the support act for Duran Duran, whom they first met in Australia.

Back home, the band have released five albums, the most recent being the live Phalanx LP. Among the producers they have worked with since 1979 has been Mike Chapman, who produced their Boys Light Up LP in Hawaii.

Australian Crawl worked with Men At Work on many of their club and college gigs. "Their success outside Australia has encouraged many other Australian bands," says the Crawl's lead singer James Reyne. "I think that for a long time our pop and rock acts felt very insecure about pursuing careers overseas, but since their success the attitude tends to be, 'If they can do it, so can we.'"

Australian Crawl plan to return to the UK later this year. "We want to develop a career here," guitarist Brad Robinson adds. "It would be very easy to stay in Australia, and become complacent. When the offer of the Duran Duran tour came up, there was suddenly a lot of interest in us from major record companies, and it would be silly not to capitalise on that interest."



ENVOY (above) have recorded their own song, Calling Geneva (produced by Vic Keary) and are looking for music industry interest. The duo, Angie and Sebastian, both feel that a cultural bridge can be built through music to promote international goodwill. They recently returned from Geneva, where they guested on the leading radio stations, and where the song received extensive exposure. Spokesman Robb Shenton said: "Calling Geneva is a beautifully performed and excellently produced song. Angie and Sebastian have a real commitment to peace and international understanding."

Contact: Robb Shenton, 01-346 1477 or Vic Keary, 01-483 2126.

□ □ □

ECLIPSE IS a young London duo who want to sign with a record label that will help develop their talent. Jati Sodhi and Harry Rihai write and perform songs which "will open a new era in contemporary pop music". They claim to have written more than 1,000 songs, and

Talent tips

performed two of them on Channel Four's recent Eastern Eye programme. "Our music combines the best in modern electronic music with an undercurrent of Eastern promise", says Sodhi.

Contact: Martin Mallin, Miss Management, 31 Vista Drive, Redbridge, Ilford, Essex (01-729 1414).

□ □ □



QUEEN (above) recently completed one of the most ambitious videos ever made for their new single, Radio Ga Ga. Directed by David Mallett, the video was shot at Shepperton Studio's Stage D on 35mm film with a cast of over 400. The six-minute film features the band in sci-fi style, flying in a specially designed car through a huge city created with four spectacular sets. Radio Ga Ga is their first single for more than a year, and is taken from their album, The Works, released on January 30.



AIR SUPPLY

AIR SUPPLY, who had a top 10 hit in 1980 with All Out Of Love, are not exactly unknown to UK record-buyers. But compared with their US successes (eight top 10 hits plus several million-selling albums) their full potential has yet to be achieved here.

Their record company, Arista, recently released a compilation, Making Love — The Very Best Of, which naturally enough features all their biggest hits, and the duo — songwriter Graham Russell and Russell Hitchcock — will be in the UK during February for recording sessions.

Air Supply are one of the biggest acts to have emerged from Australia, although Russell was actually born in England. Clive Davis, the head of Arista, heard a tape of their music, and signed them to the label. Their lush sounds rapidly established them as one of the American AOR-buying public's favourites.

Air Supply's latest single, Making Love Out Of Nothing At All, was produced by Jim Steinman. "Apparently he had been a fan of our music for several years, and when the opportunity to work with him came up we jumped at the chance," Russell says. "Our style were so different that it could only make for an interesting musical combination."

The group will be recording tracks for their next album at AIR studios, and both they and Arista are planning a major push on the UK market during 1984. "We're looking to the UK as a major challenge," adds Hitchcock. "It has taken the last four years to consolidate our American success, and the time is right now to do it here. We're realistic enough to realise though that it can only be achieved by spending time in the country, and working live."

Fan club mail mushrooms

THE INTERNATIONAL Association of Fan Clubs, set up last year by former teacher David Tomes, is now handling fan mail for five major UK companies, EMI, Arista, Island, RCA and CBS/Epic, and has opened offices in Europe and the US.

Tomes said: "We have representatives in Hamburg, New York, Holland and Scandinavia and our membership now stands at more than 4,000."

Tomes started the IAFC after finding that many top pop and rock stars didn't have fan clubs, and there was nowhere to channel their fan letters. "Our aim is to relieve record companies of the work required to answer individual questions directed to a particular artist." Tomes can be contacted on 01-722 1472.

Soft Cell

AS A living example of Stevo's "conform to deform" theory (getting a captive audience through pure popdom — Tainted Love, Say Hello — before leading them to pastures less sweet), Soft Cell were only ever moderately successful.

Their more outré singles — Numbers, Soul Inside — never attained the full hit status they deserved, but the duo remained an important and inspirational force, because their efforts to change expectations of chart groups succeeded at all. And, of course, because they provided so much varied entertainment in the process.

That was just what they delivered at their penultimate ever gig at the Hammersmith Palais: variety and entertainment — Baby Doll, Torch, Memorabilia, the famed Hendrix medley, suicide's classic Ghost Rider — superficially strange bedfellows mixed and matched perfectly. All to the delight of the fainting and fanatical "camp" followers.

It was a performance that saw Almond wallowing in the adulation afforded his flawed beauty, and one to prove that despite David Ball's immeasurable input, it is Marc who will be remembered. His voice was better than ever, despite his inability to stay still while singing.

They won't easily be replaced.

JOHN WURST

Prefab Sprout

THREE-QUARTERS of Newcastle's mighty Kitchenware roster — by far the most attractive proposition for the ICA's Big Brother Rock Week, since Bourgie Bourgie's non-appearance a couple of nights before.

First, and with two breezy pop classics already to their name, came Hurrah! The prodigal offspring of the unrewarded Postcard Records, Hurrah! are an immaculate conception. If early Orange Juice was their catalyst, then the influence has now evolved into a Sixtiesish pop vision. A sort of Tyneside Monkees. It's a shame they have not been blessed with better looks.

The Daintees, meanwhile, are as frivolous as their name suggests and then some more besides. Unforced and delightful, their loosely R&B/West Coast-based tunes brought the sound of the summer to the so-cool-it's-freezing ICA.

Singer, Mark Skevington has wit, charm and a smart sideline in tasty songs, which are like a more straightforward version of Friends Again. He is also less ugly than any member of Hurrah!

Prefab Sprout do all sorts of strange things to accepted verse-chorus song structures, and still get widely tipped for success in 1984.

Paddy McAloon's attempts to undermine the norm often end up lacking the obvious dynamics of mainstream pop. But then he'd sooner be trying than obvious. And when the songs connect they bring a new and vital edge to the popular music genre.

Dislocation Dance were doing this sort of thing a couple of years back, and no-one ever tipped them for success. Nevertheless, the Sprouts will have at least one hit, and the fates of the other two unfortunately rests with forces greater than their respective talents.

JOHN WURST

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FEATURE

Getting it right from the start

THE MYSTIQUE surrounding the mechanics of the music business has gradually been losing some of its intensity in recent years. The proliferation of small indie labels, run by people who had to invent new and simple methods of operating — and had to learn the essentials of the business very quickly as they went along — has resulted in the musicbiz losing much of its unattainable glow.

But it remains a complex business with many, very different, kinds of knowledge to be gained. While it is highly unlikely that there will ever be a degree course in Music Business Studies available at any UK university or Polytechnic, something much more modest is already being done in at least one adult evening class centre.

A series of short courses on the music business at Brixton, South London, is regularly attracting a variety of young would-be (or in some cases already-are) music business professionals, determined to dispel their own innocence. Journalist Humphrey Evans reports from the recently completed third course.

MARTIN GOLDSCHMIDT is one of those people who drift into organising things — managing Poison Girls, for instance, because they needed someone to do it. He once subverted an entire Manpower Services Commission building project because he thought the trainees could do with training: they ended up on a one-and-a-half day working week, with the rest given over to solid instruction.

He has also set up a Music Business Course, now into its fourth session at the Brixton Centre of the Lambeth Adult Education Institute. Each course lasts seven or eight weeks, with a variety of experienced people coming along to talk and answer questions for two hours on Wednesday evenings.

The recently completed third course featured Barry Andrews from the band Shriekback; Nigel Morton on agencies; Paul Lindemann from SRT Manufacturers on making records; John Mostyn on the role of manager; Scott Piering on plugging; Carol Clarke from *Melody Maker* on press publicity; Mike Evans on the Musicians' Union; Bernie Clarke on the studio; lawyer Alexis Grower on contracts; and Alan Omokhoje of Motown International on the job of A&R.

"It explains how things work," says Goldschmidt. "How to get your foot in the door, what's a fair deal and what's a rip-off."

About 30 people, mainly in their early to middle 20s, have turned up to each course. Individually they rave about it. One student was singer Cynthia Scott, who has a single out now — Juggler Of Hearts (RFB 38) on Red Flame/Virgin 10: "The course has been of immeasurable benefit," she commented. "It means I'm not talking out of my hat."

Ian Watson, another student, promotes gigs in Redhill, trying to book bands that are just breaking, and he feels "it's worth coming along for the general knowledge."

Course members have got together to give each other aid and support. At one point they produced a file (printing costs paid by Shriekback) listing their talents so that bands needing singers or managers could contact them.

One group set up The Hot Club which puts on live gigs in Brixton's Loughborough Centre. The third course put together a show, The Elephants' Graveyard, featuring a luxury island for supposedly-dead rock stars, to tour sixth-form colleges and the like if a GLC grant is forthcoming.

Singer/songwriter Dawn Kelly, who is pushing the project along, says: "The course has been invaluable. It's given me knowledge from a professional point of view that I couldn't have got any other way."

The fourth course has just started, and any interested party can book with the Brixton Centre, 130-146 Ferndale Road, SW4, (tel: 01-737 1234)

Edited
by
NICOLAS SOAMES

CLASSICAL

Supraphon re-emerges with new releases and compact discs

Czechs bounce back

SUPRAPHON, the Czech state label which still holds its place as one of the major-selling import labels in the UK, bounces back with a strong list of new releases — including compact discs — after an autumn spent mainly on promoting back catalogue.

The major new February release is Dvorak's Stabat Mater featuring the outstanding Czech soprano Gabriella Benackova, whose recital disc created such a stir. The Stabat Mater, a 2-LP set, is played by the Czech Philharmonic Orchestra conducted by Vaclav Neumann, and will head the first compact disc releases scheduled to come from the Nimbus plant in the early summer.

Carole Simmonds, director of Bond Street Music, which imports Supraphon, feels that the digital sound of the Stabat Mater reflects the care that Supraphon has taken in developing its digital machinery, and expects the record to be the company's black disc bestseller for 1984.

Much of Supraphon's other releases are fairly specialised with the exception of another Dvorak issue, the Symphony No 7, with the Czech Philharmonic again conducted by Neumann (1110 3139). There is the Symphony No 3 by Zdenek Fibich (born 1925) a follow-up to last year's release of the opera Sakar. The Symphony number is 1110 3038 and it is played by the Brno Philharmonic under Belo Hlavek.

The Symphony No 2 by Myslivecek (1110 3036) is an addition to the elegant Musica Antiqua Bohemia series and there is a chamber music issue: String Quartets by Borodin and Glinka played by the Prague String Quartet

(1113721).

"There was a hiatus in the regular flow of new releases, partly because of the introduction of new digital technology," explains Simmonds.

The Czechs had encountered some difficulties with their digital editing machines and, not wanting to issue inferior material, preferred to deal with the problems and wait until they were overcome before releasing product.

The year was capped, of course, by the demise of Lugton, which dealt with much of Supraphon's business in the South. Now, however, with the technical difficulties overcome, and the decision having been taken to handle the distribution in the South completely themselves Bond Street Music is looking forward to a busy year.

Dealers will be interested to learn that among the six CD issues — hopefully in May/June — will be Janacek's Sinfonietta coupled with Taras Bulba with the CPO under Neumann, Martinu's Frescoes coupled with the Concerto for Two Pianos, and Dvorak's Cello Concerto with Angelica May as soloist.

For the foreseeable future, Bond Street Music will maintain distribution in the South, leaving the North of the country to H R Taylor.

"We are confident that we know our product best of all and that with our warehouse in the West End we can offer a reliable and fast service — although we were sorry that Lugton closed," says Simmonds.



PLACIDO DOMINGO, who over the last couple of years has been committed to a programme of weight loss in the face of numerous celebratory parties to mark soaring record sales, faced another major challenge when EMI UK, and classical manager John Patrick presented him with a handsome box of chocolates, complete with EMI's famous dog and trumpet logo, at a recent record signing at the Royal Opera House, Covent Garden.

Song by song — by Delius

THREE OF THE UK's finest singers — soprano Felicity Lott, mezzo Sarah Walker and tenor Anthony Rolfe Johnson, have joined together with one of the country's oldest musical personalities, Eric Fenby, to produce an important record of music by Frederick Delius.

Unicorn-Kanchana Records has invested in a series of records devoted to the music of Delius made with the support of the Delius Trust — and has had particular success with the 2-LP choral set, The Fenby Legacy, which won a 1981 Gramophone award.

This new disc, English, French and Scandinavian Songs (DKP 9022 and tape) should create equal interest as it is the first complete record of the composer's songs, many of which have never been recorded before.

The other major new release from the label is Grieg's Lyric Suite coupled with the A minor Piano Concerto, (DKM 6003), which makes the most of Unicorn's long-established Norwegian connection.

Per Dreier, who conducted the first complete Peer Gynt Incidental Music recording, released by Unicorn some years ago, has

included in the Lyric Suite, in addition to the more usual pieces, Evening In The Mountains and the premier recording of Sound of the Bells. The Piano Concerto is played by Norway's leading pianist Einar Steen Nøkleberg, and the recording, made with the LSO, was produced in London.

Unicorn-Kanchana is also re-releasing a well-known recording of a major Peter Maxwell Davies work, Versalii Icones. Written as a spectacular music-theatre work — it is regularly performed in London with continuing success — it was made with the Fires of London under the direction of the composer with Jennifer Warde-Clarke as solo cellist.

Looking ahead, Unicorn expects to issue the premier recording of the Symphony No 2, coupled with two smaller works, Trumpets and Coursing by the young British composer Oliver Knussen, who received so much publicity over the current London production of his opera Wild Thing with Sendak. April/May is the projected date.

And the label's first compact discs will be on the market in the autumn. Produced in Hanover, there will be three titles, one of which will be the new collection of Delius' Orchestral Songs and Song of the High Hills.

● Unicorn-Kanchana is now distributed by Harmonia Mundi UK and Taylor.

CBS masterworks wins top prize

CBS MASTERWORKS has been named classical label of the year by *Billboard* magazine after having had more classical albums in the *Billboard* charts than any other record company during 1983.

The hit albums were: Glenn Gould's new version of Bach's Goldberg Variations; Placido Domingo's Perhaps Love and My Life For A Song; Claude Bolling's Suite for Flute and Jazz Piano and Suite for Chamber Orchestra; Kiri Te Kanawa's Verdi and Puccini Arias and Wynton Marsalis' Trumpet Concertos.

CBS Masterworks also won top classical album of the year with Gould's Goldberg Variations and top classical artists with Placido Domingo.

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19	18	THE ESSENTIAL JEAN MICHEL JARRE ●	Polystar PROLP 3
20	NEW	SOMETIMES WHEN WE TOUCH	Ronco RON LP9
21	11	FANTASTIC ●	Inner Vision IVL 25328
22	19	SEVEN AND THE RAGGED TIGER ●	EMI DD 1
23	20	CHART TREK VOLS 1/2	Ronco RON LP8
24	22	TOO LOW FOR ZERO ●	Rocket/Phonogram HSPD 24
25	28	SYNCHRONICITY ●	A&M AMLX 63735
26	29	JAPANESE WHISPERS	Fiction FXM 8
27	23	18 GREATEST HITS ●	Telstar STAR 2232
28	24	TRACK RECORD ●	A&M JA 2001
29	33	QUICK STEP & SIDE KICK ●	Arista 204 924
30	32	LET'S DANCE ●	EMI America AML 3029
31	37	THE CROSSING ●	Mercury/Phonogram MERS 27
32	25	GREATEST HITS ●	RCA PL 70022
33	26	TRUE ●	Reformation/Chrysalis CDL 1403

51	61	OFF THE WALL ●	Epic EPC 83468
52	76	HIGH LAND, HARD RAIN	Rough Trade ROUGH 47
53	75	REFLECTIONS ●	CBS 10034
54	58	EYES THAT SEE IN THE DARK	RCA RCALP 6088
55	49	ROXY MUSIC - THE ATLANTIC YEARS 1973-1980 ●	EG/Polydor EGPL 54
56	59	LIVE AT THE ALBANY EMPIRE	AVM AVMLP 0001
57	38	ORIGINAL MOTION PICTURE SOUNDTRACK - YENTL ●	CBS 86302
58	64	QUEEN GREATEST HITS ●	EMI EMTV 30
59	56	BEAUTY STAB ●	Neutron/Phonogram NTRL 2
60	74	LOVE SONGS ●	CBS 10031
61	53	KISSING TO BE CLEVER ●	Virgin V 2232
62	88	MAKIN' MOVIES ●	Vertigo/Phonogram 6359034
63	57	THE VERY BEST OF NEIL DIAMOND	K-tel NE 1265
64	94	LIFE	Vertigo/Phonogram VERD 6
65	92	25th ANNIVERSARY	MCA MCLD 609
66	70	THE LUXURY GAP ●	B.E.C./Virgin V 2253
67	50	BAT OUT OF HELL ●	Epic/Cleveland International EPC 82419

85	89	DANCE OF THE FLAMES	Beggars Banquet BEGA 49
86	95	BODY WISHES ●	Warner Brothers 923877-1
87	82	FASTER THAN THE SPEED OF NIGHT ●	CBS 25304
88	RE	POWER CORRUPTION AND LIES	Factory FACT 75
89	RE	STANDING IN THE LIGHT ●	Polydor POLD 5110
90	91	IN THE HEART	De-Lite/Phonogram DSR 4
91	69	THE WHISPER	Mercury/Phonogram MIEH 34
92	36	CHART HITS 83 VOLS. 1/2 ●	K-tel NE 1256
93	87	FADE TO GREY (THE SINGLES COLLECTION)	Polydor POLD 5117
94	RE	GREATEST HITS ●	Warner Brothers K56744
95	RE	LIONEL RICHIE ●	Motown STMA 8037
96	96	THIS ARE TWO TONE	Two Tone CHR TT 5007
97	52	90125 ●	Arco 790125-1
98	99	RICHARD CLAYDERMAN ●	Delphine/Decca SKL 5329
99	RE	THE SIMON AND GARFUNKEL COLLECTION ●	CBS 10029
100	RE	A TOUCH MORE MAGIC ●	Arista BMAN 3

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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

1	1	NOW, THAT'S WHAT I CALL MUSIC	EMI/Virgin TC-NOW 1
2	2	NO PARLEY	CBS 40/25521
3	3	THRILLER	Epic 40/85930
4	6	PIPES OF PEACE	Parlophone TOPCTC 1
5	4	AN INNOCENT MAN	CBS 40/25554
6	5	COLOUR BY NUMBERS	Virgin TCV 2285
7	7	CAN'T SLOW DOWN	Motown CSTMA 8041
8	9	TOUGH	RCA PK 70109
9	8	U2 LIVE "UNDER A BLOOD RED SKY"	Island IMC 3
10	12	PORTRAIT	Telstar STAC 2238

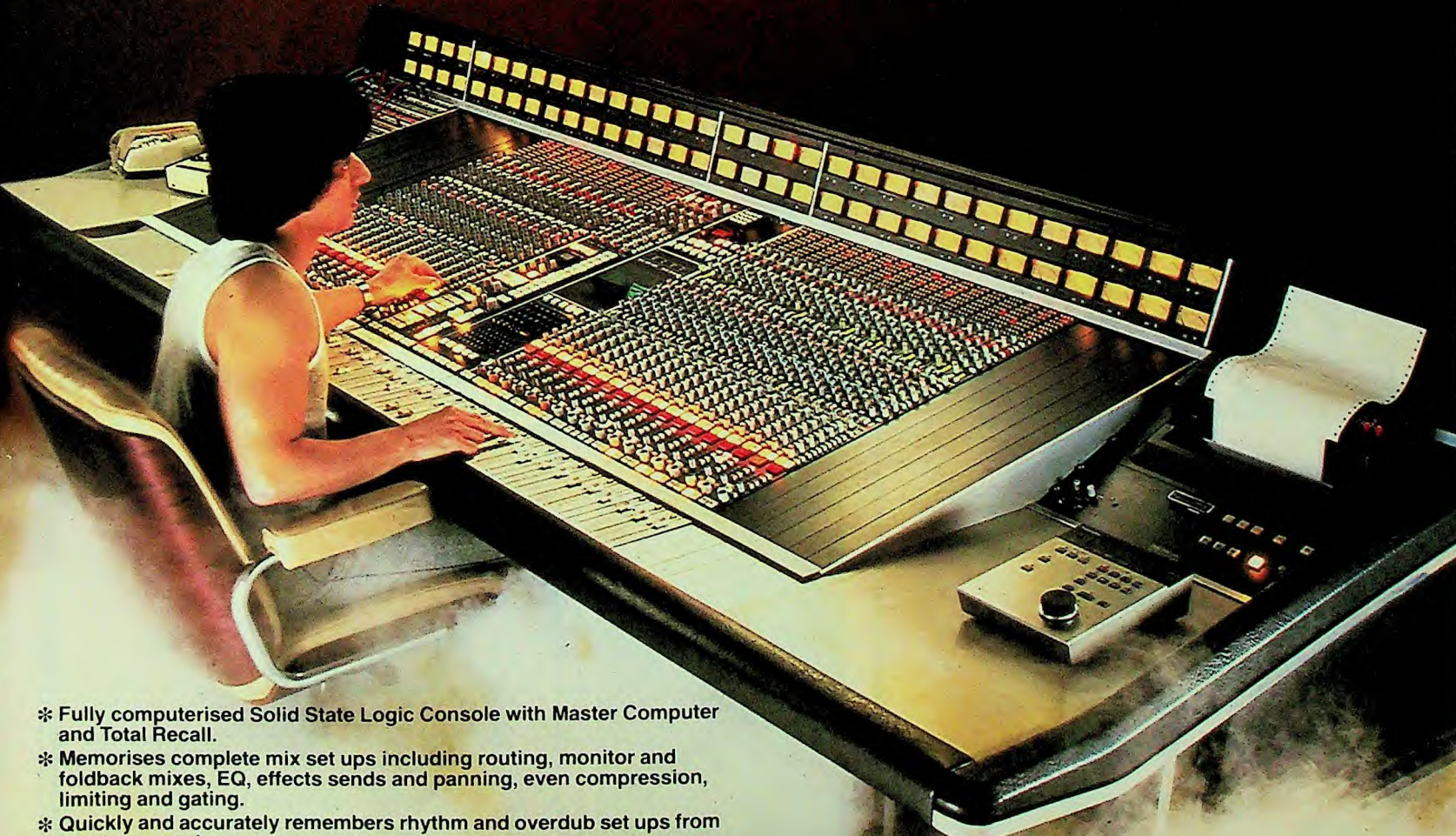
11	18	GREEN VELVET	Ronco C RON 6
12	10	GENESIS	Chrysalis/Virgin GENWVC 1
13	14	STAGES	K-tel/WEA CE 2262
14	15	BACK TO BACK	Vertigo/Phonogram VERHC 10
15	16	CHART TREK VOLS 1/2	Ronco C RON 8
16	11	FANTASTIC	Inner Vision 40/25328
17	22	FORMULA 30	Decca PROMC 4
18	NEW	SOMETIMES WHEN WE TOUCH	Ronco C RON 9
19	19	THE ESSENTIAL JEAN MICHEL JARRE	Polystar PROMC 3
20	13	LABOUR OF LOVE	DEP International/Virgin CA DEP 5

21	17	YOU BROKE MY HEART IN 17 PLACES	Stiff ZSEZ 51
22	24	18 GREATEST HITS	Telstar STAC 2232
23	23	TOO LOW FOR ZERO	Rocket/Phonogram REMWD 24
24	25	THE MUSIC OF RICHARD CLAYDERMAN	Delphine/Delphine KSKC 5333
25	21	SEVEN AND THE RAGGED TIGER	EMI TDD 1
26	30	SYNCHRONICITY,	A&M CXM 63735
27	20	GREATEST HITS	RCA PK 70022
28	27	TRUE	Reformation/Chrysalis ZCDL 1403
29	NEW	LEARNING TO CRAWL	Real WAX2C
30	26	CHAS 'N' DAVE'S KNEES UP - JAMBOREE BAG NO. 2	Rockney/Towerbell ZCRDC 911

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UK INDEPENDENTS



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STILL GOING STRONG: Depeche Mode (Mute).



