

SINGLES CHART 21 · ALBUM CHART 32

MUSIC WEEK

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PICTURED AT the signing of Meatloaf to Arista Records are (l to r): Art Jaeger (director of finance, Arista), Meatloaf, Bob Ellis (manager), Kim Marshall (personal assistant to David Simone), David Simone, Simon Potts (director A&R, Arista), and Pete Winkelman (marketing manager, Arista)

Arista snaps up Meatloaf

MEATLOAF HAS signed to Arista Records on a worldwide long-term deal. His debut album for the label is currently being produced by Alan Shacklock and will contain "a number of very special guest appearances".

Arista managing director David Simone said: "When one looks at the album charts and sees the Bat Out Of Hell album is still there after 283 weeks, it is impossible not to perceive Meatloaf's enormous sales potential."

"Meatloaf is an artist of immense talent, and this signing is an example of Arista's continued commitment to an aggressive artist signing policy." The album, which has a working title of *Bad Attitude*, is anticipated to be released in the autumn.



IN WHAT is regarded as the label's most important signing to date, Towerbell has finalised a five-year recording deal with singer/guitarist Nils Lofgren. The deal is for all territories excluding North America, and was negotiated by Towerbell MD Bob England and Lofgren's manager, Larry Mazer. The picture shows Lofgren and England with, behind, Bill Hard (Lofgren's creative consultant), Larry Mazer and producer Lance Quinn.

Lobby call for end of dubbing licences

By JIM EVANS

THERE IS growing concern among some record companies that sales of records — particularly new release 12" singles — are being seriously damaged by the proliferation of promotion companies which service DJs, clubs, pubs, discos and retail outlets (non-record) with promotional compilation tapes.

Most of these promotion companies compile and mix their tapes using Industry Dubbing Licences granted by the BPI on behalf of member companies.

At a meeting in London last week, organised by Morgan Khan of Street Sounds and the directors of Rush Release Promotions, the subject was keenly debated, with representatives from Arista, MCA, WEA, Polydor, CBS, Phonogram, London and Record Shack. A BPI observer was present, but there was no-one representing any of the 30 or so promotion companies whose activities were being discussed.

"Potential sales are being lost," said Khan, "because the DJs no longer need to buy the 12" singles — they get them all ready-mixed and segued via the promo tapes. As well as pre-release and new release product, they include single artist mixes and imports."

"What is more disturbing," said Ian Titchener of Rush Release, "is that these tapes are being duplicated and changing hands for anything up to £20 a time. We carried out a survey on this and were absolutely stunned at how many companies were involved in this and how much product was being 'distributed' in this way."

"The BPI is spending thousands on its anti-home taping and piracy campaigns, yet grants licences for what we are discussing now."

"What it boils down to is legalised bootlegging," said Khan. "And in a declining market we don't need this."

These licences simply cannot be policed effectively. I would like to see them all revoked."

Pete Winkelman, marketing manager of Arista, who earlier described the situation as "commercialised home-taping" said: "All of us here realise that the blanket licence system has got out of control. When the BPI introduced these licences, it did not envisage these developments. We don't condemn the BPI for having done this in the first place, but it is now clearly out of control."

The meeting then unanimously agreed on a motion that the blanket licences be got rid of — and all those present at this meeting put this to their managing director or BPI council representative for consideration by the council as soon as possible — and that in future, the granting of licences for these tapes be left to the copyright owners to handle on a track-by-track basis.

In April this year BPI legal adviser Patrick Isherwood wrote to all member companies outlining the reasoning behind the issuing of dubbing agreements on an industry basis.

"On the basis of the mandates provided by its members, the BPI has concluded a number of dubbing agreements with broadcasting organisations and the suppliers of taped music to a wide variety of venues," read the letter. "There is every indication that by dealing with the latter type of operation on an industry basis, suppliers have been encouraged to obtain permission and pay for the use of recorded music rather than carry out unauthorised dubbing in circumstances where effective policing is difficult. The demand for recorded music continues to increase and it is hoped that, in time, this will result in a substantial return to the UK industry."

TO PAGE FOUR

Video clips 'over rated' says Kuhn

POLYGRAM LEISURE'S Michael Kuhn told industry executives that there was no real chance of the income from music videos equalling the cost within the next few years, at a Longman-sponsored music video seminar last week.

According to Kuhn, the promotional potential of the video clip may be over-rated. In the three years musichannel MTV had been broadcasting in the US, the aggregate number of records sold has actually declined, he said.

"What MTV is good at is promoting specific artists or songs."

In the last three years the production of music videos in the UK has become an industry in its own right with a turnover approaching £10m a year, largely funded by the record companies. To make this pay, said Kuhn, it has become necessary to increase the markets for music videos, to make them "business opportunities in their own right".

He identified three potential markets, foremost of which is specialist TV, such as cable music channels or pay-TV. Second, there is the exploitation of the home video market with video EPs or compilations, though he qualified this by pointing out that UK rights alone were "not very exciting". Third, there is the as yet untapped potential of video juke boxes.

Kuhn said that even with the income from these markets, the return on the investment in music video can only be measured "in the hundreds of thousands of pounds".