FAME FROM AFAR: Mezzoforte (Steinar).



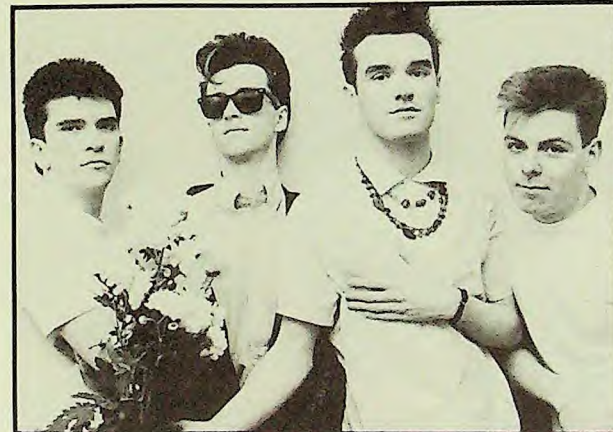
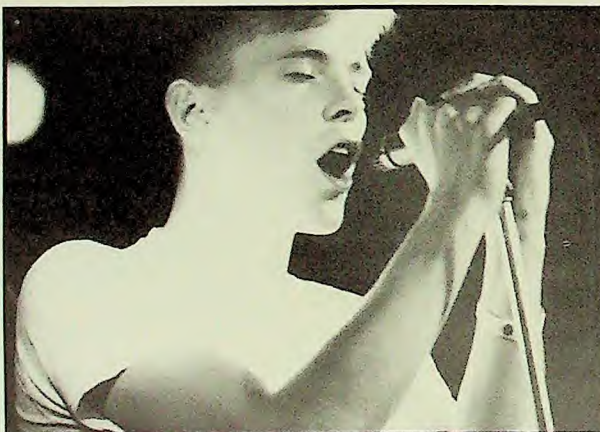
FREEEZ: (Beggar's Banquet).



TOYAH (broke through Safari/Spartan).



The hit squad



ABOVE (left): New Order (Factory/Rough Trade); above (right) The Smiths (also Rough Trade); below The Assembly (Mute).



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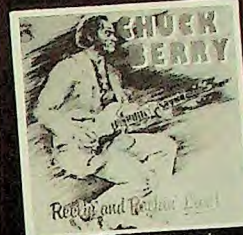
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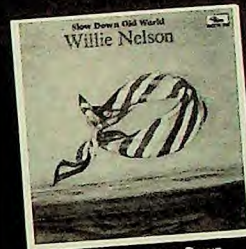
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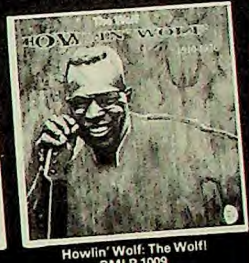
Chuck Berry: Reelin' and
Rockin' Live. MFM 017.



Mike Bloomfield: American Hero.
THBL 1009.



Willie Nelson: Slow Down
Old World. SDLP 1006.



Howlin' Wolf: The Wolf!
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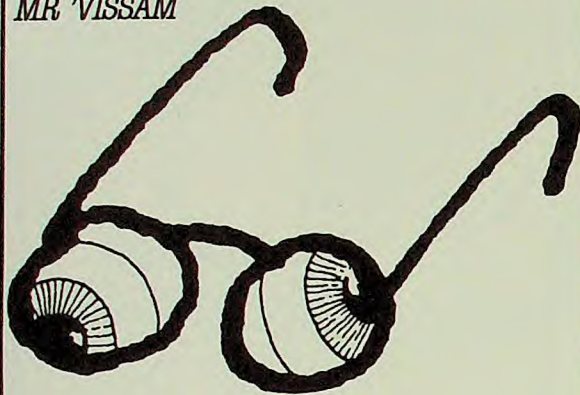


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UK INDEPENDENT'S



Reggae makes it into the media

"ALTHOUGH 1983 has been a difficult year for the reggae market generally, owing to the considerable number of unemployed and the large number of records released," says Clive Stanhope, director of CSA Records, "reggae is making significant in-roads every year with an ever-increasing media acceptance."

Artists on the CSA roster, although not signed exclusively, include established reggae performers such as John Holt, Don Carlos, U Brown and Michael Prophet, as well as up-and-coming names such as the Viceroyes, Tony Tuff, Buro, Peter Metro, Undivided

Roots and the Natural Ites — the last two being UK-based reggae bands.

Stanhope, who launched CSA in September 1982 after six years as general manager at Trojan, intends to release further "quality" product in 1984, and will be paying particular attention to Nottingham-based band Natural Ites.

"Apart from their obvious talents as singers and instrumentalists, the main ingredient that could lift them head and shoulders above every reggae band in the country is the quality of their songwriting," says Stanhope.

NATURAL ITES

Trojan on a winner with Bob

JUST RELEASED on Trojan is the long-awaited album of rarities and currently unavailable tracks from Bob Marley & The Wailers — In The Beginning.

"With this release," says Trojan's label manager Patrick Meads, "we have produced an extremely tasteful and classy sleeve which features two unusual photographs of Marley plus some very comprehensive sleeve notes."

Trojan will also be re-activating the Soul Shakedown Party single from Marley, as an added ingredient to an extensive advertising and promotion campaign for In The Beginning.

Late February will see the release on Trojan of 20 Reggae Classics which will feature the original versions of recent chart hits from such as UB40, Paul Young and Musical Youth.

Meads says: "These catalogue sales will provide the funds for signing and promoting new acts in the early summer, and we won't necessarily be sticking to reggae. We have a strong enough name in Trojan to enable us to vary our output of music — but it must be good."

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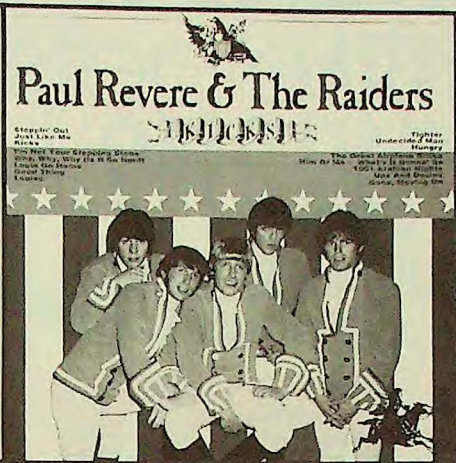
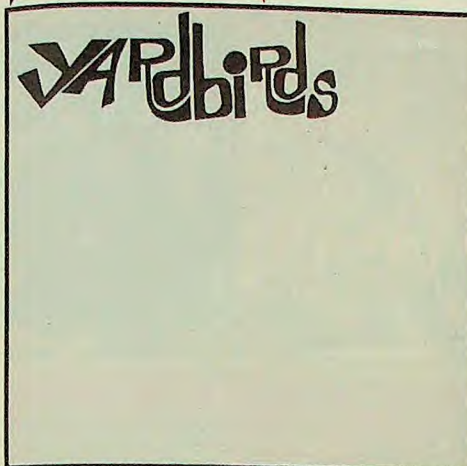
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UK INDEPENDENTS



DISILLUSIONED WITH the civil service attitude of the major record companies, a good number of former "industry names" — frequenters of board rooms and MW's Musical Chairs columns—have left this area of the business for the less secure, yet seemingly more satisfying independent scene.

Of those who have succeeded in this switch, the majority have one thing in common — a belief in and love of the music they are dealing in. Something which all too often gets forgotten about in the hurly burly of major record company operations that can combine to neglect the actual music being sold.

Andrew Lauder and Andy Childs between them have considerable record company experience — having worked for some of the biggest operators in the business. But today, you won't find either working in Manchester Square, St Peter's Square — or any other square that houses a major.

Instead, you'll find them supervising their move into new premises in Brentford, and working on the latest releases from Demon, Edsel and F-Beat. As an independent operation, however, they are finding the majors amenable to their propositions for re-releases. "All the record companies are being most amenable in respect of our requests and suggestions," says Andy Childs, who for a long while was involved with EMI's Harvest label. Along with Ted Carroll's Chiswick and Joop Visser's

Charly Records, Edsel/Demon is fast gaining respect in the oldie/re-issue market. "In my experience," says Lauder, "major record companies tend to mishandle re-issues. Whatever they re-release gets put at the bottom of the pile — the also-runs in the rep's van. They're really just interested in the chart material."

"But there is a market out there for the specialist re-issues. And more and more companies are realising that it is people like us who can get the material to the people who want it, the people who matter."

Demon/Edsel have already built up a considerable catalogue of albums with class packages from such artists as Dr John, The Pirates, Merseybeats, Julie London, Mojos, Roulettes, James Booker and Clarence "Gatemouth" Brown.

1984 will see releases culled from the famed Atlantic soul catalogue, from Dr Feelgood, Mike Sheridan & The Nightriders and Paul Revere & The Raiders. "We have a number of other major names in mind," adds Childs. This year also sees much of the Elvis Costello and Nick Lowe Radar product reverting to F-Beat — so expect some tasteful re-packaging on this front.

And to cap it all, Lauder and Childs are plotting a follow-up to Viv Stanshall's Sir Henry At Rawlinson's End . . . Ndidi's Kraal finds Stanshall summonsed by the Royal Geographic Society to find a lost tribe of Zulus . . . you have been warned.

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 **UK INDEPENDENTS**

Bertice gets the VIP treatment

BERTICE READING, whose one woman show at various well-known London venues has been critically acclaimed, releases her first ever solo album for That's Entertainment Records' new MOR label VIP.

The LP, called Bertice, has been produced by Norman Newell, who in the past has

worked with superstars such as Shirley Bassey, Eartha Kitt and Judy Garland, and the songs featured are all well-known standards, with the exception of one number, The Right To Be Wrong, co-penned by Newell with pianist Roger Webb.

Although Reading's career as an actress and singer goes back nearly 30 years, she has

recorded only spasmodically. She was one of the stars of the Made In America musical, featuring the music of Lieber and Stoller, which was at the Roundhouse, and was also in Valmouth at Chichester. Her major West End success was in One Mo' Time.

Reading's album will be distributed by PRT.



WARM SMILES for Icelandic deal.

Steinar renews Pinnacle pact

STEINAR RECORDS has resigned with Pinnacle for distribution, and the first releases via the deal will be the new single, *Midnight Sun*, from Mezzoforte followed by the band's album, *Observations*, in early February.

The single, released this week, is available in 7 and 12-inch formats, the latter featuring a live version of their hit, *Garden Party*. The Icelandic band have been rapidly establishing themselves in the UK — their first gig, at the Venue last March sold out and a short season at Ronnie Scott's in November was also a critical success. They will be returning for more live dates soon.

Pictured are, left to right: David Cadman and Steinar Berg Isleifson, directors of Steinar Records, and Pinnacle managing director Tony Berry.

Sound from Street Tunes

LATEST RELEASES from John Glover's Street Tunes label include a double album, *Croydon June 15th 1975*, featuring the late Paul Kossoff's last gig at the Fairfield Hall, and an LP from Zen Attack. Also lined up for release are a single and album by former Genesis member Anthony Phillips, and an album by Samson lead singer Nicky Moore.

The Kossoff set includes several previously-unreleased tracks by the late ex-Free guitarist, and follows the Mr Big album which made the *Music Week* heavy metal chart.

Street Tunes is also handling reggae star Mikey Dread's own label, *Dread At The Controls*, and an LP will be released to coincide with his European tour during March and April. Dread hosted and performed in the

Channel Four series, *Rockers Rock Show*, the title track of which is featured in the album.

Cocteau latest

THE LATEST release on Bill Nelson's Cocteau Records label is an all-instrumental mini-album, *Savage Gestures For Charm's Sake*, by the former Be-Bop De Luxe founder member himself. The LP, distributed by IDS and already in the indie album chart, features a guest appearance by Nelson's brother, Ian.

Key system for musical notes

A COMPUTER system designed specifically for record company/label use has been designed and is currently being marketed by Musicalc.

The system includes all the necessary IBM-based hardware plus software for an investment of £7,000.

It is already being used by Beggars Banquet where director Nick Austin is finding it invaluable for royalties accounting, invoicing, mail-outs and for information storage. "The beauty of the

system," he says, "is that it has been made by the music industry for the music industry."

Chris Palmer, a partner in Musicalc adds: "Nowhere in the world is there a system like this, designed specifically for the music industry. After the initial investment — which is tax deductible — the running costs are only around £500 a year."

Both Palmer and Austin will be demonstrating the Musicalc system at Midem.

Pop quest at Conifer

FROM SMALL specialist importer Conifer Records has grown into a large-scale importer/distributor, and a leader in its field. While classical catalogue grows (European EMI product, RCA Germany, Erato, Nonesuch, Hungaroton, Bis etc), pop now accounts for 45 per cent of Conifer business. MD John Deacon, marketing director Alison Wenham, and pop product manager Bob Seymour are at Midem looking for a major label deal to increase their pop import catalogue.

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MUSIC WEEK

TOP SINGLES

INDIES

TOP ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1 11	THIS CHARMING MAN The Smiths	Rough Trade RT 136 (RT/I)
2	2 7	SUNBURST AND SNOWBLIND Cocteau Twins	4AD BAD 314 (I/P)
3	3 22	HAND IN GLOVE The Smiths	Rough Trade RT 131 (RT/I)
4	4 7	MUTINY 1983 The Birthday Party	Mute 7MUTE 029 (I/SP)
5	6 8	THE SERENADE IS DEAD EP Conflict	Mortahate MORT 1 (I)
6	8 14	TEMPLE OF LOVE Sisters Of Mercy	Merciful Release MR 27 (I)
7	5 5	PRICE OF SILENCE Discharge	Clay CLAY 29 (P)
8	12 8	FACTS Red Guitars	Self Drive SD 007 (I)
9	14 17	SONG TO THE SIREN This Mortal Coil	4AD AD 310 (I/P)
10	11 5	BANNER OF HOPE Abrasive Wheels	Clay CLAY 28 (P)
11	15 4	TELL ME WHEN IT'S OVER Dream Syndicate	Rough Trade RTT 121 (I)
12	17 44	BLUE MONDAY New Order	Factory FAC 73 (I/P)
13	19 4	BLACK SHEEP Vice Squad	Anagram ANA 16 (P)
14	9 6	DANCING CHILD Ex-Post-Facto	Probe Plus PP7 (I)
15	23 2	UGLY Violent Femmes	Rough Trade/Slash RT 147 (RT/I)
16	10 4	A SENSE OF BELONGING Television Personalities	Rough Trade RT 109 (I)
17	18 4	MX AMERICA/SHADOW LOVE Vibrators	Ram RM 7005 (P)
18	20 10	LOVE WILL TEAR US APART Joy Division	Factory FAC 23 (I/P)
19	22 3	THERE AIN'T NO SANITY CLAUSE The Damned	Big Beat NS 92 (P)
20	25 11	METAL DANCE SPK	Desire WANT 1 (IDS)
21	29 5	YOU'RE SO FINE/ROCK 'N' IN MY COFFIN Guana Batz	Big Beat SW 89 (P)
22	7 10	NEVER NEVER The Assembly	Mute TINY 1 (I/SP)
23	13 7	PUSH OUT THE BOAT The Higsons	Waapl WAAP 4 (IDS)
24	NEW	COLLAPSING NEW PEOPLE Fad Gadget	Mute 7MUTE 030 (I/SP)
25	16 6	WHERE IS MY MAN Eartha Kitt	Record Shack SOHO 1 (IDS)

26	32 13	THE DEVIL HAS ALL THE BEST TUNES Prefab Sprouts	Kitchenware SK 7 (I)
27	41 2	NAUGHTY MIRANDA/MIRANDA Indians In Moscow	Kennick KNK 1002 (IDS)
28	21 7	ALFIE FROM THE BRONX Toy Dolls	Volume VOL 7 (I)
29	28 9	LIPS CAN'T GO Allen Sex Fiend	Anagram ANA 15 (P)
30	26 10	GOD'S ZOO Death Cult	Situation 2 SIT 29 (I/P)
31	RE	GOOD TECHNOLOGY Red Guitars	Self Drive SD 006 (I)
32	36 2	PRESS THE BUTTON (EP) Electad	Riot City RIOT 28 (I/P)
33	33 11	ZULU BEAT King Kurt	Thin Sliced TSR 2 (I)
34	39 16	6-TRACK EP Bauhaus	4AD BAD 312 (I/P)
35	NEW	THE WORD OF THE WOMB (EP) Hagar The Womb	Mortahate MORT 28 (I)
36	NEW	MULTI DEATH CORPORATION (EP) MDC	Crass 121984/5 (I)
37	38 12	MAURITIA MAYER Sex Gang Children	Clay CLAY 27 (P)
38	50 2	CHRISTMAS COUNTDOWN Frank Kelly	Ritz RITZ 062 (SP)
39	30 4	BARRICADES Anabas	Flame On FLAME 3 (I)
40	NEW	LOVE TEMPO Quando Quango	Factory FAC 79T (I/P)
41	24 4	MY END OF HEAVEN Living In Texas	Rebirth RB 20 (I)
42	45 16	KICKER CONSPIRACY The Fall	Rough Trade RT 143 (I)
43	27 6	RISING FROM THE ASHES The Apostles	Scum SCUM 2 (RT/I)
44	31 11	TIME FLIES BUT AEROPLANES CRASH Subhumans	Blourg FISH 5 (I)
45	34 12	RIVAL LEADERS The Exploited	Pax PAX 15 (I)
46	NEW	HOUSE OF THE JU JU QUEEN Janie Jones & The Lash	Big Beat NS 91 (P)
47	44 14	JINX Peter and The Test Tube Babies	Trapper EARS 2 (I/P)
48	35 9	LISTEN TO THE RADIO: ATMOSPHERICS Tom Robinson & The Crew	Panic NIC 3 (IDS)
49	47 5	THE WHIP/THE WHITE HOTEL Carcash International	Crammed Discs CRAM 028 (P)
50	49 12	YASHIR Cabaret Voltaire	Factory FAC 8212 (I/P)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	2 6	LIFE'S A RIOT WITH SPY VS SPY Billy Bragg	Go! Discs/Utility UTIL 1 (IDS)
2	3 11	HEAD OVER HEELS Cocteau Twins	4AD CAD 313 (I/P)
3	1 4	PERVERTED BY LANGUAGE The Fall	Rough Trade ROUGH 62 (I)
4	5 8	SMELL OF FEMALE Cramps	Big Beat NED 6 (P)
5	4 4	THE MATING SOUND OF S. AMERICAN FROG Peter & The Test Tube Babies	Trapper CHIN 1 (P)
6	8 38	HIGH LAND, HARD RAIN Aztec Camera	Rough Trade ROUGH 47 (I/IDS)
7	6 4	CITY BABIES REVENGE GBH	Clay CLAYLP 8 (P)
8	11 3	SAVAGE GESTURES FOR CHARM'S SAKE Bill Nelson	Cocteau JCM 3 (IDS)
9	9 5	LET'S START A WAR The Exploited	Pax PAX 18 (I)
10	NEW	IN DARKNESS, THERE IS NO CHOICE Antisep	Spiderleg SDL 15 (I/RT)
11	15 2	FRIENDS IN PORTUGAL Duruti Column	Atlantic Foundation 166 2071 (I/RT)
12	7 4	DEHUMANISATION Crucifix	Corpus Christi CHRIST ITS (I)
13	13 36	POWER, CORRUPTION & LIES New Order	Factory FACT 75 (P/RT)
14	14 4	THE SECRET OF I-CHING 10,000 Maniacs	Christian Burial Music MC 20389 (Import: I/RT)
15	16 6	FALSE GESTURES FOR A DEVIOUS PUBLIC Blood	Noise NOYLP 1 (IDS)
16	19 10	LIVE IN YUGOSLAVIA The Anti-Nowhere League	I.D. Records NOSE 3 (IDS)
17	10 7	LIVE The Meteors	Wreckin' WRECK 1 (I)
18	25 2	ANGELS WITH DIRTY FACES Various	Future/No Future MPUNK 8 (P)
19	18 6	WHO'S BEEN SLEEPING IN MY BRAIN Allen Sex Fiend	Anagram GRAM 10 (P)
20	12 5	MINI LP Colour Box	4AD MAD 315 (I/P)
21	RE	UNKNOWN PLEASURES Joy Division	Factory FACT 10 (I/P)
22	21 3	FACTORY BENELUX GREATEST HITS Various	Factory Benelux FBN 27 (I/RT)
23	22 11	LIVE IN NEWCASTLE The Damned	DAMU 2 (I)
24	NEW	TIME HIGH FICTION Richard H Kirk	Doublevision/Rough Trade DVR 2 (I/RT)
25	23 6	THE BUSINESS 1980-1981 The Business	Syndicate SYNLP 2 (IDS)

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UK INDEPENDENTS

Mayking plans for CD growth

INDEPENDENT PRESSING company Mayking plans to have three compact disc presses on stream by the end of this year at its factory near Le Mans in France.

"The capital outlay is obviously a risk," says Mayking managing director Brian Bonner, "but we feel we have the expertise and track record to move into this area. We pride ourselves on our quality control."

Mayking which has a capacity to provide 100,000 7-inch 110,000 12-inch and 40,000 cassettes a day, is currently running an advertising campaign under the banner "Do you suffer from pressing headaches?" which Bonner hopes will attract new business.

Mayking also now operates a video cassette plant — Videoprint, based in Shepherd's Bush is currently concentrating on the music side and has a capacity of 5,000-10,000 a week.

News in brief...

Lightnin' striking again...

IMMINENT RELEASES from blues specialist label Red Lightnin' Records include an album of material by Ike Turner, recorded in 1959, plus a new album from King Biscuit Boy with the Ronnie Hawkins Band, plus titles by Matt "Guitar" Murphy and Sonny Boy Williamson. There will also be a five-volume series of albums featuring the work of veteran Chicago producer Ralph Bass.

GO AHEAD Records has just released the fifth and sixth albums in its orchestral series — A musical tribute to Nat King Cole and Sentimental Journey, a compilation of hit tunes old and new. Both are performed by the Syd Dale Orchestra and distribution is through PRT.

BUTT RECORDS, a division of Music Galore will be re-releasing the Nashville Teens single, Tobacco Road next month, to coincide with the 20th anniversary of the original release. Released the same month on Goughsound will be a picture disc, The Beatles Talk Down Under.

HIGH ENERGY Records, which was launched last May with a single, Love's Warming Up by Shirley Lewis, sister of Linda Lewis, is launching two new labels this month, Electricity and Airplay, the latter of which will be concentrating on electro funk and soul music.

THE MOST recent signing to IDS looks like starting off the year with a hit single. Cambridge-based rock band Katrina and the Waves were signed by the company in the face of competition from the majors, and their debut single, Que Te Quiero, has been picking up extensive airplay including Radio One. An LP will be released shortly and the band are to tour.

SURVIVAL RECORDS' releases the debut album from Tik & Tok in early spring, preceded by a single, Screen Me (I'm Yours) in the last week of January. Thirteen At Midnight have an LP set for May release, while a new Eddie & Sunshine single will be released in March.



BILLY BRAGG (above, right) whose album, *Life's A Riot With Spy Vs Spy*, on the Go! Discs/Utility label has been one of the indie album hits of the last year, presented Go! Discs Andy McDonald with a special "BBI Certified" hand-knitted woolly disc for "sticking his career in gear."

During the last 12 months, Go! Discs has made its mark with various acts, including *The Box* and *The Bic*. Two new signings include Sheffield dance-band Chakk, and French female guitarist Marie-Claire Monet who will both have releases shortly. Meanwhile, Go! is changing its name to The Go! Label.



A NEW Addicts (above) album is due from Razor Records which will bring the IDS-distributed label's catalogue up to 10 albums. The label will also be working on a number of other projects, including further compilation albums and a new *Neurotics* album.

Ritz goes a-roving

RITZ RECORDS, the Irish-originated label which over the past three years has established itself as one of the leading indies for quality MOR material, much of it based on folk and country roots, is looking to expand its success in other territories.

"We have done very well with the Fureys and Foster & Allen in Australia, South Africa and the UK," says MD Mick Clerkin. "And we are looking to achieve similar success via licensing deals in the US, Germany and Australia."

Virr's mystery signings

DAVID VIRR, managing director of The Virr Group, which includes the Graduate Records and Ready Steady Go! labels, is starting 1984 with several new, though as-yet unnamed signings, to his labels. Virr's major success on the RSG label to date has been The Maisonettes, who had a Top 10 hit with *Heartache Avenue*, and who recently released their debut LP, *Maisonettes For Sale*.

A-ZIGZAG

MAGAZINE

Listed below are some of the artists featured in JUST FIVE ISSUES



- The Alarm
- Alien Sex Fiend
- Marc Almond
- Ausgang
- Billy Bragg
- Cocteau Twins
- The Cure
- Danse Society
- Einsturzende Neubaten
- Eurythmics
- The Fall
- Bruce Foxton
- The Glove
- Hollywood (Frankie Goes To)
- Ipsos Facto
- David J.
- King Kurt
- Lords of the New Church
- Ministry
- Milkshakes
- New Model Army
- Orson Family
- John Peel
- P. Furs
- Redskins
- Sex Gang Children
- Sisters of Mercy
- The Smiths
- SPK
- Speak of Destiny
- Specimen
- Toyah
- Turkey Bones
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NEW ALBUMS

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

ACID MANIAC Megaton MEGATON 007— £3.05 (P)
 ANTHRAX FISTFUL OF METAL Music For Nations MFN 14— £3.04 (P)
 *AUSTIN, Patti LIVE AT THE BOTTOM LINE CTI (Musidisc France) CTI 9001— £3.35 (ST)
 *BAKER, Chet SHE WAS TOO GOOD TO ME CTI (Musidisc France) CTI 9012— £3.35 (ST)
 *BARRETTO, Ray LA CUNA CTI (Musidisc France) CTI 9002— £3.35 (ST)
 *BASIE, Count CARNEGIE HALL CONCERT Vogue (France) 509168/70168 (DIS/SW)
 *BEATLES, THE TIMELESS 2 (INTERVIEWS) Silhouette (USA) SM-10010— Pic Disc £3.65 (WRD)
 *BEIDERBECKE, Bix THE INDISPENSABLE RCA (France) CL 70125— £3.95 (2LP DIS/ST)
 *BENSON, George BODY TALK CTI (Musidisc France) CTI 9003— £3.35 (ST)
 *BENSON, George BAD BENSON CTI (Musidisc France) CTI 9004— £3.35 (ST)
 *BENSON, George IN CONCERT CTI (Musidisc France) CTI 9005— £3.35 (ST)
 *BERRY, Chuck NEW JUKE BOX HITS Chess (France) 515032— (DIS/SW)
 *BERRY, Chuck ST. LOUIS TO LIVERPOOL Chess (France) 515034— (DIS/SW)
 *BLACK SABBATH THE BEST OF BLACK SABBATH RCA (Australia) STAR-301— £3.98 (WRD)
 BROWN, Arthur & Craig Leon THE COMPLETE TAPES OF ATOYA KMH 709223— £3.35 (IMP)
 BROWN, James ROOTS OF A REVOLUTION Polydor REVO 1/REVOC 1 £5.45 (2LP IF)
 CLOVEN HOOF CLOVEN HOOF NEAT NEAT 1013— £3.04 (P)
 CREAM WHEELS OF FIRE RSO SPDLP 2— £3.65 (2LP IF)
 CUSSICK, Ian IAN CUSSICK A&M AMLX 68562— £3.45 (C)
 *DAVIS, Blind Joe AMERICAN FOLK BLUES FESTIVAL '65 L&R (West Germany) LR 42056— (MW)
 *DAVIS, Eddie 'Lockjaw' THE FOX & THE HOUNDS RCA (France) NL 70120— £2.99 (DIS/ST)
 DEREK & THE DOMINOES LAYLA & OTHER ASSORTED LOVE SONGS RSO SPDLP 2— £3.65 (2LP IF)
 *DICKIES, THE STUKAS OVER DISNEYLAND PVC (USA) PVC 6903/PVCC 6903 £3.60/£3.15 (PAC)
 DURY, Ian 4000 WEEKS HOLIDAY Polydor POLD 5112/POLDC 5112 £3.45 (P)
 *ELLINGTON, Duke THE COMPLETE 1947-1952 16 LP BOX SET CBS (France) 66607— £13.79 (DIS)
 EUROPEANS, THE LIVE A&M SCOT 1— £1.82 (C)
 *EVANS, Bill MONTREUX 11 CTI (Musidisc France) CTI 9011— £3.35 (ST)
 *FAME, Georgie MY FAVOURITE SONGS Teldec (Germany) LFE 25646/PFA 25646 £2.44 (IMS)
 *FARMER, Art/Jim Hall BIG BLUES CTI (Musidisc France) CTI 9015— £3.35 (ST)
 *FAYE, Alice GREATEST HITS RCA (Australia) POW-3003— £3.98 (WRD)
 *FERNANDEZ, Wilhemina NEGRO SPIRITUALS Milan (France) A192— £3.45 (IMS/ST)
 *GARLAND, Judy MORE THAN A MEMORY RCA (Australia) POW-3003— £3.98 (WRD)
 GOLDEN PALOMINOS, THE THE GOLDEN PALOMINOS OAO/Rough Trade OAO (UK) 1— £3.02 (RT)
 *GRECO, Juliette '83 Disc AZ (France) AZ 528242/C 528242 (ST)
 HEADPINS LINE OF FIRE MCA MCF 3196/MCFC 3196 £3.45 (C)
 HELLION HELLION Music For Nations MFN 15— £1.82 (Mini LP) (P)
 HENDRIX EXPERIENCE, Jimi ELECTRIC LADYLAND Polydor SPDLP 3— £3.65 (2LP IF)
 KAMOZE, Iini INI KAMOZE Island IMA 71— (Mini LP) (P)
 LEE, Byron, The Dragonaires & Friends JAMAICA'S GOLDEN HITS VOL 2 Dynamic DY 3433— £3.95 (JS)
 *LEER, Thijs Van INTROSPECTION CBS (Holland) 32167— £2.69 (DIS)
 **LENNON, John/Yoko Ono MILK AND HONEY HEART PLAY Ono Music/Polydor POLH 5/POLHC 5/817160-2 (compact disc) £3.65/£5.25 (P)
 MAN FRIDAY THE 13TH Picasso PIK 001/PIKC 001 £2.70 (DIS)
 MARTIN, Juan/RPO SERENADE K-tel NE 1267/CE 2267 (K)
 MAU MAUS LIVE AT THE MARPLES Pax PAX 16— £1.30 (Red Rhino)
 *MERMAN, Ethel GREATEST HITS RCA (Australia) POW-3002— £3.98 (WRD)
 *METGUMNERBONE LIGELIACHORN An A Mission REV 13-18— £3.95 (Red Rhino)
 *MONKEES, THE TAILS OF THE MONKEES Silhouette (USA) SM-10012— Pic Disc £5.50 (WRD)
 *MONK, Thelonius TOKYO CONCERTS CBS (France) 88627— £5.09 (2LP DIS)
 *MULLIGAN, Gerry/Chet Baker CARNEGIE HALL CONCERT VOL 1 CTI (Musidisc France) CTI 9013— £3.35 (ST)
 *MULLIGAN, Gerry/Chet Baker CARNEGIE HALL CONCERT VOL 2 CTI (Musidisc France) CTI 9014— £3.35 (ST)
 NELSON, Ricky ROCKIN' WITH RICKY Ace CH 85— £2.99 (P)
 *ORIGINAL BROADWAY CAST HAIR RCA (France) BL 8904/BK 8904 £2.69 (DIS)
 *ORIGINAL CAST JAMAICA RCA (Australia) LOC-1036— £4.25 (WRD)
 *ORIGINAL SOUNDTRACK DAMN YANKEES RCA (Australia) LOC-1047— £4.25 (WRD)
 *ORIGINAL SOUNDTRACK FOR WHOM THE BELL TOLLS RCA (Australia) POW-4026— £3.98 (WRD)
 *ORIGINAL SOUNDTRACK GREASE RSO SPDLP 4— £3.65 (2LP IF)
 *ORIGINAL SOUNDTRACK HAIR RCA (France) BL 83274/BK 83274 £5.39 (2LP DIS)
 *ORIGINAL SOUNDTRACK ONCE UPON A TIME IN THE WEST (ENNIO MORRICONE) RCA (France) NL 70015/NK 70015 £2.99 (DIS)
 ORIGINAL SOUNDTRACK RUMBLE FISH A&M AMLX 64983/CXM 64983 £3.45 (C)
 ORIGINAL SOUNDTRACK SATURDAY NIGHT FEVER RSO SPDLP 5— £3.65 (2LP IF)
 ORIGINAL SOUNDTRACK SCAR FACE MCA MCF 3198/MCFC 3198 £3.45 (C)
 *ORIGINAL SOUNDTRACK SPELLBOUND RCA (Australia) POW-4025— £3.98 (WRD)
 *ORIGINAL SOUNDTRACK THE HUNGER Milan (France) ACH 005— £3.45 (IMS/ST)
 *ORIGINAL SOUNDTRACK ZULU RCA (Australia) POW-4012— £3.98 (WRD)
 OZZ II THE ASSASSIN Zebra ZEB 2— (P)
 *PRESLEY, Elvis RARE ELVIS VOL 3 RCA (Germany) PL 89051— £3.45 (WRD)
 *PRESLEY, Elvis ALL THE BEST FROM ELVIS PRESLEY RCA (Australia) TPR2-100— 2LP £6.00 (WRD)
 RAINBOW ON STAGE Polydor SPDLP 6— £3.65 (2LP IF)
 READING, Bertice BERTICE VIP Records VIR 83001— (A)
 RODS, THE THE RODS LIVE Music For Nations MFN 16— £3.04 (P)
 *ROGERS, Shorty THE RAREST RCA (France) NL 70110— £2.99 (DIS)
 *SHORE, Dinah ONCE UPON A SUMMERTIME RCA (Australia) POW-3004— £3.98 (WRD)
 *SIMONE, Nina BALTIMORE CTI (Musidisc France) CTI 9010— (IMS/ST)
 SOUNDTRACK AUF WIEDERSEHEN PET Towerbell AUF 1/ZCAUF 1 £2.43 (A)
 *STIVELL, Alan LEGEND— THE NEW ALBUM Disc AZ (France) AZ 475/C 475 (ST)
 10,000 MANIACS SECRETS OF THE 1 CHING Christian Burial Music MC 20389— (M)
 *THIELMANS, Toots SLOW MOTION CBS (Holland) 32229— £2.69 (DIS)
 THOMAS, Pat VOLUME 2 Earthworks/Rough Trade ERT 1001— £3.02 (RT)
 *THUNDERS, Johnny DIARY OF A LOVER PVC (USA) PVC 5907/PVCC 5907 £3.00/£2.70 (PAC)
 TOYAH TOYAH TOYAH TOYAH K-tel NE 1268/CE 2268 (K)
 *VARIOUS AMERICAN FOLK BLUES FESTIVAL '65 L&R (W.Germany) LR 42025— (MW)
 VARIOUS BLUSH ON BLACK Blush BLUSH 1— (P)
 VARIOUS NIGHT MOVES K-tel NE 1255/CE 2255 (K)
 VARIOUS SOUL CLASS OF '66 Kent KENT D11— £2.99 (P)
 VARIOUS THE TUBE K-tel NE 1261/CE 2261 (K)
 *VARIOUS THE STORY OF THE BLUES VOL 2 CBS (Holland) 88630— £5.39 (2LP DIS)
 *VARIOUS THE ROCKY HORROR SHOW AUDIENCE PARTICIPATION ALBUM Ode (USA) ODE 1032/ODEC 1032 £6.60/£4.80 (2LP I/PAC)
 *VARIOUS WAVE NEWS VOL 1 Intercord (Germany) INT 145061— Coloured Vinyl (ST)
 *VARIOUS WAVE NEWS VOL 2 Intercord (Germany) INT 145057— Coloured Vinyl (ST)
 VARIOUS WET DREAMS Rot ASS 4— (M)
 VARIOUS WORD SOUN HAV POWER-REGGAE POETRY Heartbeat HB 15— £3.95 (JS)
 WHITE, Snowy WHITE FLAMES Towerbell TOWLP 3/ZCTOW 3 £3.45 (A)
 *WILLIAMS, Big Joe AMERICAN FOLK BLUES FESTIVAL '65 L&R (W.Germany) LR 42027— (MW)
 *WILLIAMS, Joe AT NEWPORT '63 RCA (France) NL 70119— £2.99 (DIS/ST)
 WITHERSPOON, Jimmy WHO'S BEEN JIVIN' YOU Ace CH 92— £2.99 (P)

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

A GUIDE to setting retail prices in the most popular manufacturers' price bands, in order to achieve a full 30 per cent margin. Maximum DPs in each band are shown for each shelf price (selling price).

Dealer price (ex-VAT)	Shelf price (assuming 30 per cent margin)
2.43	3.99 inc-VAT
2.61	4.29 ..
2.73	4.49 ..
2.91	4.79 ..
3.04	4.99 ..
3.22	5.29 ..
3.34	5.49 ..
3.52	5.79 ..
3.64	5.99 ..

Distributor Codes

A — PRT 01-640 3344
 ACE — Ace 01-267 5192
 B — Ronco 01-274 7761
 BK — Backs 0603 26221
 BM — BiBi Magnetics 021-622 2377
 BU — Bullet 08894 76316
 C — CBS 01-960 2155
 CA — Cadillac 01-836 3646
 CAM — Cambra 01-609 0087
 CAS — Castle 01-623 5934
 CH — Charly 01-639 8603
 CID — Central Independent Distributors 021 742 0494
 CM — Celtic Music 0532 432637
 CON — Conifer 0895 447707
 CS — Cassion 01-485 8704
 DIS — Discovery 067 285 406
 E — EMI 01-561 8722
 EAR — Earthworks 01-969 5145
 F — PolyGram 01-590 6044
 FAL — Falling A 0255 74730
 FP — Faulty 01-727 0734
 FPS — 77-44512
 G — Lightning 01-969 8344
 GR — Graduate 0384 59048
 GRI — Geoff's Records International 01-808 5301
 GY — Greyhound 01-385 8146
 H — HR Taylor 021-622 2377
 I — Cartel (Backs, Rough Trade) and Fast Product — 031 661 5811
 Probe — 051 236 6591
 Red Rhino (Mid) — 0926 26376
 Red Rhino (Nth) — 0904 641415
 Revolver — 0272 299105
 IDS — Independent Distribution Services 01-476 3222
 IKF — 02514 20053
 ILA — Independent Record Labels Association 01-637 2111
 IMS — Import Music Service (via PolyGram) 01-590 6044
 IMP — Impex Musik 01-229 5454
 IN — Inferno 021-233 1256
 IRS — Independent Record Sales 01-850-3161 (Chris Wellard)
 J — Jungle 01-359 9161
 JS — Jetstar 01-961 5818
 JSU — Jazz Services Unlimited 0422 64773
 K — K-tel 01-992 8000
 KS — Kingdom — 01-836 4763
 LK — Look 0484 643211/2
 M — MSD — 01-602 3483
 MB — Menace Breakers 01-602 1118
 MFP — Music For Pleasure 01-561 3125
 MK — 041-333 9553
 MW — Making Waves 01-481 9917
 N — Neon 0785 41311
 O — Outlet 0232 222826
 OR — Orbitone 01-965 8292
 P — Pinnacle 0689 73146
 PAC — Pacific 01-267 2917/8
 PK — Pickwick 01-200 7000
 PR — President 01-839 4672
 PRO — Projection 0702 72281
 R — RCA 021-525 3000
 RC — Rollercoaster 01-397 8957
 RL — Red Lightnin' 037-988 693
 RT — Rough Trade 01-221 1100
 RU — Ruff Lion — 01-221 1604
 SO — Stage One 0428 4001
 SP — Spartan 01-903 8223
 ST — Studio Import 01-580 3438/9
 SW — Swift 0424 220028
 T — Trojan 01-961 4565
 TB — Terry Blood 0782 620321
 TE — Tent 0708 751881
 V — Vista Sounds 01-953 1661
 W — WEA 01-998 5929
 WRD — World Record Distributors 01-636 3925
 X — Clyde Factors 041-221 9844
 Y — Relay 01-579 6125

TOP US ALBUMS

	THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1*	1		THRILLER, Michael Jackson		Epic
2*	2		CAN'T SLOW DOWN, Lionel Richie		Motown
3*	3		WHAT'S NEW, Linda Ronstadt		Asylum
4*	7		COLOUR BY NUMBERS, Culture Club		Virgin/Epic
5*	6		90125, Yes		Atco
6	4		SYNCHRONICITY, The Police		A&M
7	5		METAL HEALTH, Quiet Riot		Pasha
8*	8		AN INNOCENT MAN, Billy Joel		Columbia/CBS
9*	10		ROCK 'N' SOUL PART 1, Hall/Oates		RCA
10*	11		SEVEN AND THE RAGGED TIGER, Duran Duran		EMI
11	9		YENTL, Barbra Streisand		Col/CBS
12*	12		UH-HUH, John Cougar Mellencamp		Riva
13*	16		ELIMINATOR, ZZ Top		Warner Bros
14*	17		GENESIS, Genesis		Atlantic
15	15		PYROMANIA, Def Leppard		Mercury
16	14		EYES THAT SEE IN THE DARK, Kenny Rogers		RCA
17*	18		THE BIG CHILL, Soundtrack		Motown
18	13		UNDERCOVER, Rolling Stones		Rolling Stones
19	20		PIPES OF PEACE, Paul McCartney		Col/CBS
20	19		GREATEST HITS, Air Supply		Arista
21*	32		IN HEAT, The Romantics		Nemperor
22*	25		BARK AT THE MOON, Ozzy Osbourne		CBS Assoc
23*	29		SPORTS, Huey Lewis & The News		Chrysalis
24*	26		TOUR DE FORCE, '38 Special		A&M
25	22		TWENTY GREATEST HITS, Kenny Rogers		Liberty
26	21		LIVE FROM EARTH, Pat Benatar		Chrysalis
27*	28		TWO OF A KIND, Travolta/Newton-John/Various		MCA
28*	36		SHOUT AT THE DEVIL, Motley Crue		Elektra
29*	33		UNDER A BLOOD RED SKY, U2		Island
30*	30		GREATEST HITS — VOL II, Barry Manilow		Arista
31	23		FLASHDANCE, Soundtrack		Casablanca
32	24		INFIDELS, Bob Dylan		Col/CBS
33	31		THE CROSSING, Big Country		Mercury
34	27		NO PARKING . . . , Midnight Star		Solar
35*	51		TOO LOW FOR ZERO, Elton John		Geffen
36	37		1999, Prince		Warner Bros
37*	38		COMEDIAN, Eddie Murphy		Columbia/CBS
38	39		FRONTIERS, Journey		Columbia/CBS
39*	47		IN THE HEART, Kool & The Gang		De-Lite
40	35		HEARTS & BONES, Paul Simon		Warner Bros

BULLETS 41-100

45*	61		BUSY BODY, Luther Vandross		Epic
47*	49		LIVING IN OZ, Rick Springfield		RCA
48*	52		REBEL YELL, Billy Idol		Chrysalis
49*	50		WOMAN OUT OF CONTROL, Ray Parker Jr.		Arista
52*	57		IN A SPECIAL WAY, DeBarge		Gordy
53*	56		THE WILD HEART, Stevie Nicks		Modern
58*	63		IT'S YOUR NIGHT, James Ingram		Q-West
59*	68		MADONNA, Madonna		Sire
63*	75		KISSING TO BE CLEVER, Culture Club		Virgin/Epic
73*	99		I'M IN LOVE AGAIN, Patti LaBelle		Phila Int'l
77*	168		SHE'S SO UNUSUAL, Cyndi Lauper		Portrait
80*	93		FUTURE SHOCK, Herbie Hancock		Columbia/CBS
85*	143		I DON'T SPEAK THE LANGUAGE, Matthew Wilder		Private
97*	105		THE REVOLUTION BY NIGHT, Blue Oyster Cult		Columbia/CBS

OTHER NEW ENTRIES

166*			TRACK RECORD, Joan Armatrading		A&M
187*			CHRISTINE, Soundtrack		Motown
188*			VISIONS, Gladys Knight & The Pips		Col/CBS
189*			AIRBORNE, Don Felder		Elektra
191*			LINE OF FIRE, Headpins		Solid Gold/MCA
193*			THE ATLANTIC YEARS, Roxy Music		Atco

*Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart Courtesy Billboard, for w/e January 21, 1984.

TOP 100 ALBUMS

INCORPORATING LP AND CASSETTE SALES

- 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)

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette	This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
1	2	7	NOW, THAT'S WHAT I CALL MUSIC ● Various (Various)	EMI/Virgin NOW 1 (E) C: TC-NOW 1	52	76	3	HIGH LAND, HARD RAIN Aztec Camera	Rough Trade ROUGH 47 (I)DS C: ROUGH 47C
2	3	58	THRILLER ● Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40/85930	53	75	66	REFLECTIONS ● Various (Various)	CBS 10034 (C) C: 40/10034
3	1	26	NO PARLEZ ● Paul Young (Laurie Latham)	CBS 25521 (C) C: 40/25521	54	58	7	EYES THAT SEE IN THE DARK Kenny Rogers (Barry Gibb/Karl Richardson/Albhy Galuten)	RCA RALP 6088 (R) C: RCAF 6088
4	10	11	PIPES OF PEACE ● Paul McCartney (George Martin)	Parlophone PCTC 1 (E) C: TCPCT 1	55	49	11	ROXY MUSIC - ATLANTIC YEARS 1973-1980 Roxy Music (Roxy Music/Rhett Davies/Chris Thomas)	EG/Polydor EGPL 54 (F) C: EGMC 54
5	5	20	AN INNOCENT EMPIRE ● Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40/25554	56	59	10	LIVE AT THE ALBANY EMPIRE The Flying Pickets (John Sherry/Flying Pickets)	AVM AVMLP 0001 (A) C: ZCAVM 0001
6	9	9	TOUCH ● Eurythmics (David A. Stewart)	RCA PL 70109 (R) C: PK 70109	57	38	10	ORIGINAL SOUNDTRACK - YENTL ● Barbra Streisand (Barbra Streisand/Alan & Marilyn Bergman)	CBS 86302 (C) C: 40/86302
7	7	13	CAN'T SLOW DOWN ● Lionel Richie (Richie/Carmichael/Foster)	Motown STMA 8041 (R) C: CSTMA 8041	58	64	28	QUEEN GREATEST HITS ● Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30
8	6	8	U2 LIVE "UNDER A BLOOD RED SKY" ● U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3	59	56	9	BEAUTY STAB ● ABC (ABC/Gary Langan)	Neutron/Phonogram NTRL 2 (F) C: NTRLC 2
9	8	5	PORTRAIT Diana Ross (Various)	Telstar STAR 2238 (R) C: STAC 2238	60	74	20	LOVE SONGS ● Barbra Streisand (Various)	CBS 10031 (C) C: 40/10031
10	4	14	COLOR BY NUMBERS ● Culture Club (Steve Levine)	Virgin V 2285 (E) C: TCV 2285	61	53	20	KISSING TO BE CLEVER ● Culture Club (Steve Levine)	Virgin V 2232 (E) C: TCV 2232
11	13	18	LABOUR OF LOVE ● UB40 (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5	62	88	2	MAKIN' MOVIES ● Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo/Phonogram 6359034 (F) C: 7150034
12	NEW		LEARNING TO CRAWL The Pretenders (Chris Thomas)	Real WX2 (W) C: WX2C	63	57	7	THE VERY BEST OF NEIL DIAMOND Neil Diamond (Various)	K-tel NE 1265 (K) C: CE 2265
13	12	15	GENESIS ● Genesis (Genesis with Hugh Padgham)	Charisma/Virgin GENLP 1 (E) C: GENMC 1	64	94	2	LIFE Thin Lizzy (Philip Lynott/Thin Lizzy)	Vertigo/Phonogram VERD 6 (F) C: VERDC 6
14	17	12	STAGES ● Etaine Paige (Tony Visconti)	K-Tel/WEA NE 1262 (K) C: CE 2262	65	92	3	25th ANNIVERSARY Brenda Lee (Various)	MCA MCLD 609 (C) C: MCLDC 609
15	15	8	BACK TO BACK ● Status Quo (Status Quo)	Vertigo/Phonogram VERH 10 (F) C: VERHC 10	66	70	3	THE LUXURY GAP ● Heaven 17 (B. E. F./Greg Walsh)	B. E. F./Virgin V 2253 (E) C: TCV 2253
16	14	8	YOU BROKE MY HEART IN 17 PLACES ● Tracey Ullman (Various)	Stiff SEEZ 51 (C) C: ZSEZ 51	67	50	27	BAT OUT OF HELL ● Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C) C: 40/82419
17	21	6	GREEN VELVET ● Various (Various)	Ronco RON LP6 (B) C: C RON6	68	43	55	RIO ● Duran Duran (Colin Thurston)	EMI EMC 3411 (E) C: TC EMC 3411
18	16	9	FORMULA 30 ● Various (Various)	Decca PROLP 4 (F) C: PROMC 4	69	67	2	CRISES ● Mike Oldfield (Mike Oldfield/Simon Phillips)	Virgin V 2262 (E) C: TCV 2262
19	18	11	THE ESSENTIAL JEAN MICHEL JARRE ● Jean Michel Jarre (Jean Michel Jarre)	Polystar PROLP 3 (F) C: PROMC 3	70	48	10	UNDERCOVER ● The Rolling Stones (The Jilmer Twins/Chris Kimsey)	Rolling Stones ROL 1 (E) C: TCROL 1
20	NEW		SOMETIMES WHEN WE TOUCH Various (Various)	Ronco RON LP9 (B) C: C RON9	71	78	3	LOVE OVER GOLD ● Dire Straits (Mark Knopfler)	Vertigo/Phonogram 6359 109 (F) C: 7150 109
21	11	29	FANTASTIC ● Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40/25328	72	72	9	ELIMINATOR ZZ Top (Bill Ham)	Warner Brothers W 3774 (W) C: W 3774.4
22	19	8	SEVEN AND THE RAGGED TIGER ● Duran Duran (Alex Sadkin/Ian Little/Duran Duran)	EMI DD 1 (E) C: TC DD 1	73	45	10	THANK YOU FOR THE MUSIC ● Abba (Benny Andersson/Bjorn Ulvaeus)	Epic EPC 10043 (C) C: 40/10043
23	20	3	CHART TREK VOLS 1/2 Various (Various)	Ronco RON LP8 (B) C: C RON8	74	62	13	NORTH OF A MIRACLE ● Nick Heyward (Geoff Emerick/Nick Heyward)	Arista NORTH 1 (F) C: TCNOR 1
24	22	33	TOO LOW FOR ZERO ● Elton John (Chris Thomas)	Rocket/Phonogram HISPD 24 (F) C: REWND 24	75	100	3	THE HURTING ● Tears For Fears (Chris Hughes/Ross Cullum)	Mercury/Phonogram MERS 17 (F)
25	28	31	SYNCHRONICITY ● The Police (Hugh Padgham/The Police)	A&M AMLX 63735 (C) C: CXM 63735	76	44	8	CADMIUM ● Sky (Sky/Tony Clark/Hayden Bendall)	Ariola 205 885 (F) C: 405 885
26	29	5	JAPANESE WHISPERS The Cure (Various)	Fiction FIXM 8 (F) C: FIXMC 8	77	RE		LIVE & DIRECT Aswad (Aswad/Michael Campbell)	Island IMA 6 (E) C: IMC 6
27	23	29	18 GREATEST HITS ● Michael Jackson plus The Jackson 5 (Various)	Telstar STAR 2232 (R) C: STAC 2232	78	93	2	YOU AND ME BOTH ● Yazoo (E. C. Radcliffe/Yazoo)	Mute STUMM 12 (I)SP C: CSTMUM 12
28	24	9	TRACK RECORD ● Joan Armatrading (Various)	A&M JA 2001 (C) C: JAC 2001	79	65	8	NOCTURNE ● Siouxsie & The Banshees (Siouxsie & The Banshees/Mike Hedges)	Wonderland/Polydor SHAH 1 (F) C: SHAHC 1
29	33	6	QUICK STEP & SIDE KICK ● Thompson Twins (Alex Sadkin)	Arista 204 924 (F) C: 404 924	80	46	15	VOICE OF THE HEART ● Carpenters (Richard Carpenter)	A&M AMLX 64954 (C) C: CXM 64954
30	32	39	LET'S DANCE ● David Bowie (David Bowie/Nile Rodgers)	EMI America AML 3029 (E) C: TC-AML 3029	81	73	16	THE TWO OF US Various (Various)	K-tel NE 1222 (K) C: CE 2222
31	37	25	THE CROSSING ● Big Country (Steve Lillywhite)	Mercury/Phonogram MERS 27 (F) C: MERC 27	82	66	10	COMPLETE MADNESS ● Madness (Langer/Winstanley)	Stiff HIT-TV 1 (C) C: ZHIT-TV 1
32	25	8	GREATEST HITS ● Bucks Fizz (Andy Hill)	RCA PL 70022 (R) C: PK 70022	83	RE		HEAD OVER HEELS ● Cocteau Twins (Cocteau Twins/John Fryer)	4AD CAD 313 (I)P C: -
33	26	46	TRUE ● Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403	84	RE		THE AMAZING KAMIKAZE SYNDROME Slade (Jim Lea/John Punter)	RCA PL 70116 (R) C: PK 70116
34	31	16	THE MUSIC OF RICHARD CLAYDERMAN Richard Clayderman (-)	Delphine/Decca SKL5333 (F) C: KSKC 5333	85	89	6	DANCE OF THE FLAMES Incantation (Nick Sykes/Incantation)	Beggars Banquet BEGA 49 (W) C: BEGC 49
35	30	15	CHAS 'N' DAVE'S KNEES UP ● Chas 'n' Dave (Chas & Dave)	Rocknery/Towerbell ROC 911 (A) C: ZC-ROC 911	86	95	5	BODY WISHES ● Rod Stewart (Rod Stewart/Tom Dowd)	Warner Brothers 923877.1 (W) C: K 923877.4
36	35	5	WAR ● U2 (Steve Lillywhite)	Island ISLP 9733 (E) C: ICT 9733	87	82	2	FASTER THAN THE SPEED OF NIGHT ● Bonnie Tyler (Jim Steinman)	CBS 25304 (C) C: 40/25304
37	34	11	GREATEST HITS ● Marvin Gaye (Various)	Telstar STAR 2234 (R) C: STAC 2234	88	RE		POWER CORRUPTION AND LIES New Order (New Order)	Factory FACT 75 (P)RT C: FACTUS 12C
38	40	13	ROCK 'N' SOUL PART 1 ● Daryl Hall & John Oates (Various)	RCA PL 84858 (R) C: PK 84858	89	RE		STANDING IN THE LIGHT ● Level 42 (Larry Dunn/Verdine White)	Polydor POLD 5110 (F) C: POLDC 5110
39	27	14	SNAP! ● The Jam (Various)	Polydor SNAP 1 (F) C: SNAPC 1	90	91	2	IN THE HEART Kool & The Gang (Kool & The Gang)	De-Lite/Phonogram DSR 4 (F) C: DCR 4
40	58	3	SWEET DREAMS (ARE MADE OF THIS) ● Eurythmics (Stewart/Williams/Crash)	RCA RALP 6063 (R) C: RCAF 6063	91	69	6	THE WHISPER David Essex (Mike Batt/David Essex)	Mercury/Phonogram MERH 34 (F) C: MERHC 34
41	47	15	SILVER ● Cliff Richard (Various)	EMI EMC 107787.1 (E) C: TCCLIF 1	92	36	11	CHART HITS '83 VOL 1/2 ● Various (Various)	K-tel NE 1256 (K) C: CE 2256
42	42	14	IMAGINATIONS ● Various (Various)	CBS 10044 (C) C: 40/10044	93	87	8	FADE TO GREY (THE SINGLES COLLECTION) Visage (Visage/Midge Ure)	Polydor POLD 5117 (F) C: POLDC 5117
43	41	9	THE BOP WON'T STOP ● Shakin' Stevens (Chris Neil/Shakin' Stevens/R. Hughson)	Epic EPC 86301 (C) C: 40/86301	94	RE		GREATEST HITS ● Rod Stewart (Various)	Warner Brothers K 56744 (W) C: K 45674.4
44	NEW		BUSY BODY Luther Vandross (Luther Vandross/Marcus Miller)	Epic EPC 25608 (C) C: 40/25608	95	RE		LIONEL RICHIE ● Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R) C: CSTMA 8037
45	51	33	IN YOUR EYES ● George Benson (Arif Mardin)	Warner Brothers 923744.1 (W) C: K 923744.4	96	96	9	THIS ARE TWO TONE ● Various (Various)	Two Tone CHR TT 5007 (F) C: ZCHR TT 5007
46	50	2	WORKING FIRE AND STEEL China Crisis (Mike Howlett)	Virgin V 2286 (E) C: TCV 2286	97	52	9	90125 ● Yes (Trevor Horn/Yes)	Atco 790125.1 (W) C: 790125.4
47	63	3	EVERLY BROTHERS REUNION CONCERT ● The Everly Brothers (Tony Clarke)	Impression IMPD 1 (IDS) C: IMDK 1	98	99	61	RICHARD CLAYDERMAN ● Richard Clayderman (De Senneville/Toussaint/Baudlot)	Delphine/Decca SKL 5329 (F) C: KSKC 5329
48	NEW		LIFE'S A RIOT WITH SPY VS SPY Billy Bragg (Oliver Hitch)	Go! Disc/Utility UTIL 1 (IDS) C: -	99	RE		THE SIMON AND GARFUNKEL COLLECTION ● Simon & Garfunkel (Simon/Garfunkel/Halee)	CBS 10029 (C) C: 40/10029
49	71	3	STREET SOUNDS ELECTRO 2 Various (Various)	Street Sounds ELCST 2 (A) C: ZCELC 2	100	RE		A TOUCH MORE MAGIC ● Barry Manilow (Various)	Arista BMAN 3 (F) C: TCMB 3
50	39	11	HAVE YOU EVER BEEN IN LOVE ● Leo Sayer (Christopher Neil/Various)	Chrysalis LEOTV 1 (F) C: ZCLEO 1					
51	61	10	OFF THE WALL ● Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40/83468					

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SELECT SINGLES

CHART CERTS

EURYTHMICS
Here Comes The Rain Again (RCA DA5, RCA)

OTHERS

FIRST LIGHT
Wish You Were Here (London/Oval LON(X) 43, PolyGram), Early AM disc on Oval, minor success for Explain The Reasons, this has a mid-paced, early Stylistics feel, with Russell Thompkin-sounding lead vocals; fades out and is disappointing.

FAT LARRY'S BAND
Straight From The Heart (Virgin VS 652 (12) EMI). Intermittent hit outfit since Center City (31) 1977 and success with 1982 ballad Zoom. A brisk disco number with a fairly good title line, but nothing exceptional even if it should sell well.

COPY CATS
Tell The Captain (Out To Lunch (12)OTL002, PRT). Bright, bubbly teenage girls skip through old pop classic Tell Him (Billie Davis, Exciters, Hello) and infectious Captain Of Your Ship (Reperata And The Delrons) backed by computer drums and a throbbing disco — type break for variety. Could happen.

BARBARA MASON
Another Man (Streetwave/Arista/West End (M)KXAN 3, PRT). Morgan Khan takes this chart-deserving hot disco cut from Arista. Mason, remembered for floor hit two years back — She's Got The Papers, I Got The Man — chats and sings exuding a sexual air, while the beat pounds relentlessly.

LUCIA JOY
Heart And Soul (ABL, ABL003, JetStar). Rough mix and concept but a glorious, bursting-with-life reggae cut that has crossover appeal. Joy is vibrant, and, with the backing, runs with scarcely time to breathe.

DEAD OR ALIVE
I'd Do Anything (Epic (Q)(T) A 4069, CBS). With Adam waning, CBS needs a new tough singing glam outfit and this hard, noisy number has plenty of guts.

MANHATTAN TRANSFER
Spice Of Life (Atlantic A9728(T), WEA). Popular disco cut that shows how machines need not make the best disco, this bespeaks quality whether in vocals or smooth insistent backing.

EVELYN "CHAMPAGNE" KING
Action (RCA, RCA 383, RCA). Off Face To Face album produced by Leon F Sylvers III, six-hit lady (Love Come Down 7, 1982 — her best) stays down scale for this throbbing number.

BANK ROBBERS
Jenny (EMI (12)KNAB, EMI). Most likely new hit-makers for EMI. A catchy riff runs beneath a song which is patchy in parts with slackening momentum, but which is a possible charter.

VAN HALEN
Jump (Warner 7-29384, WEA). Those reckoning that the Van Halen album (1978) was the greatest heavy rock debut to rank with the Montrose first might wonder where the magic has gone with this US chart orientated synthesizer pomp rock, featuring so polite David Lee Roth. But it is commercial, with major WEA campaign to boost.

THE DEFECTS
Suspicious Minds (ID Records EYE 2, IDS). Punkish overtones to mid-paced attractive number that might have been polished a little more without losing its overall charm.

KATHY BURDICK
Heart Beater (Sesame Records SES 1, PRT). A rather leisurely air pervades though there is a more definite sound by the end. A good record but leaves the feeling that much more could have happened.

JAMES INGRAM with Michael McDonald
Yah Mo Be There (Qwest W9394(T) WEA). Shades and touches of other Quincy Jones productions on this sophisticated, smooth and tuneful number culled from It's Your Night album.

STACY LATTISAW
Million Dollar Babe (Atlantic Cotillion B 9819(T), WEA). Jump To The Beat (3, 1980) and Dynamite (51, 1980) act has a fast, lightweight foot-tapper in pop disco territory — sprightly and not unpleasant.

B-MOVIE
A Letter From Afar (Sire SIR 4058(T), WEA). Not unattractive when it flows but there is some rather mundane early verse. The refrain has a catchy air.

PAUL RODGERS
Cut Loose (Atlantic A9749, WEA). Title cut of fine, underrated album that needs more artist promotion. A flowing, almost bluesy cut, which is similar to good Bad Company days, and the type of song Whitesnake's Coverdale might enjoy. Rodgers still has much to give.

OTITIS
Neanderthal Man (Sonet SON 2260, PRT). Average re-make of number two, 1970 hit for Hot Legs. Lots of quirky farmyard noises and instrument distortion.

FIAT LUX
Comfortable Life (Polydor FIAT(X)2, PolyGram). Reflective, poignant number that is melodic and easy on the ear, but which doesn't really generate that vital instant appeal which makes for most hit singles.

PREFAB SPROUT
Don't Sing (Kitchenware Records SK 9(12), CBS). First vocals come in hard and almost unexpected, female back-ups add colour but the often discordant arrangement will lessen commercial chance of success.

BARB
I Want My Money Back (Magnet (12) BARB 10, RCA). Has the kind of early vocal attack Peggy Lee used on Fever, especially in phasing and timing, but the refrain here is much more robust and earthy. Features mid-way saxophone that comes in on the end of vocalist's note, and from then on it becomes up-tempo.

IRIS WILLIAMS
You Are My Story (Polydor POSP 656, PolyGram). Warm and romantic ballad with sensitive interpretation, exquisitely sung. Has a gradual increase in pace with corresponding intensity of vocal delivery.

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LP REVIEWS

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.

TOP 20

THE PRETENDERS

Learning to Crawl. Real Records. K923980-1. Producer: Chris Thomas.

General

THE FAR PAVILIONS

Chrysalis CDL 1464. Lush, grandly orchestrated mood music which was a fitting complement to the dust-free and deodorised India which flowed across the TV screen in the film version of M M Kaye's novel. Very Carl Davis-like in its use of tunes, styles, instruments and arrangements to suit the screen action — which makes it something of a musical patchwork quilt.

RAY PARKER JR.

Woman Out Of Control. Arista 205 752. Producer: artist. A superb artist who has never broken into the UK market as successfully as he deserves. Any dealer with good dance music and disco soul sales will stock this, but it should stand a very good chance in the general market, if heard.

LUTHER VANDROSS

Busy Body. Epic APC 25608. Producer: artist. The usual super-smooth, soulful style, from a justly revered vocalist. But the material is almost relentless in its blandness, so it's hard to imagine the discriminating disco/soul/R&B market rushing to buy this.

BILLY GRIFFIN

Respect. CBS 25697. Producer: John Barnes. Very glossy disco funk-ish, but not really slotting into the "danceable" niche in the market. Griffin is held in considerable esteem in his own market, and this tightly-produced album will go down well with those already in the know.

JOHN HIATT

Riding With The King. Geffen GEF 25593. Hiatt moved to Geffen after several (markedly unsuccessful in the UK) years with MCA; perhaps David Geffen knows something MCA didn't. This very likable, straight-down-the-line US rock is just not strong enough to fight its way past all the others (including plenty of already well-established UK artists) in this market. Could sell off the turntable in the right shop, though.



SHEILA CHANDRA
Out On My Own. Indipop SCH 1. Producer: Steve Coe. This solo LP confirms that Chandra (left) has great talent, but leaves the question of commercial potential wide open. Instead of merely attempting to repeat the Monsoon sound on her own she continues to explore her ideas on marrying oriental and occidental pop styles. The result is interesting, light — sometimes slight — and very easy to listen to, so try some in-store play.

IAN DURY

4,000 Weeks' Holiday. Polydor de Luxe, POLD 5112. A wonderful new album from Dury (and the Music Students), packed with the usual pithy poetics — or as he puts it in Percy The Poet, a "royal noble overlord of amazing phrasing". Will be snapped up by the faithful, and sales should soon swell with a UK tour in February/March — his first for three years.

Imports

QUINCY JONES

Big Band Bossa Nova. Mercury 814 225-1. Producer: artist. Originally released here through EMI in 1963 when Jones was musical director for Mercury in the US. It's exactly what the title suggests, a dynamic set of colourful tunes, including a clutch of Jobim compositions, played by a stellar line-up of New York session men augmented by three Latin percussionists and Lalo Schifrin on piano. As vital and valid now as it was 21 years ago.

DAVE MCKENNA

A Celebration Of Hoagy Carmichael. Concord Jazz CJ-277. Producers: Harvey Phillips, Carl E Jefferson. Pianist McKenna recorded these evergreen Carmichael melodies last May at the inaugural meeting of the Hoagy Carmichael Jazz Society in Bloomington, Indiana, the old music master's birthplace. He gives a basically ragtime treatment to much of the material which includes Stardust, The Nearness Of You, a lively Riverboat Shuffle, and the lesser-known Come Easy, Go Easy Love.

*** (Both albums available from IMS).

Indies

VARIOUS

Tracks West. TW Records Plat I Distribution: The Cartel. First Cut. Waterfall Records WF 100 (available from 101A Cowley Road, Oxford, OX4 1HU).

These two albums released through the indie network, spotlight pop and rock talent in two particular areas of the UK. Tracks West is a compilation of tracks by bands from the West Country, including Crazy House, Alice The Mongrel and Band On The Moon. First Cut confines itself to bands who are popular in the Oxford area, including Animal Grace, Colour Me Pop and Steve Zucker. The musical quality varies, of course, but both albums are commendable efforts, and could include pop band names of the future.

** (both albums)

ANNE SHELTON

Sing It Again Anne. President PLE 510. Compilation of Fifties material by the Forces' other "sweetheart", including her number one hit, Lay Down Your Arms. The tracks are licensed from Phonogram, and this LP complements President's previous Anne Shelton album which was newly recorded.

**

Folk

ANN HEYMAN & ALISON KINNAIRD

The Harper' Land. Temple Records. TP012. Producers: Robin Morton and Charlie Heyman. A beautiful album of Irish and Scottish harp music — played on the two different harps — both ancient and newly-composed by these expert harpers. This is "folk" instrumental music which could be snapped up by the MOR/light classical market as well as the widest possible range of folk appreciators. In-store play would be soothing.

THE CLYDESIDERS

Wild Mountain Thyme. Igus KLP 41. Producer: Pete Shtiption. A charming LP of old songs, simply sung in harmony, and just as accessible to the general market as to the dedicated folkies — includes title song, My Love Is Like A Red Red Rose, Glasgow Lullaby, Home To The Kyles and a couple of delightful medleys. The group is very popular in their own territory and are rapidly becoming better known through good airplay. Try it out.

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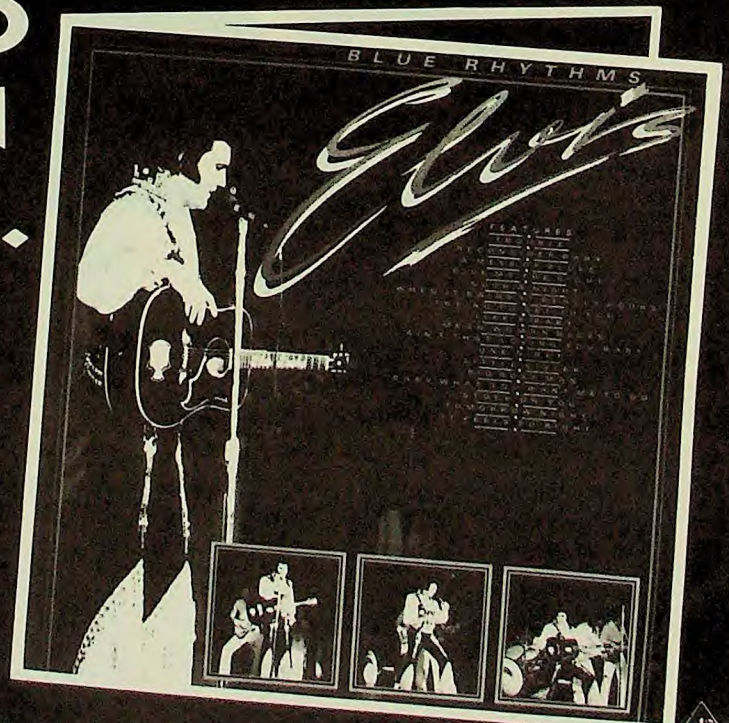
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"ONCE BITTEN, TWICE SHY"
"The best English LP ever released of it's kind" Kerrang.
"They've got a great future, I think they're in with a great chance — good band, congratulations — excellent debut album" Tommy Vance, Rock Show BBC Radio 1.

EBON 15



"SEE YOU IN HELL"
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EBON 16

MUSIC WEEK

TOP SINGLES

HEAVY METAL

TOP ALBUMS

THIS WEEK
LAST POSITION

1	3	GIVE ME MORE TIME, Whitesnake	Liberty BP 422 (E)
2	1	MARGUERITA TIME, Status Quo	Vertigo/Phonogram QUO 14 (F)
3	4	BIRD OF PARADISE, Snowy White	Towerbell TOW 42 (A)
4	5	TOO LATE, Def Leppard	Vertigo/Phonogram VER 8 (F)
5	2	MY OH MY, Slade	RCA 373 (R)
6	7	BARK AT THE MOON, Ozzy Osbourne	Epic A3915 (C)
7	NEW	RAZOR'S EDGE (REMIX), Meat Loaf	Cleveland Int./Epic A4080 (C)
8	8	METAL HEALTH/CUM ON FEEL THE NOIZE, Quiet Riot	Epic A3968 (C)
9	6	BLACK FUNERAL, Mercyful Fate	Music For Nations 12KUT 106 (P)
10	10	SHARP DRESSED MAN, ZZ Top	Warner Brothers W 9576 (W)
11	11	IN THE MOOD, Robert Plant	Es Paranza B 6970T (W)
12	15	A ZOO, Hawkwind	Flickknife-FLEP 100 (P)
13	20	LICK IT UP, Kiss	Vertigo/Phonogram KISS 5 (F)
14	21	LOVE IS A BATTLEFIELD, Pat Benatar	Chrysalis CHS 2747 (F)
15	12	OH WELL!, McCoy	Legacy LGY 9 (IDS)
16	16	TAKE ME AWAY, Blue Oyster Cult	CBS A3937 (C)
17	NEW	JUMP, Van Halen	Warner Brothers W 9384 (W)
18	9	MIDNIGHT IN TOKYO, Y&T	A&M AM 161 (C)
19	17	STAR FLEET, Brian May & Friends	EMI 5436 (E)
20	13	A CRY IN THE NIGHT, Virgin Steele	Music For Nations 12KUT 104 (P)
21	23	BLONDIE GIRL, Earthshaker	Music For Nations 12KUT 107 (P)
22	NEW	FREEBIRD, Lynyrd Skynyrd	MCA 251 (C)
23	26	SOMETHING SPECIAL, Emerson	Neat NEAT 34 (P)
24	19	A MESS OF BLUES, Status Quo	Vertigo/Phonogram QUO 12 (F)
25	18	KRAZY KUTZ EP, Rox	Music For Nations 12KUT 103 (P)
26	NEW	EAT THE RICH, Tysondog	Neat NEAT 33 (P)
27	22	MONKEY ON YOUR BACK, Aldo Nova	Portrait/Epic A3926 (C)
28	25	RAINBOW IN THE DARK, Dio	Vertigo/Phonogram DIO 2 (F)
29	14	ROCK ME, Heavy Pettin'	Polydor HEP 2 (F)
30	28	MOTORWAY CITY, Hawkwind	Flickknife FLS 025 (P)

1	1	BARK AT THE MOON, Ozzy Osbourne	Epic EPC 25739 (C)
2	2	THE AMAZING KAMIKAZE SYNDROME, Slade	RCA PL 70116 (R)
3	4	METAL HEALTH, Quiet Riot	Epic EPC 25322 (C)
4	6	BALLS TO THE WALL, Accept	Portrait/Epic PRT 25791 (C)
5	5	BACK TO BACK, Status Quo	Vertigo/Phonogram VERH 10 (F)
6	7	ELIMINATOR, ZZ Top	Warner Brothers W 3774 (W)
7	11	THE REVOLUTION BY NIGHT, Blue Oyster Cult	CBS 25686 (C)
8	3	MELISSA, Mercyful Fate	Music For Nations MFN 10 (P)
9	8	LIFE, Thin Lizzy	Vertigo/Phonogram VERD 6 (F)
10	17	MIDNIGHT MADNESS, Night Ranger	MCA 5456 (Import)
11	19	PYROMANIA, Def Leppard	Vertigo/Phonogram VERS 2 (F)
12	9	McCOY, McCoy	Legacy LLM 109 (IDS)
13	13	HOLY DIVER, Dio	Vertigo/Phonogram VERS 5 (F)
14	10	LICK IT UP, Kiss	Vertigo/Phonogram VERL 9 (F)
15	12	LIVE IN AMERICA, Starz	Violation 0001 (Import)
16	18	ONE FALSE MOVE, Harlequin	Heavy Metal America HM USA 1 (E)
17	23	TOUR DE FORCE, 38 Special	A&M SP 4971 (Import)
18	NEW	NO PAROLE FROM ROCK'N'ROLL, Alcatraz	Rockshire XR 22016 (Import)
19	22	BORN IN AMERICA, Riot	Quality QUS 1008 (Import)
20	26	COURT IN THE ACT, Satan	Neat NEAT 1012 (P)
21	14	90125, Yes	Atco 790125-1 (W)
22	RE	SUBJECT ALDO NOVA, Aldo Nova	Portrait/Epic PRT 25482 (C)
23	15	STAR FLEET PROJECT, Brian May	EMI SFLT 107806-1 (E)
24	20	CUT LOOSE, Paul Rodgers	Atlantic 780121-1 (W)
25	29	FRIENDS . . . , Witchfynder General	Heavy Metal HMRLP 13 (E)
26	NEW	SEE YOU IN HELL, Slayer	Metal Blade (Import)
27	NEW	WALK INTO LIGHT, Ian Anderson	Chrysalis CDL 1443 (F)
28	16	BAT OUT OF HELL, Meat Loaf	Cleveland Int./Epic EPC 82419 (C)
29	27	HEADING FOR A STORM, Vandenberg	Atco 790121/1 (Import)
30	25	MEAN STREAK, Y&T	A&M AMLX 64960 (C)



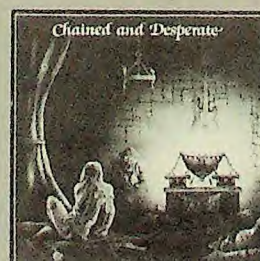
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TAKE ME IN YOUR ARMS
AND LOVE ME

FOR ONCE IN MY LIFE
THE ONE AND ONLY

TASTE OF BITTER LOVE

THE WAY WE WERE / TRY TO REMEMBER
HELP ME MAKE IT THROUGH THE NIGHT
WE DON'T MAKE EACH OTHER LAUGH
ANY MORE

THE TRACKS OF MY TEARS
THE BEST THING WE CAN DO
IS SAY GOODBYE

THE LOOK OF LOVE

BABY DON'T CHANGE YOUR MIND
GOIN' OUT OF MY HEAD

IF THAT WILL MAKE YOU HAPPY
THE WAY IT WAS
HERO

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SINGLES
FROM



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7" - JIVE 60 12" - JIVE T 60
RELEASED JANUARY 20th

RICHARD JON SMITH

'IN THE NIGHT'

7" - JIVE 53 12" - JIVE T 53
RELEASED JANUARY 13th

Recorded at Battery Studios, London



MUSIC
WEEK

TOP
SINGLES

DISCO &
DANCE

TOP
ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

7" (12") number (Dist.)

1	21	3	ANOTHER MAN	Barbara Mason	Streetwave/Arista/West End (MKHAN 3) (A)
2	1	7	THRILLER	Michael Jackson	Epic (TJA3643) (C)
3	3	4	STRAIGHT AHEAD	Kool & The Gang	De-Lite DEIX) 15 (F)
4	8	4	CRAZY CUTS	Grandmixer D.ST	Celluloid/Island (12)IS 146 (E)
5	12	3	I AM WHAT I AM	Gloria Gaynor	Chrysalis CHS1212765 (F)
6	7	4	THE SOUND OF MUSIC	Dayton	Capitol (12)CL 318 (E)
7	6	7	WHERE IS MY MAN	Eartha Kitt	Record Shack SOHO(T) 11 (IDS)
8	2	6	LET'S STAY TOGETHER	Tina Turner	Capitol (12)CL 316 (E)
9	16	5	HOLIDAY	Madonna	Sire W9405(T) (W)
10	5	6	RAT RAPPING (BRILLIANT ISN'T IT)	Roland Rat Superstar	Rodent/Magnet (12) RAT 1 (R)
11	4	5	CLUB FANTASTIC (MEGAMIX)	Wham!	Inner Vision (TJA 3586) (C)
12	26	4	AL-NAFIYSH (THE SOUL)	Hashim	Streetwave - (MKHAN 4)
13	17	3	SERIOUS	Billy Griffin	CBS (TJA4053) (C)
14	9	5	RUNNING WITH THE NIGHT	Lionel Richie	Motown TMG(T) 1324 (R)
15	RE	5	SO DIFFERENT	Kinky Foxx	Sound Of New York SNY(L) 6 (A)
16	20	7	LET THE MUSIC PLAY	Shannon	Club/Phonogram LET 1(12) (F)
17	22	5	A NIGHT IN NEW YORK	Elbow Bones & The Racketeers	EMI America (12)EA 165 (E)
18	19	2	ACTION	Evelyn "Champagne" King	RCA RCA(T) 383 (R)
19	14	9	I'M OUT OF YOUR LIFE	Arnie's Love	Streetwave WAVE (L) 9 (A)
20	10	5	INSIDE LOVE (SO PERSONAL)	George Benson	Warner Brothers W9427 (T) (W)
21	NEW	5	SHARE THE NIGHT	World Premiere	Epic (TJA4133) (C)
22	11	5	WHAT'S GOING ON	Marvin Gaye	Motown TMG(T) 987 (R)
23	25	2	JUST CAN'T GET ENOUGH	Low Kiron	Epic (TJA4066) (C)
24	32	2	I'LL LET YOU SLIDE	Luther Vandross	Epic (TJA3978) (C)
25	15	4	NUBIAN NUT	George Clinton	Capitol (12)CL 319 (E)

26	NEW	5	ON THE UPSIDE	Xena	Streetwave (MKHAN 2) (A)
27	24	7	I WANNA BE WITH YOU	Armenta	Savoir Faire FAIS(FAIT) 005 (A)
28	36	8	AIN'T NOBODY	Rufus And Chaka Khan	Warner Brothers RCK 1(T) (W)
29	31	3	TOUCH A FOUR LEAF CLOVER	Atlantic Starr	A&M AM(X) 155 (C)
30	18	5	SUPERSTITI/GOOD TIMES	Club House	Island (12)IS 147 (E)
31	14	9	ALL NIGHT LONG (ALL NIGHT)	Lionel Richie	Motown TMG(T) 1319 (R)
32	28	8	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Melle Mel	Sugar Hill SH(L) 130 (A)
33	42	7	IT'S YOUR TURN	Delegation	CBS (TJA3832) (C)
34	23	6	DON'T YOU	Second Image	MCA MCA(T) 848 (C)
35	27	9	HAPPINESS IS JUST AROUND THE BEND	Cuba Gooding	London LON(X) 41 (F)
36	45	2	LA BAMBA	Antonia	Callbre CAB(L) 117 (A)
37	29	7	BRIGHTEN UP YOUR NIGHT	Ebony Brothers	RCA RCA(T) 376 (R)
38	NEW	5	CUTTIN' HERBIE	The B Boys	Streetwave (X) KHAN 501 (A)
39	NEW	5	GIVE ME THE NIGHT (MEDLEY)	Mirage	Passion PASH (12) 15 (A)
40	30	5	REGGAE-MATIC-FUNK	Monyaka	Polydor POSP(X) 658 (F)
41	33	5	SCRATCH BREAK (GLOVE STYLE)	Motor City Crew	Motown TMG(T) 1325 (R)
42	34	6	SINGLE HANDED	Haywoode	CBS (TJA 3816) (C)
43	37	3	B-BOYS BEWARE	Two Sisters	Sugarscoop - (SS 426) (Import)
44	35	5	ROCK THE MIDNIGHT	David Grant	Chrysalis GRAN(X) 4 (F)
45	39	6	TIME FOR SOME FUN	Central Line	Mercury/Phonogram MER(X) 148 (F)
46	NEW	5	BIG APPLE NOISE	Trans-Lux	Master Mix - (IMMR 001) (Import)
47	38	8	THE LIFEBOAT PARTY	Kid Creole & The Coconuts	Zell/Island (12)IS 142 (E)
48	40	9	DRESSING UP!	Street Angels	Street Beat/London STB(X) 100 (F)
49	41	13	LOVE HOW YOU FEEL	Sharon Redd	Prelude (TJA3868) (C)
50	NEW	5	OUT OF SIGHT	Lefturno	Ascot ASCOT - (103) (Import)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	36	THRILLER	Michael Jackson	Epic EPC 85930 (C)
2	2	10	CAN'T SLOW DOWN	Lionel Richie	Motown STMA 8041 (R)
3	NEW	5	BUSY BODY	Luther Vandross	Epic EPC 25608 (C)
4	5	2	STREET SOUNDS ELECTRO 2	Various	Street Sounds ELCST 2 (A)
5	24	2	PORTRAIT	Diana Ross	Telstar STAR 2238 (R)
6	7	3	STREET SOUNDS EDITION 7	Various	Street Sounds STSND 007 (A)
7	3	7	GREATEST HITS	Marvin Gaye	Telstar STAR 2234 (R)
8	4	19	18 GREATEST HITS	Michael Jackson plus The Jackson 5	Telstar STAR 2232 (R)
9	NEW	5	DANCE DECADE 1973-1983	Various	Street Sounds DEC 7383 (A)
10	15	7	FEEL THE MUSIC	Dayton	Capitol EST 712297-1 (E)
11	9	29	IN YOUR EYES	George Benson	Warner Brothers K 9237441 (W)
12	6	26	FANTASTIC	Wham!	Inner Vision IVL 25328 (C)
13	10	2	IN THE HEART	Kool & The Gang	De-Lite/Phonogram DSR 4 (F)
14	19	12	STREET SOUNDS ELECTRO 1	Various	Street Sounds ELCST 1 (A)
15	22	11	GONNA GET YOU	Freeez	Beggars Banquet BEGA 48 (W)
16	8	8	OFF THE WALL	Michael Jackson	Epic EPC 83468 (C)
17	12	7	HEAVEN ONLY KNOWS	Teddy Pendergrass	Philadelphia Int. FZ 38646 (Import)
18	16	4	IMAGINE THIS	Pieces Of A Dream	Elektra 96-0270-1 (Import)
19	11	4	ELECTRIC UNIVERSE	Earth Wind & Fire	CBS 25775 (C)
20	13	4	LOVE HOW YOU FEEL	Sharon Redd	Prelude PRL 25776 (C)
21	14	5	NEVER SAY NEVER	Melba Moore	Capitol EST 712305-1 (E)
22	18	9	RESPECT	Billy Griffin	CBS 25697 (C)
23	20	3	BIGGER THAN LIFE	Lamont Dozier	Demon Megaphone FIEND 12 (RT/II)
24	17	8	SCANDALOUS	Imagination	Red Bus/R&B RBPL 1004 (A)
25	RE	5	DAVID GRANT	David Grant	Chrysalis CHR 1448 (F)

WE LIKE
TO DANCE . . .

FASCINATION "Out To Get You" FRUIT4T.
(Currently in Black Echoes, Record Mirror and
Blues & Soul charts)

KOFFIE "And I'm Telling You I'm Not Going" HEN1 & 7HEN1
(Daytime airplay + High Energy charts)

QUANDO QUANGO "Love Tempo" FAC7912

TONY COOKE & PARTY PEOPLE "Out On The Floor (Rock-It)" HM1134 (James Brown's
former drummer comes up with a funky winner)

LE JETE "La Cage Aux Folles" SKIP1 & 7SKIP1 (High Energy chart entry)

E.S.P. "Extrol" HEN2 (Brilliant electronic instrumental)

VALENTINA "Tina Are You Ready" FRUIT6T (Hot in the gay clubs)

JOY JACINTH "Baby Boy" ZTD98 (Ex Goombay Dance Band
lead vocalist)

FREE RUSSELL "A Song For You" HM1133
(Infectious synthesiser driven sound)

CHIQUITAS "Dance The
Rumba" FRUIT5T



Compiled by MIB from a nationwide panel of 50 specialist disco shops. The key to distributor codes can be found on the new albums page.



Dealers: Cut out and display

A MATTER OF FACT NOT FICTION

MUSIC WEEK		TOP SINGLES OF 1983		DISCO & DANCE		TOP ALBUMS OF 1983	
1	I O U Primo	26	GIVE IT UP KC & The Sunshine Band	1	THRILLER Michael Jackson	1	STREET SOUNDS ELECTRO 1 Various
2	IT'S OVER The Funk Brothers	27	SUPERSTAR Lulu	2	IN YOUR EYES George Brown	2	THE DANCE DECADE Various
3	HIP HOP, BE BOP, IDON'T STOP! Blondie	28	JOY The Band A.A.	3	MARY JANE GIRLS Mary Jane Girls	3	STREET SOUNDS ELECTRO 2 Various
4	ROCKIT Run-DMC	29	GARDEN PARTY Mardi Lang	4	18 GREATEST HITS Michael Jackson Plus The Jackson 5	4	STREET SOUNDS ELECTRO 3 Various
5	LOVE TOWN The Jackson 5	30	(HEY YOU) THE ROCKSTEADY CREW The Rocksteady Crew	5	FANTASTIC Al Jarreau	5	STREET SOUNDS ELECTRO 4 Various
6	YOU CAN'T HIDE (YOUR LOVE FROM ME) David Joseph	31	DANCING TIGHT Galaxy Featuring Phil Fearon	6	JARREAU Al Jarreau	6	STREET SOUNDS ELECTRO 5 Various
7	ROCK THE BOAT Philly	32	HOLD ME TIGHTER IN THE RAIN Baby Gracie	7	THE DANCE DECADE Various	7	STREET SOUNDS ELECTRO 6 Various
8	JUICY FRUIT Blondie	33	DOUBLE DUTCH Cher	8	THE DANCE DECADE Various	8	STREET SOUNDS ELECTRO 7 Various
9	THE CROWN Dionne Warwick & The O'Jays	34	IN THE BOTTLE C.D.	9	THE DANCE DECADE Various	9	STREET SOUNDS ELECTRO 8 Various
10	BILLIE JEAN Michael Jackson	35	THE WIKKI WIKKI SONG Jenny Holm	10	DREAMS OF TOMORROW Linda Lewis	10	STREET SOUNDS ELECTRO 9 Various
11	YOUNG, FREE AND SINGLE Sade	36	JAMON REVENGE (THE WIKKI WIKKI SONG) New Edition	11	STANDING IN THE LIGHT Lena O	11	STREET SOUNDS ELECTRO 10 Various
12	ALL NIGHT LONG (ALL NIGHT) Gloria Estefan	37	CLUB TROPICANA Inner Vision	12	FUTURE BROCK Markus Onassis	12	STREET SOUNDS ELECTRO 11 Various
13	TO NIGHT I'LL BEAT MY LOVE Paula Abdul & The Love Train	38	PHONE HOME Johnny Dimes	13	COME WITH ME Lena O	13	STREET SOUNDS ELECTRO 12 Various
14	SMOOTHIN' GROOVIN' Sade	39	WALKIN' THE LINE James Carr	14	STREET SOUNDS ELECTRO 13 Various	14	STREET SOUNDS ELECTRO 14 Various
15	CANDY GIRL New Edition	40	LADY LOVE (ONE MORE TIME) Warner Bros.	15	STREET SOUNDS EDITION 5 Various	15	STREET SOUNDS EDITION 6 Various
16	WATCHING YOU, WATCHING ME Donald Driver	41	MINIFIELD Laurie	16	STREET SOUNDS EDITION 7 Various	16	STREET SOUNDS EDITION 8 Various
17	FLASHDANCE... WHAT A FEELING Janet Carter	42	GET ON UP Jerry Dox	17	BORN TO LOVE C.C. Cappe	17	STREET SOUNDS EDITION 9 Various
18	THE SUN GOES DOWN (LIVING IT UP) Lionel Richie	43	I JUST GOTTA HAVE YOU (LOVER TURN ME ON) Anita Baker	18	STREET SOUNDS EDITION 10 Various	18	STREET SOUNDS EDITION 11 Various
19	BODY WORK The Roots	44	LET'S DANCE Dionne Warwick	19	STREET SOUNDS EDITION 12 Various	19	STREET SOUNDS EDITION 13 Various
20	MUSIC D Train	45	GET DOWN SATURDAY NIGHT Cher	20	STREET SOUNDS EDITION 14 Various	20	STREET SOUNDS EDITION 15 Various
21	LAST NIGHT A D.J. SAVED MY LIFE Sound Of New York	46	LET'S DANCE Dionne Warwick	21	STREET SOUNDS EDITION 16 Various	21	STREET SOUNDS EDITION 17 Various
22	WHAT I GOT IS WHAT YOU NEED Ultrabeat	47	BABY COME TO ME Paula Abdul & James Ingram	22	STREET SOUNDS EDITION 18 Various	22	STREET SOUNDS EDITION 19 Various
23	GO DEH YAKA (GO TO THE TOP) Manuella	48	BETWEEN THE SHEETS The Jive Brothers	23	STREET SOUNDS EDITION 20 Various	23	STREET SOUNDS EDITION 21 Various
24	TWIST ROUND AND ROUND Chiffon	49	POP GOES MY LOVE Frankie	24	STREET SOUNDS EDITION 22 Various	24	STREET SOUNDS EDITION 23 Various
25		50	DON'T YOU GIVE YOUR LOVE AWAY Steve Shamo	25	STREET SOUNDS EDITION 24 Various	25	STREET SOUNDS EDITION 25 Various

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Check the charts on the opposite page. On the singles side we've got No. 1 - Barbara Mason, No. 12 - Hashim, No. 19 - Arnie's Love, No. 26 - Xena, No. 38 - B-Boys. And on the album side, No. 4 - Electro 2, No. 6 - StreetSounds 7, No. 9 - The Dance Decade, No. 14 - Electro 1. ☐

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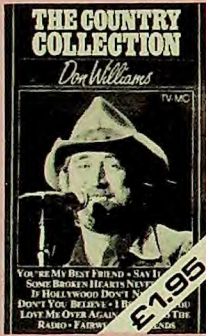
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WORD GETS
AROUND





THE WORDS GETTING AROUND



Consolidation in 1983

1983 was a year of further consolidation for PRT Records, according to the company's chief executive Walter Woyda.

It was in 1982 that the company moved back onto a profitable footing and since then PRT has been steadily expanding its marketing and distribution arms and building up its own roster of artists.

A major marketing strength for the company was the formation last year for the first time of PRT's own field promotion team, headed by Tilly Rutherford.

The team has already proved its worth, having made a major contribution to PRT's recent chart successes.

There were several important new signings to the PRT label during the year including rock band Verity — which is headed by singer and guitarist John Verity — the Technos, the Jets and Able Ram.

Several major new licensing deals were also concluded by PRT during 1983. Among them were the Dr Jazz label, which had early success with Lonnie Liston-Smith, Compleat Records and Allegiance Records — a brand new signing to PRT whose first release will be a Mary Wells album.

Last year was also one of progress for PRT Distribution. During the year, the distribution division re-signed BBC Records and now has pressing and distribution agreements with nearly 100 different labels.

PRT continued to have success with the Towerbell label — Chas and Dave's television-advertised Christmas album achieved Platinum Disc Status.

Another exciting new signing to the distribution division was Anderburr Records, the label set up by Gerry Anderson and Christopher Burr, creators and producers of the immensely successful new children's television series, Terrahawks.

Commented Walter Woyda: "Our relationship with both licensed and distributed labels has gone from strength to strength. We have proved that we can provide the service that the labels require and give them the chart profile that they are looking for".

Commitment

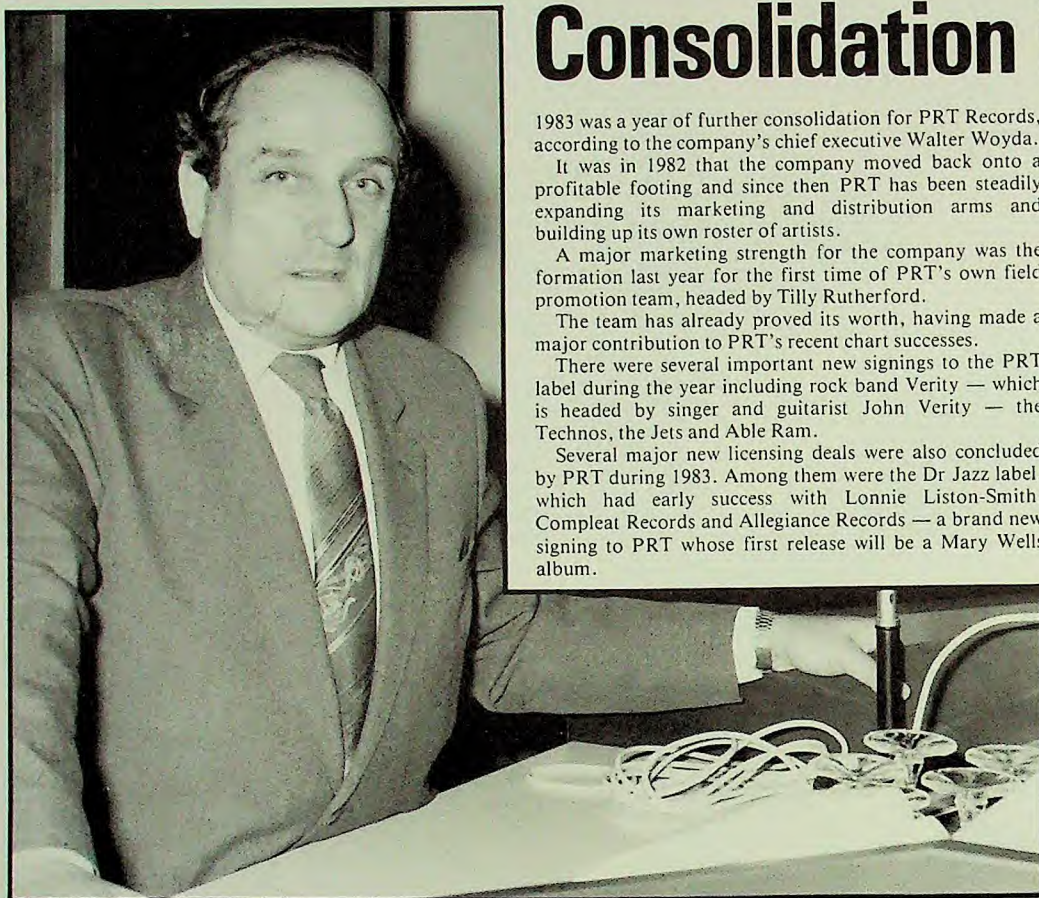
Woyda added: "This would not have been possible without the total co-operation and commitment of all PRT staff".

Among the acts who enjoyed chart success in 1983 with PRT were Imagination, Chas and Dave, Grandmaster Flash, The Klaxons, The Jets, In Deep, Snowy White, The Olympic Orchestra, Funk Masters and product from the Streetsounds label.

PRT also had considerable success with several television-advertised albums.

An interesting development for PRT distribution is the handling of non-music product lines.

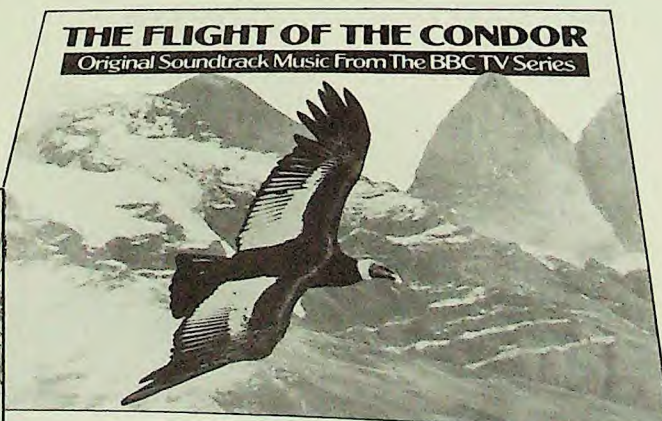
The division already distributes Precision Video and Philips Video games and it is PRT's intention to further develop these non-music areas during 1984.



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THE WORDS GETTING AROUND



"1984 is going to be a major year for PRT"



"WE SEE 1984 as being a major year for us," says Matt Haywood, director of marketing/A&R at PRT. Heading up a small but enthusiastic and dedicated team, Haywood has built PRT — the independent label as opposed to the distributor — into a force to be reckoned with in the UK music business.

"The prominent era in Pye's history was in 1964 when they had a golden period with such chart artists as the Searchers and The Kinks," says Haywood.

"And I feel that now, 20 years on, we are going to have PRT artists back in the charts again. Our roster is now running at around ten direct signings and we have every confidence in them — as they have in us.

"This year we feel we have the tools enough tools to start breaking one or two of our own acts.

"We have to be selective in what we sign. We don't have the manpower to get out there and scour the country looking for new acts, but then I don't find many A&R people doing that anyway."

A&R decisions at PRT are taken jointly by Haywood and Tilly Rutherford who joined the company six months ago and has set up his team of five specialist area promotion managers. Les Down covers South London and the South, Eddie O'Shea — North London and the Home Counties, Don Evitts — The Midlands, Roger Lindley — Yorkshire and Lancashire and John Simpson — Scotland and the North East.

It is very much team-work that has brought PRT Records back to prominence. Both Haywood and Rutherford stress that PRT artists can phone up or walk into their offices at any time and get straight answers as to what's happening.

"People can walk in here at any time," says Rutherford. "They know we are going to work on their product. If the same acts were with a major and wanted to talk to the managing director or chairman, they just wouldn't be able to — I know this from experience. We tell them like it is, that's how it used to be in the old days."

"While we don't have the financial resources to make a lot of Hollywood epic type promotional videos, we spend our money on people," says Haywood.

"This is a people business. People like Les Spaine who has been doing promotion work for us recently can pull in the Radio One plays and the live TV appearances — Like with The Jets, we've done five live TVs in a fortnight — and no video.

"There is a buzz in this company. If you go to an EMI or a CBS it's like the Houses of Parliament, but at least here you'll always find someone prepared to talk to you.

"Everyone who works here knows everything that's going on. That's important, and encouraging too. The door is always open. At the end of the day we make as many people as possible aware of our records, using the resources we have."

Three recent direct signings to PRT are Able Ram who used to be in the Vibrators and sound not unlike U2 or Big Country, Just A Ha Ha, an off-shoot of the Q-Tips and a young band with a lot of talent. And The Jets, who have

had major chart success over the last 18 months.

"It's amazing that we can pull artists of this calibre in the face of competition from the majors," says Haywood. "But we achieve it through being professional, knowing what we're doing and putting that over to the artists and the artists' management, and getting their belief in us."

But it has not been an easy ride getting PRT back to the forefront of the contemporary field.

"We have had to work against a lot of things," says Haywood, obviously mindful of the considerable

speculation that has surrounded the company and its future in recent years.

"For a long time there was an image attached to us because of the likes of Max Bygraves, Lena Martell and even Brotherhood of Man. It has taken a long time to get away from that kind of image, not only as far as the public are concerned but from the artists' point of view as well.

"I'm not denegrating those artists — because they sold a lot of records in their time. But there comes a time when you have to move on.

TO PAGE 5

May our friendship
continue to flourish
with successful joint
ventures for as long
as are hollow Matt
Haywood's legs . . .

love
Ronco



THE WORDS GETTING AROUND



Surviving against the odds

"The problem with Pye was that they never really got into the contemporary market.

"We can continue to compile good-selling albums from the sixties catalogue — but there's little we can do with the seventies' catalogue simply because they had nothing. We can continue to release the Bowies and the Kinks albums — and sell 20-40,000 albums a time, but there's nothing much from the seventies we can do this with.

Another area which has been most important to PRT's surviving against the odds and going on to flourish, is dance/disco music.

Much of this music comes from licensed labels and PRT, from the start have held a firm grip on the 12" disco market.

"Crossing over the disco material into the national charts is something we're always working at," says Rutherford. "Though the market for this kind of music is not as big as it once was, there is still a great deal of demand."

Rutherford and Haywood both believe that their carefully co-ordinated area promotion team has helped considerably to maintain PRT's healthy status in the disco market. And the proof of the pudding lies in the statistics. In the six months that the team has been in operation, PRT has scored more than thirty Top 75 singles, including a good number of disco titles.

"By having labels like Sugarhill, Sound Of New York, Buddah and Philly World," says Rutherford, "We're getting the records there or thereabouts. Through the area promotion team we give extra representation and at least make those smaller dealers aware of that product."

"We'll always continue with our policy of having licensed labels," says Haywood. "In the UK we have the



TO PAGE 6 JACKIE HOWELL



CATHY KENNEDY

C O M

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THE WORDS GETTING AROUND



Hot product in the face of stiff competition

Red Bus labels including R&B and Excaliber which have always been very profitable for us. Imagination have been particularly successful and proves the marketing and promotional power of PRT.

"We have long-standing relationships with Buddah, Roulette and Sugarhill — they're all small labels, but they all come through with hit singles. In Deep . . . Grandmaster Flash . . . there's always something happening. And it's because of our continuing success in the dance music field and because of our long-standing relationships that we continue to pick up good hot product in the face of stiff competition from the majors."

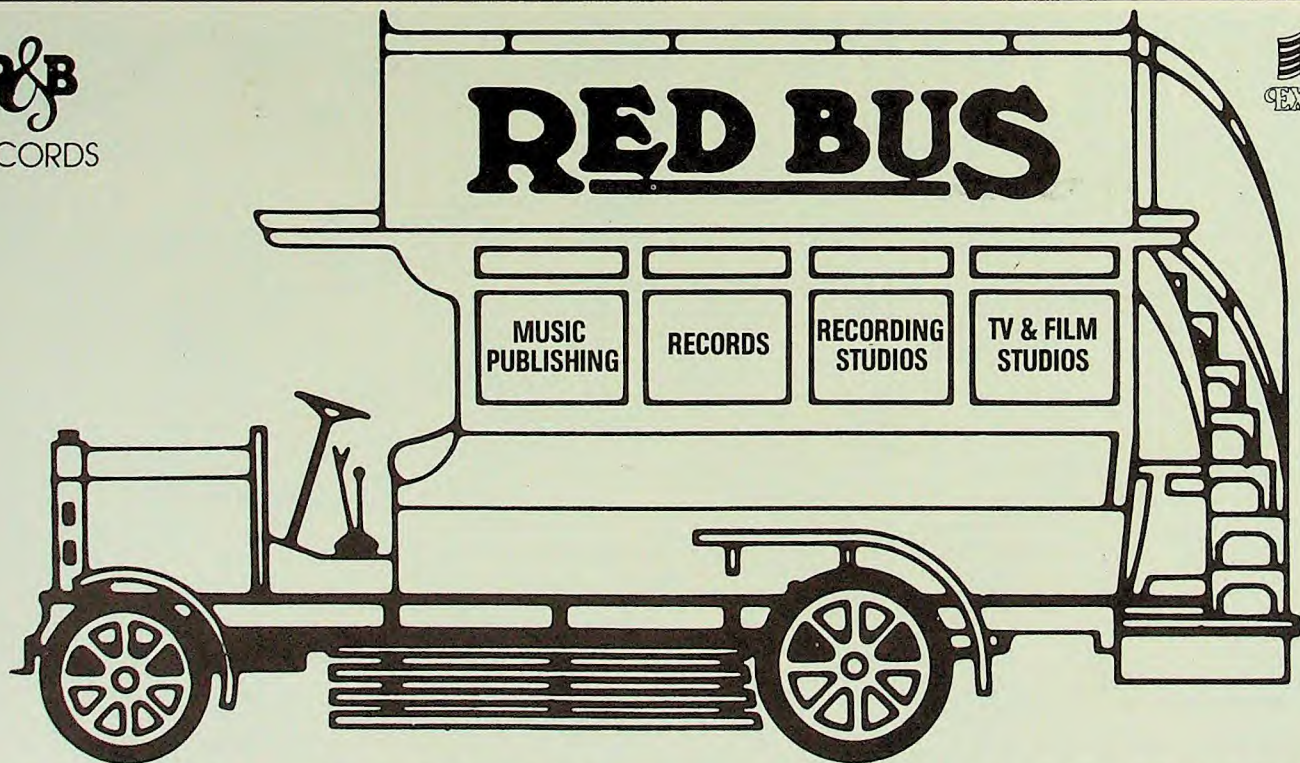


The PRT Records Team

Pictured (left to right) are: Tilly Rutherford (director of promotion), Les Down (regional promotion manager), Cathy Kennedy (PA to Tilly Rutherford/promotion), Jackie Howell (PA to Matt Haywood), Terry Brown (A&R manager), 'Fast' Eddie O'Shea (regional promotion manager), Matt Haywood (director of marketing and A&R) and Les Spaine (independent promotions). Front row: Kenny Barker (national TV and radio promotion), Roger Lindley (regional promotion manager) and Don Evitts (regional promotion manager). Not in the photograph are Robert Blenham (national radio and club promotion) and John Simpson (regional promotion manager).

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THE WORDS GETTING AROUND



A very good year for Red Bus

1983 WAS a very good year for Red Bus Records, and in 1984, Red Bus is looking to consolidate on this success and will be working on a number of new signings and projects.

"Last year we established Imagination (below) as an album group," says label head Eliot Cohen. "All four of their albums have now gone gold — including the dub LP

— and their recently completed UK tour consolidated their status.

"They are currently on a European tour which covers most countries, and there is also a new album planned."

Another area in which Red Bus has found success is in the field of television themes, charting both the Reilly single and the compilation LP Reilly Ace Of Themes.

"We are also moving into the children's music world," adds Cohen, "Our children's repertoire will include the music from the Thames TV series, Rainbow, and in April, co-inciding with the TV series, we will be releasing The Wind In The Willows."

Among the new acts signed to Red Bus are the band Russian Roulette, described by Cohen as "a long term project".



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STREET SOUNDS



THE WORDS GETTING AROUND

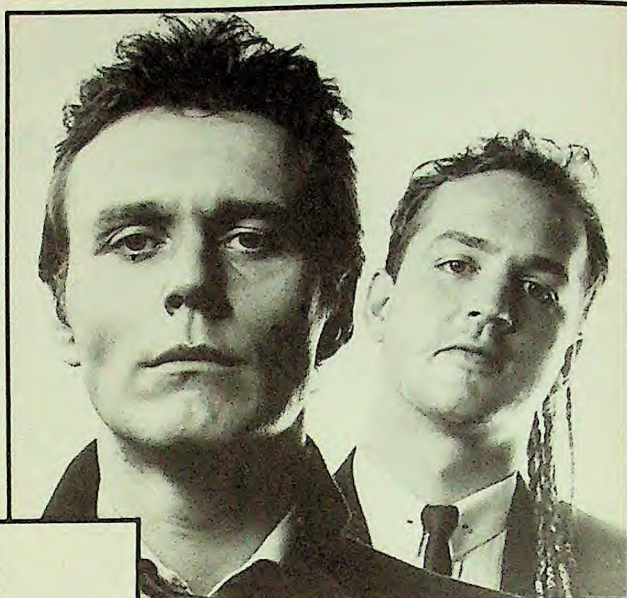


Verity, Two Way, State Of Grace, Jets, The Technos, Just A Ha Ha! and Ray Minhinnett are some of the contemporary acts that PRT will be looking for continued success in 1984.

VERITY ▾



TWO WAY ▸



▾ **STATE OF GRACE**



THE TECHNOS ▾

JETS ▾



RAY MINHINNETT ▾



JUST A HA HA! ▾



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THE WORDS GETTING AROUND



Holloway "confident!"

IAN HOLLOWAY, in charge of PRT's distribution and selling operations based at Mitchum is confident that PRT will prosper in 1984, a view shared by other key executives within the organisation, by the PRT record label and by a good number of the 70 distributed labels handled by Mitchum.

"We have been through the trough, been through our worst times," says Holloway. "And we went through a very sticky patch a couple of years ago when we undertook a severe slimming-down of the company. We are so lean in terms of our overheads and our staff levels that we've managed to come through a very depressed market without losing money. Now, if we can get a slight upturn in the market — and the most recent BPI figures are encouraging — we should have no more problems"

"The market has changed, so you've always got to be re-evaluating how your sales force operates. The nature of the dealers that they're dealing with has changed. Multiples have come in to progressively dominate the market, and there are a lot of records now being sold through non-traditional outlets.

"With our 14 reps — quite a sizeable operation — we shall be looking to open up some of these non-traditional outlets. It has to be a continuous thing. You simply cannot afford to leave your sales force selling records the same way they were ten years ago."

Aiming the right records at the right record shops is another keypoint of Holloway's strategy. "For example, it is just an extra cost for no reward to talk to a classical dealer about disco product and to a disco dealer about classical product. Whether it's by visit, phone or mailshot, you're just wasting your time.

"We are currently in the process of designing a new computer system which we hope to go live with in the middle of this year.

"One of the benefits that that's going to bring us is the ability to analyse our sales and marketing effort much more precisely than we are able to do at present.

"We will be able to analyse types of product, types of dealers by TV area, geographical area and rep area and the other ways we haven't thought of yet. It will give us a whole range of things which were not really major requirements ten years ago, that will enable us to push the right sort of product at the right account, which makes sound economic sense. It will also enable us to collect and provide information from reps. and distributed labels via electronic data transfer down telephone lines, instead of relying on the post."

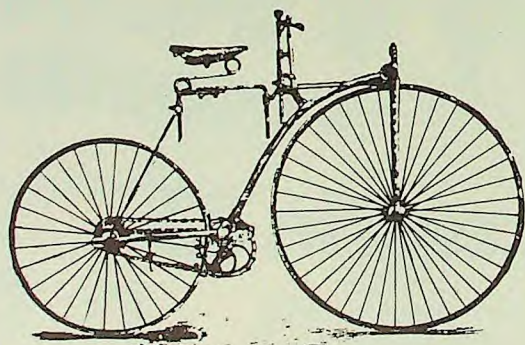
PRT distributes and sells a wide range of musical styles, from classical to pop/rock, jazz, spoken word and disco. It is also expanding its music on video operations. "We are always looking at ways of generating new business," adds Holloway. We are experimenting with sales of T-shirts and will shortly be handling a range of home computer software.

"I believe our strength when compared to other independent distributors is our broad range of product and depth of catalogue which is something you can't build up over night.

"In some ways we use our reps on the road to sell quite a lot of albums which I think a major company wouldn't really look at, because the volume would not be there.

"We keep our turnover up by selling a wide range. There

TO PAGE 11



Pushbike
records

To: Matt and Jackie

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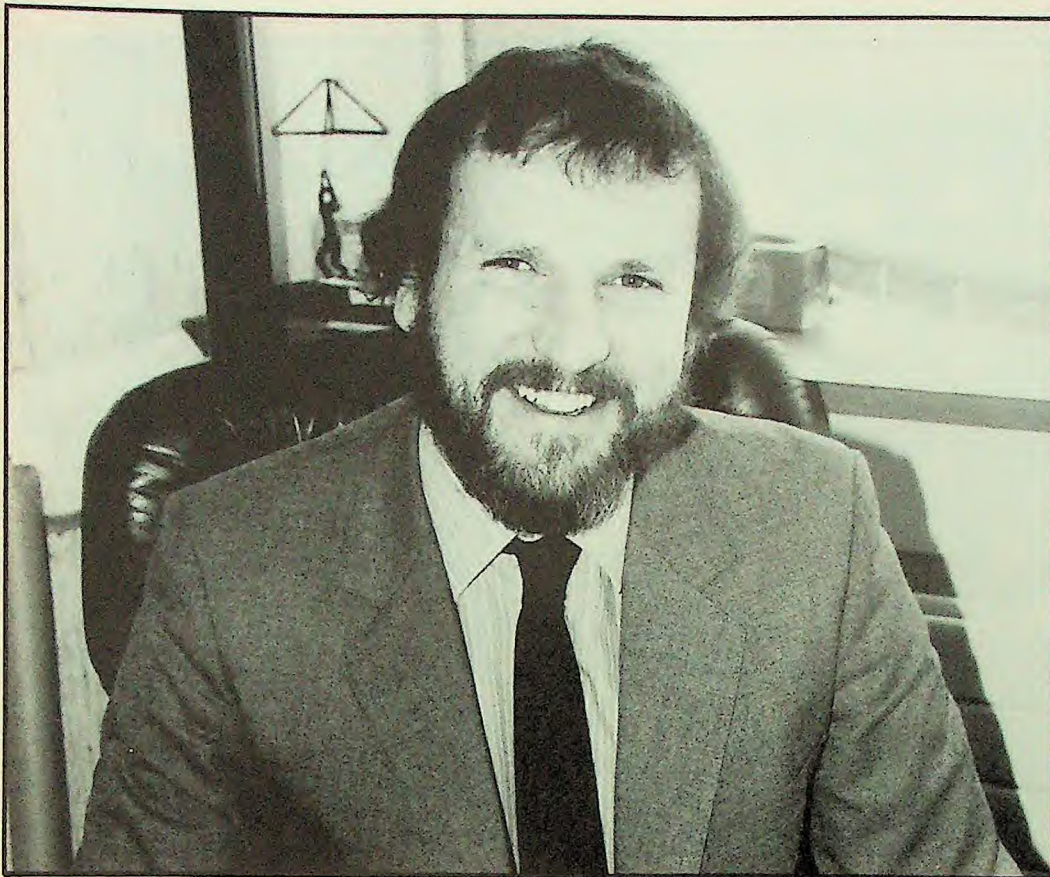
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THE WORDS GETTING AROUND



IAN HOLLOWAY

FROM PAGE 10

must be something like 1000 titles in our live album catalogue and some of these have been out for ten years — early Kinks, Status Quo, Spotlight compilations — but they still keep selling."

The past year or so has seen PRT and its labels featuring prominently in the national charts, but Holloway adds a cautionary note: "Anyone can go cold in the charts at any time, but if you've got good catalogue material as well, it keeps your business turning over. And it keeps dealers ordering. Even if we haven't got a top ten single or album, dealers can always make an economic order, simply by having product they are going to want."

Disco and dance music is an area in which PRT has carved itself a substantial and significant slice of the market. "I think we must be one of the most successful record companies in 12-inch disco product," says Holloway, "Our initial successes in this field have attracted labels such as Proto, Passion and Morgan Khan's Streetwave operation."

"We are also strengthening in other areas — for example we have recently signed three more classical labels to join ASV which we have handled since it was started by Jack Boyce. By strengthening our classical range in this way, we have now got enough classical product to make it worthwhile calling on classical dealers."

"In recent months we have tried hard to strengthen the children's product we handle. We have had BBC Records for some years now and have built up a strong children's range. It's great to handle because it's such steady selling, you don't have to worry about fluctuations in chart positions, and you don't have stock control problems because of the even sales pattern. Children's records respond to marketing effort in a more rational way than straight pop music does. The more effort you put into selling it, the more you sell."

We had considerable success with TV product, Dionne Warwick's Love Collection shipped Gold in May, the

TO PAGE 12

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THE WORDS GETTING AROUND



Most successful with 12" product

FROM PAGE 11

Nouveau Music compilations sold around 400,000 units across the range later in the year, with Chas 'N' Dave going platinum for the Xmas grand finale.

On the music video front, PRT has added the VCL music on video range to the Precision video music catalogue with which it services record retail outlets

"We don't generally have our labels on long term contracts," adds Holloway, "We like to keep them by giving them a good service."

"We are doing pretty well on the roster/turnover we have, but we could easily handle another £5m turnover — the facilities are here."

On the manufacturing side, it is now 3 years since the closure of our factory. Our long term relationship with Damont on the record pressing side works well apart from the problems when a label doesn't get the parts in on time. I have great confidence in Ron Bullen and Gillian Brett who, of course, are ex-PYE people.

PR have built a good reputation for classical pressings, and they serve us very well in that area.

Frazer Peacock have an amazing record for quality on the cassettes they make for us. I can't remember a job with a wrong label.

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Tony Smith, sales manager, introduces Eddie Stevens of distributed label Rooster Records to the PRT sales force.

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THE WORDS GETTING AROUND



From Bygraves to David Bowie

BENEATH THE record company offices is PRT's recording complex.

Built in the late '50s, the Studios has played host to a vast catalogue of artistes from all over the world during the last 20 odd years. In the '60s and '70s the complex was very busy recording practically all of the English part of Pye's huge output, including Max Bygraves, Petula Clark, Donovan, Kenny Ball, The Searchers, The Kinks, Status Quo, David Bowie, Imagination — the list goes on and on! The Studios were also regularly used by many other record companies including, in those days, Andrew Oldhams's Immediate label, and Chris Blackwell's Island Records.

The Studios are still highly active in recording PRT artists, and amongst the projects completed during 1983 were the new Verity album, The Technos, Gonzalez, Kadenza, Searchers, Justa Ha Ha, as well as Big Band projects by the Frank Barber Orchestra.

Over the years the whole spectrum of music has been covered at one time or another — from roots reggae to Irish Folk music, from orchestral classical to new wave punk, from Beethoven string quartets to contemporary Arabian music — and every shade in between.

Says Malcolm Davies, the present studio manager: "It is this broad base of experience that is the Studio's foundation. Although we have a smaller staff now than that of several years ago, we can call in many of the engineers who have worked here and between them they can offer unparalleled expertise in any form of music and speech recording, be it classical, disco, rock or jingles."

Present staff engineers include Alan Leeming, late of



Malcolm Davies relaxing after a hard day in the studio.

Decca, Roland Harris who came to PRT from Nova just up the street, and Rupert Parker, new to the studio business but an experienced musician. Among those freelance engineers on call are Dave Ford, much in demand by many of Britain's disco funk outfits, and Ray Pickett, who helped design and build the studios at the very beginning. His knowledge of the acoustics of Studio One is second to none.

Studio One is a large room, with excellent acoustics for string orchestras in particular. Remarks Davies: "This Studio is also much in demand by rock bands, who love the "open"-ness of the sound". The desk is a Neve, 26 into 24, complemented by Studer machines. The Studio itself

accommodates up to 45 musicians.

Studio Two is a smaller, rock-orientated room, holding up to 20 musicians — it has a large "dead" area, and a smaller, "live" area. The desk here is a Cadac, 36 into 24 and fully automated.

Both Studios have all the usual outboard equipment, including AMS and Lexicon 224X.

An important part of the complex is the cutting and copying department. The copy room contains 5 slave machines and 2 masters, all Studers, as well as a Cadac 12 into 4 mixing desk to handle crossfades for jingles and promotional recordings.

TO PAGE 14

PRT STUDIOS

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THE WORDS GETTING AROUND



"We'll be here for another 20 years" — Davies

FROM PAGE 13

The two cutting rooms are equipped with Newmann cutting lathes and a full range of equalisation devices. The PRT cutting department has always enjoyed the highest of reputations, and has been instrumental in cutting literally thousands of hit records since the early '60s. Tony Bridge and Noel Summerville are the present cutting engineers — Summerville built and managed a successful studio complex in Australia before joining PRT, while Bridge, who joined the industry at Abbey Road, had stints at Pye in the late '60s and Apple Studios, with three years at The Record Plant in New York before returning to PRT in 1978. Tony, who also writes regular columns in a couple of Computer magazines as well as being the author of two best-selling books, says: "PRT cutting rooms have worked with just about every major artiste over the years, and have close relationships with many record companies, who value our quick, efficient and competitive service. We are proud of our standing in the industry and I believe that we can offer our clients the best in cutting!"

Malcolm Davies, the Studio Manager, is also a highly respected cutting engineer and, despite his other administrative duties, is still in great demand in the cutting rooms. Davies started at Abbey Road in 1958, leaving 10 years later to help build and manage The Beatle's Apple Studios, before joining PRT in 1976.

The three cutting engineers, between them, can call on some 55 years expertise! They have been responsible for cutting well over 50 Number One Records, including The Beatles, The Police, The Rolling Stones, Spandau Ballet — when Music Week visited PRT, Noel Summerville was in the process of cutting the latest album from The Flying Pickets.

No studio is complete without an efficient maintenance department. PRT has always been lucky in having a strong "workshop" staff — there has always been at least two,

and usually more engineers providing 24-hour technical cover for the studios.

Jez Guy, late of Air Studios, and Ian Sylvester, who started at Cadac and has worked for several years at Arco Studios in Munich, presently run the department, and very ably. All the engineers at PRT agree that a good technical backup is essential especially in the early hours!

Jackie Payne and Caroline Kennedy look after the accounts side of the studio, and studio bookings are handled by Marianne Ulla, who also looks after the switchboard and reception. Marianne is the reason why, at PRT, session players often don't rush to the pub during the break!

Malcolm Davies has the final word: "There has been a sound recording studio in ACC House for over twenty years, and our output has always been of the very highest quality — we intend to be here for another twenty years, at the forefront of the British recording industry".

"PRT Studios offers unparalleled expertise in any form of music and speech recording, be it classical, disco, rock or jingle."

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THE WORDS GETTING AROUND



Towerbell — building & developing



BOB ENGLAND'S Towerbell Records finished 1983 in grand style, with a platinum album (Chas 'N' Dave's *Knees Up*) in the Top Ten, and hit singles from Snowy White (*Bird Of Paradise*) Chas 'N' Dave (*My Melancholy Baby*) and Joe Fagin (*That's Living Alright*).

Towerbell is now just three years old and during this time has been moving towards an artists development base and away from reliance on one-off licensed singles.

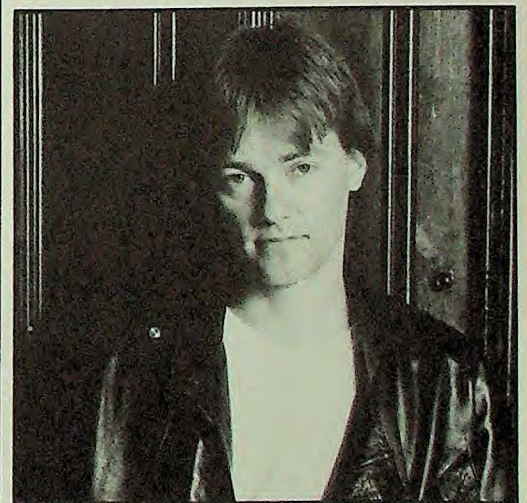
CHAS 'N' DAVE (above) rounded off a successful 1983 by scoring a platinum album with *Chas 'N' Dave's Knees Up* and a series of sell-out dates at London's *Dominion Theatre*. Their plans for 1984 include a new studio album, followed by a *Greatest Hits* album in the autumn.

"I believe we have served our apprenticeship," says England. "Particularly over the past 12 months our emphasis has changed to building and developing acts."

Greatest Hits album

"We have a good strong base act in Chas 'N' Dave — our first foray into the TV-advertised medium with them proved most worthwhile, enabling us to plough back more money into future projects." 1984 releases from Chas 'N' Dave will include a new studio album in May and a greatest hits LP in the autumn.

England cites the success of Snowy White as an example of how Towerbell is developing artists, adding "Now we have a long term artist in Snowy White." And there is more strong material to come from Joe Fagin.



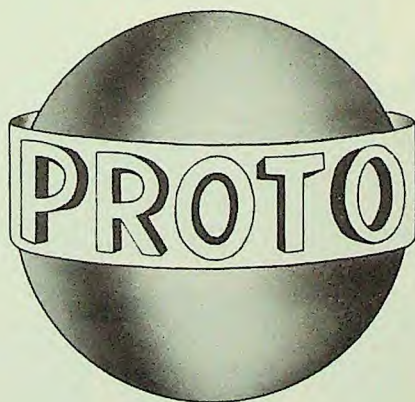
SNOWY WHITE recently in the singles charts with *Bird Of Paradise*, is described by Towerbell label head Bob England as "a long term artist".

On the operations front, England says it has taken time to get the right balance of staff, and the gradual build-up in the areas covered by Towerbell "in-house" will continue in 1984 with plans for a telephone sales team and Towerbell's own strike force.

Internationally, England will be looking to break Snowy White in a big way and to get Chas 'N' Dave established in America.

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THE WORDS GETTING AROUND



10 years together for PRT and BBC

DESPITE TEMPTING offers from other majors, BBC Records and Tapes this year renewed its UK manufacturing, distribution and selling agreement with PRT for a further three years. The new term ends in April 1986, and it will mark a ten year association for the two companies.

BBC Records and Tapes has enjoyed considerable success since its association with PRT. The first hit was the Water Margin followed shortly afterwards by the theme from Who Pays The Ferryman. The single and album were both high on the charts for a considerable time. The music was written by Yannis Markopoulous and the melody has now become a standard.

Another theme that made the collaboration between PRT and BBC highly rewarding was the success of the Morricone composition of Chi Mai, the theme from the TV series The Life And Times Of Lloyd George. Chi Mai was number 2 on the charts for three weeks — the label's highest singles chart placing to date.

BBC and PRT made comedy into big business with Not The Nine O'Clock News, and made those that said comedy doesn't sell look a little sick! NTNON became a top five album in 1980 and the PRT Mitcham warehouse saw the records and tapes fly out of the doors.

BBC and PRT again proved the industry pundits wrong when the recording of the Royal Wedding Of Prince Charles and Lady Diana went to No. 1 on the album charts and stayed there for two weeks. Records and tapes were shipped to the dealers 48 hours after the actual ceremony in St Pauls. The Royal Wedding was a fine tribute to the professional collaboration of the BBC and PRT.

More recently the success of Fame hardly needs elaboration. The first Fame album distributed by PRT was No. 1 for eleven weeks.

Other areas of growth over the years have been the children's catalogue with titles such as Mr Men and Play-school, providing consistent volume sales.

Commented BBC Records' James Fleming: "The PRT sales team headed by Tony Smith has sustained a high level of turnover for BBC Records, and the PRT distribution run by Ian Holloway has ensured effective distribution of BBC product."

"BBC Records and Tapes and PRT have enjoyed a fruitful association and both parties look to 1984 with confidence and optimism."

The Soundtrack specialists: TER

THAT'S ENTERTAINMENT Records, the film/show/musical soundtrack specialist label has just signed a new distribution deal with PRT, and managing director John Yap believes 1984 will prove a very good year for all concerned.

TER has been in existence for less than three years, but during this time has built up a catalogue of some 86 albums. A subsidiary label, VIP, has just been launched and this Spring will see the first compact disc releases on TER.

"I feel that we have now really established our identity," says Yap. "As we have grown, so we have attracted more of the major films and shows. Landing the

Broadway hit On Your Toes crowned 1983 for us — and we are currently looking at several Broadway productions.

"Obviously we are very pleased that in such a short time we have become accepted within the film and show business world."

On the film score front, TER has just released Gorky Park, is negotiating for a number of other titles and plans to "re-record some of the great classics".

From early last year, Yap decided to record all TER releases digitally and, following on from this, has seven titles scheduled for release on CD this spring. Titles include Star Wars Trilogy, The Adventures Of Robin Hood, Camelot and On Your Toes.

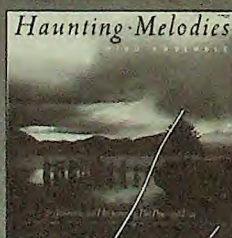
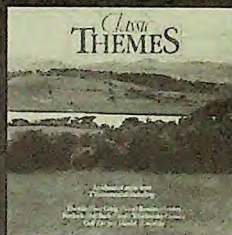
The new VIP label has been set up to release product from vocal personalities. The first three releases feature Ken Dodd, Bertice Redding and French artist Dalida singing in English.

"We hope to release more established MOR artists on VIP," adds Yap. "We shall be looking particularly at those artists who have not had new releases recently."

But TER will not be diversifying further. "My philosophy," says Yap, "has always been to specialise in doing what one knows best — and as far as we are concerned, TER and VIP are the best vehicles for this."

"We specialise in doing what we do best."
—John Yap

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THE WORDS GETTING AROUND



Proto expansion at home & abroad

PROTO RECORDS celebrates its first birthday this month, and is aiming to consolidate and build on the considerable success achieved in 1983.

Heading the label's releases in 1984 is the double A-side from Hazel Deane, Evergreen/Jealous Love. Hazel will also be featured in the Song For Europe in March.

"We are cautiously optimistic for 1984," says Proto director Barry Evangeli. We will be expanding both in terms of material released and in terms of staff, but at the same time we will be taking a realistic approach — we will not try to be something we are not."

Last year Proto, as well as enjoying four entries in the UK national charts, released its first album — 12" Of Pleasure, a compilation of 12" dance releases.

"We don't look at ourselves as purely a UK company," adds Evangeli. "We are always looking to overseas markets and have just launched our own Canadian operation. While we are predominantly a dance-orientated label, we are not limited to this musical style and, of course, we are always looking for new acts."

Orbit: Broad horizon

ORBIT RECORDS, an extension of Barry Collings agency business, has a busy schedule of releases lined up for 1984 from artists old and new.

Just released is the big European summer hit Sunshine Reggae, performed on the Orbit disc by Horizon.

New artists signed to Orbit include singers Vincent and Steve Mellor, while new product is due from Detroit Emeralds, Billy J Kramer, The Troggs and Mungo Jerry.

"Essentially we are an all-round operation," says Barry Collings. "We are in the business of both building and re-building acts, through our agency, publishing company (BC Music) and record label."

Passion's Benson medley

PASSION RECORDS, launched in May 1983, has already achieved considerable success in the disco field both in this country and abroad, and ended the year well with the Phil Spector medley.

1984 has been started with the release of the George Benson medley, Give Me The Night by Mirage, and future releases include material from Choice Treats and Kaz.

"We are planning to release a lot more high energy disco records," says director Anne Plaxton.

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Reader's Digest **Music**

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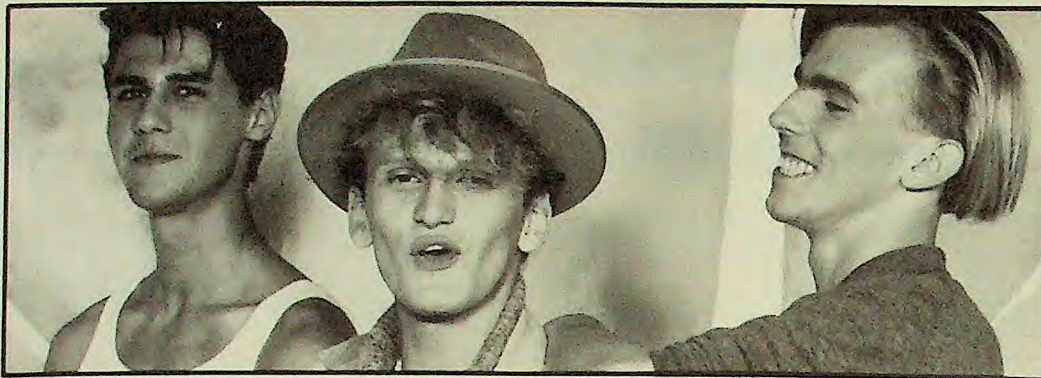
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THE WORDS GETTING AROUND



intend to build and break our various acts. We shall be looking to increase our activities in three areas — records, publishing (via Bojaque Music) and video — for which we have our own in-house facilities."

Rundgren, Sax and Hackett

LAMBORGHINI WAS effectively launched as a new record company in July 1983, under the guidance of Mike Hurst. The first release was the Todd Rundgren single, Bang The Drum All Day.

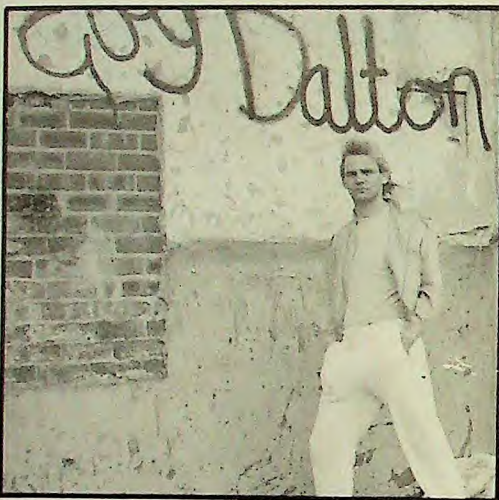
The label's first major artist acquisition was Steve Hackett, whose first album for the company, Bay Of Kings, charted in November. Other new talent signed in the latter half of 1983 will have new product released this year.

Following the appointment of Mike Goldsmid as sales and marketing director, further personnel are to be recruited and offices in central London are currently being negotiated.

Says Hurst: "Various marketing campaigns utilising TV and national press advertising where applicable will be mounted in 1984. The first of these is the Axxess LP, a high-tec electronic album."

Artists with product due for release on Lamborghini include John Sax, Scarlett and Steve Hackett (Spring release for a rock album). As a licensed label via Lamborghini, Sundance Records will release a single by Little Joe, already a success in France.

"Lamborghini's continued growth and success will establish it as a force to be reckoned with in 1984," adds Hurst. "And we look forward to our continuing good relationship with PRT."



Increased activity for Mach 1 Records

MACH 1 Records has acquired the UK rights to the European disco hit, You by Boytronic (above). Mach 1 will be backing the release with a promotional video and heavy promotion. The trio will be coming to the UK in February for a promotional tour. A Boytronic album will follow soon.

Also just released on the Hampshire-based label is a new cover version of Limme & Family Cookin's You Can Do Magic by Guy Dalton.

Next month (February) sees the release of a Ray Dorset solo single, followed by an album from the Mungo Jerry mainman in March.

Other artists with releases due on Mach 1 include Panache and Russant. Label head Ken Jacob comments: "We have taken an active decision to be busy this year, and

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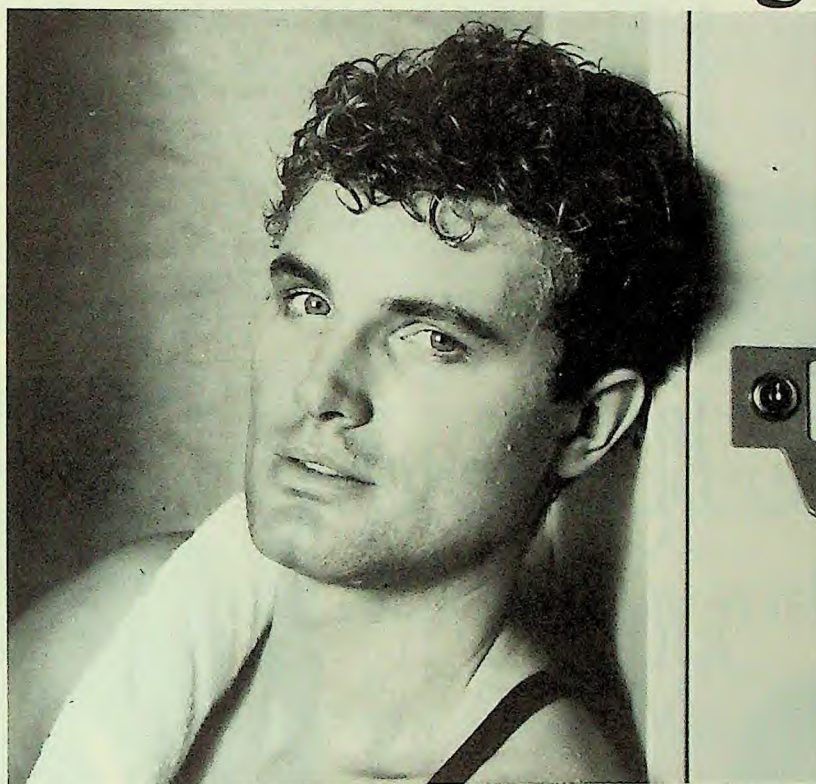
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THE WORDS GETTING AROUND



Street Sounds carves niche in disco/dance market

STREET SOUNDS/Streetwave Records have carved themselves a substantial niche in the disco/dance and associated fields via their compilation albums which, throughout the past year, have featured prominently in the UK national charts.

Morgan Khan's labels have recognised that there is a big

market out there for 12-inch dance singles — in album format. The first Streetsounds compilation was released in December 1982, and has not looked back since. Streetsounds Edition 7 released in December 1983, is still well up in the charts, as is Electro 2, the second in a series that promises to achieve sales on a par with the Streetsounds titles.

Television advertising and shrewd marketing have helped Khan's release chart, but the main ingredient of the success has — and looks certain to continue to — been the music. "Our aim is to release in compilation form the hottest and latest dance tracks in their full length original versions," says Khan.

The Street Sounds series has now sold in excess of 350,000 units, with Electro 1 selling more than 44,000 in the first two weeks of release.

In 1984, both Street Sounds and Streetwave will be looking for even better results.

Klub Records: Top Scottish Independent

KLUB RECORDS, the Glasgow based recording company has over the last two years established itself as one of the UK's top independents. Klub incorporates three separate labels.

The Lochshore label has developed into one of

Scotland's major ethnic labels and features Anne Lorne, Gillies, The Tartan Lads, John Douglas and many other Scottish favourites.

The Igus label features Scottish and MOR artists, including vocalists Valerie Dunbar and Peter Mallan plus top comedians Hector Nicol and Johnnie Beattie. MOR artists on Igus include Bill Torrance, Lorraine Summers and The Clydesiders.

The OK pop label's roster includes singer-songwriters Harry Barry and Rikki, both of whom are looking to establish themselves in 1984 in the UK and overseas.

Klub is particularly excited about three new talents recently signed to this label: female vocalist June Hayman, London-based pop group The Odd and a new Glasgow duo, Euro. All artists on this label will have product released during or just after Midem.



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THE WORDS GETTING AROUND



Kingdom's Album plans

1983 SAW mainly album releases from Kindgom Records which included product from Jamaica's Ranking Joe, Charlie Chaplin, Trinity and three very successful albums from Scientist.

On the Kingdom jazz label, releases included Jazz Gala 1980, a double album of the Midem 1980 jazz concert, plus albums from Buddy Rich, Gerry Mulligan and Giants Of Jazz Vol 1, produced by Lionel Hampton.

In September last year, Kingdom switched its UK national distribution to PRT and at that time launched the mid-price series KVC, which so far has featured Hero Dust Vol 1 and DJ Battle featuring Ranking Joe, Trinity and Charlie Chaplin.

Kingdom's 1984 plans include Prince Far 1's last recordings, Spear Of A Nation, which he had just finished at the time of his death and jazz albums from Woody Herman, Coleman Hawkins and Charlie Mingus — His Final Work.

A positive change for Malaco Records in the UK

MALACO RECORDS is now entering its third year as an independent label in the UK and the past few months have shown "a positive change in the policy of this small but growing company."

The parent company, Malaco USA, decided after their success through artists such as Fern Kinney, Dorothy More and others, that there was a need for an active UK base.

Dave Roberts joined the company as director of A&R in August 1983, and the same month saw Malaco switch

distribution from Pinnacle to PRT.

The combination of these moves seemed to have an immediate effect. "The first thing I did when joining Malaco was to sit down with managing director Peter Felstead and between us we put together a plan of action," says Roberts.

"Part one of the plan was to put Malaco in the Disco & Dance charts by the end of '83. This we achieved with the Pac-Man single. Part two of the plan will take place in '84, and that is to put Malaco in the national chart on a regular basis."

Malaco's releases for early 1984 include singles — both 12 and 7-inch — from Pam Hall, Disco Dog, Toni Smith, Fern Kinney and The Greens.

Major new push for keep fit Ferroway

RUN BY Iain Burton and Simon Cowell, Ferroway is an extension of the formers management and television production company SBM, whose clients include Arlene Phillips, Hot Gossip and Noele Gordon.

The record label's first project was Arlene Phillips' Keep In Shape System Vol. 1, quickly followed by volume 2. Within the first 18 months the two albums plus books achieved total sales figures of nearly 250,000 units.

The label also achieved considerable success with Rondo Veneziano, and a new single, Venice, has just been released with "a major promotional push".

Comments Iain Burton: "Ferroway Records are determined to keep their 100 per cent chart record and are currently developing several other projects for the label this year."

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Jimmy Ruffin & Jimmy James on ERC

ERC RECORDS has signed Jackson Moore from Boystown Gang to a solo deal and on January 27 releases a single which is a duet featuring Ms Moore plus Jimmy Ruffin.

Another recent signing to ERC is Jimmy James whose single, Love Fire is released February 10 in 7 and 12-inch formats.

Currently on release from ERC is the Norma Lewis single, Life Is The Reason, while future plans for 1984 include albums from Jackson Moore, Jimmy Ruffin and Jimmy James.

While ERC now has its headquarters in Los Angeles, the label retains a London office at 27a Old Gloucester Place, London WC1.

Nouveau's new activities include concept albums and further TV product

NOUVEAU MUSIC, the TV album specialist label, is branching out into new areas of activity.


On the singles front, Nouveau is releasing the debut single from actor/Professionals star Martin Shaw, Cross My Heart And Hope To Die, with a free poster included with each single as the start of a long term singing career for Martin, says Nouveau's Colin Ashby.

Another single just released on Nouveau is Things by The Drivers, a re-working of the old Bobby Darin hit. And it is taken from a forthcoming concept album entitled Boy Meets Girl, described by Ashby as "an exciting project which will develop into either a TV show or a similar project, details of which have yet to be confirmed.

On the TV album front, Nouveau has two new compilations released this week — Haunting Melodies (a follow up to Flights Of Fancy) and I Love Sax. Both releases will be supported by widespread TV advertising on both ITV1 and Channel 4.

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THE WORDS GETTING AROUND



Mainstream Classics From Academy Sound & Vision

UNLIKE MOST British independents, Academy Sound & Vision pursues a policy of recording mainstream classical music with artists ranging from St Martins In The Fields and John Lill to good provincial orchestras such as the Northern Symphonia.

In fact, this year demonstrates the major investment ASV has made with the Northern Symphonia which has been contracted to record all Beethoven's Symphonies using the smaller orchestra for which the work had been originally written.

They will all be conducted by Richard Hickox and the first of the discs — No. 3 Eroica — will be issued in February. Among the other orchestral discs to come in the first six months will be re-issues of Dvorak's New World Symphony played by the New Philharmonia under

Handley; and a new record of French orchestral favourites including Faure's Pavane and Debussy's L'Après Midi d'Une Faune with the Mexican State Symphony Orchestra under Batiz.

Both these releases come under the Beautiful New Music series — Nos 10 and 11 respectively. In future, this series will consist almost entirely of new rather than re-issue records.

One of the instrumental records expected to do well is the March release of volume 1 of Kreisler Transcriptions played by Oscar Shunsky, who received so much praise for his Mozart recordings.

In the Living Era series — pop music of the 1920's and 30's, ASV expects extremely good sales for a forthcoming release of Paul Robeson material.

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CRD's distinctive blue & white

CRD, THE classical independent label with the distinctive blue and white gatefold sleeves, has a strong list of releases scheduled for the first part of 1984.

Its extensive commitment to the young English pianist Paul Crossley is evident from two important titles. The first is *The Complete Piano Music by Ravell* (a 3-LP set) and the second is volume 1 in the *Complete Faure piano music series* (a double LP set).

One of CRD's best sellers is the anthology *To Drive The Cold Winter Away*, and February sees the release of a companion volume, *Merry It Is While Summer Lasts*, a collection of mediaeval music from summer festivals from the 12th to 14th centuries performed by St George's Canzona.

CRD's important chamber music group, The Nash Ensemble have produced two discs for the Spring — Arensky's Piano Trio coupled with Rimsky Korsakov's Piano Quintet and Mozart's Clarinet Trio, Schuman's *Fairy Tales and Fantasiestuck*, which is the last record that clarinetist Antony Pay made for the company before retiring from the ensemble.

Finally, it is worth noting that Eric Gruenberg and David Wilde are performing all Beethoven's violin sonatas on a new 5-record set due for release on CRD in April.

Hyperion's Immortal Hour opera

HYPERION'S MAJOR January release is headed by the premier release of Rutland Boughton's *The Immortal Hour*, the opera which written in the 1920s still holds the world record for the longest run of consecutive performances for a serious opera — 216.

It is an extraordinary work inspired by the atmosphere of Glastonbury, with music that is rich and melodic and a story that is mysterious. It is performed by a good English cast directed by Alan G Melville.

Hyperion is also releasing another opera album — Holst's chamber opera *Savitri* with the City Of London Symphonia under Richard Hickox.

In addition, January sees the second record in the series being made by the Salomon String Quartet of a selection of Hayden's works performed on original instruments.

Among other Hyperion releases for the spring are *Massive By Victoria* performed by the Westminster Cathedral Choir directed by David Hill and a new *Songmakers Almanac* record.

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THE WORDS GETTING AROUND



KATE FEENY

Overseas activities: new determination

campaign to gear up PRT's overseas activities to enable the company to, as Feeny puts it, "surge forward this year with a new determination".

PRT has exclusive licensees in all major overseas territories with the exception of the U.S. where records are placed on a product by product basis.

As part of Feeny's re-organisation of the international side, there has been some changes of licensees. For example, PRT recently concluded a new deal with Sound of Scandinavia for all the Scandinavian territories.

Another new agreement recently concluded is with Passport Records in Canada who are now handling all PRT's back catalogue material in that territory.

However, the relationship between PRT and many of its licensees stretches back many years.

The company has been associated with Vogue Records for France, Benelux and Switzerland virtually ever since PRT started its operation when it was known as Pye Records.

Other major licensees include Teal Records in South Africa, Radio Triunfo in Portugal, Ariola in Germany and Austria, Pacific Music in the Far East and RCA in Italy.

Several PRT and licensed acts have had considerable success overseas in the last 12 months.

State of Grace have broken through in France and South Africa, while the Technos have had initial success in Germany and the Far East.

Chill Fac-Torr have also done well in France.

Apart from consolidating the success of these and other acts overseas, 1984 will also see a major launch in the U.S. through Compleat Records for new PRT signing Verity.

International

PRT'S OVERSEAS activities are looked after by international manager, Kate Feeny who joined the company at the beginning of last year, from Virgin Records.

During the last 12 months there has been a major



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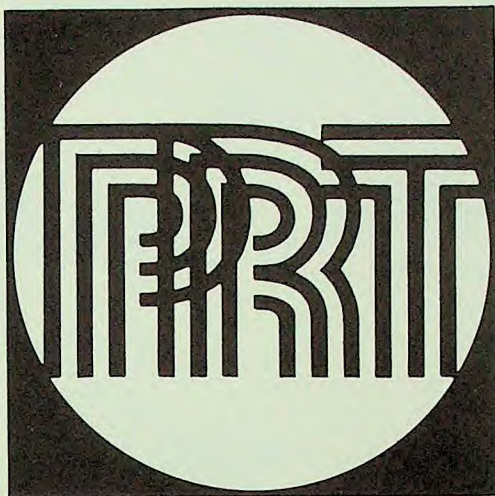
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