Other points from the music video seminar:

- Michael Hurl, executive producer, light entertainment (variety) for the BBC, said the network's attitude to paying "a reasonable fee" for the use of video clips would be to "cut back on pop music output".
- A joint liaison committee is to be set up between the BPI and the BVA

TO PAGE FOUR

Chappell, C4 sign new pact

CHANNEL FOUR Television and Chappell Music have announced the signing of a "significant new publishing agreement" effective immediately, for music commissioned by the channel. The agreement, which is long term and world wide is "tailor-made to the particular requirements of the television company."

As well as providing administration and promotion for those music copyrights acquired by C4, Chappell will also — when requested — provide "a unique consultancy service" for programme producers.

C4's managing director Justin Dukes said: "We are delighted that Chappell Music is co-operating with us in this enterprising new scheme which should help us — and our composers — reap the benefits of the music we commission."

Sonopress to add CD facility

SONOPRESS, ONE of Europe's biggest pressing plants, owned by the Bertelsmann group and located in Gutersloh, West Germany, is to open a compact disc mastering and manufacturing facility, which in addition to satisfying local needs, will also be heavily aimed at potential UK customers.

The mastering facility is already in operation. The manufacturing facility, with new technology that has been specially developed by Sonopress engineers, will start limited production in the autumn and will be in full production by the end of the year.

Until the new manufacturing plant is fully operational, Sonopress will be shipping CD masters to Japan to be pressed by Sanyo. Sonopress's resident UK representative Monty Presky will be launching a major marketing campaign, including trade press advertising, to attract UK customers.

Nimbus Records is about to become the only UK manufacturer of compact disc, with production coming on stream on July 3, and a predicted capacity of 3m discs a year by the end of 1985. See centre pages.

<p>ECHO & THE BUNNYMEN</p>	<p>everything but the girl</p>		<p>Matt Bianco</p>
<p>SEVEN SEAS</p>	<p>mine</p>	<p>hole in my shoe</p>	<p>WHOSE SIDE ARE YOU ON?</p>
<p>7" KOW 35 12" KOW 35T</p>	<p>7" NEG 3 12" NEG 3T</p>	<p>7" YZ 10 12" YZ 10T</p>	<p>7" YZ 9 12" YZ 9T</p>

NEWS

No moves on Sunday trading 'in this session'

THE GOVERNMENT is unlikely to introduce legislation to reform the Sunday trading laws within the next session of Parliament, it was revealed this week.

But support could be given to a Private Member's Bill, according to a Whitehall source. The Home Office is shortly to receive the report of a Committee of Inquiry looking into the Shops Act 1950. The findings should be published by the end of next month.

When the Committee was set up last July, Home Secretary Leon Brittan stated there was widespread agreement that the restrictions on trading laws in the Shops Act were in need of reform. The committee's recommendations should have regard "to the interests of consumers, employers and employees, and to the traditional character of Sunday".

Band take musicbiz to school

A BAND which has just released its first single on Carrere Records will be putting itself in front of its potential fans in an unusual way next month. Radio Java, who are managed by Mark Miller and whose first 45 — Why Do You Always Haunt Me — is produced by Tony Clark, will meet hundreds of London schoolchildren as part of the Radio Java Schools Project at Riverside Studios from July 9 to 13.

This includes talks on all aspects of the music business (the CSE music exam Mode 3 includes questions on the musicbiz) from the band, Clark, radio DJs and representatives of Carlin Music and Carrere; it culminates in a live performance, which will have participation by some children who will have worked with Radio Java for a week.

Reading 'moves' to Northants

THIS YEAR'S annual Reading Festival will take place — but in a different location and under a new name, the 24th National Rock Festival. Confirmation of the event follows a nine-month search for a new site following the decision by Reading Council to re-develop the usual riverside location.

The festival will be staged at Lilford Park in Northamptonshire over the August Bank Holiday weekend, with the programme of bands yet to be finalised.

Known internationally as the Reading Festival, the event was officially called the National Jazz, Blues and Folk Festival.

Clyde wins radio gold

RADIO CLYDE has won two gold medals in the Radio Festival of New York — one for its Pride of the Clyde show in the Special Music Event category, and the specially-commissioned The Bell in the Tree daily drama series heard throughout last year won the Drama Programming section. The scripts and tapes of all episodes are now housed in the Mitchell Library, at the archivist's request — and a similar request has now come from Glasgow University.

Clyde was a runner-up in three other categories — Sports Commentary, Book Programming and Community Involvement, and the station was a finalist in five out of the total of 17 awards categories. In all, 1,200 programmes from 20 countries were submitted.

C4 ads for Stones' compilation

CHANNEL FOUR advertising starting June 29 will support EMI's release of the Rolling Stones compilation album, Rewind 1971-1984. Released June 25, the album is billed as "the most comprehensive collection of Stones' material put together since they formed their own label in 1971".

The 12-track compilation (14 on the cassette version) includes Brown Sugar (re-released as a single on July 2), Tumbling Dice, Miss You, Fool To Cry and Angie.

Reggae album charts Trojan after decade

TROJAN Records has had its first album chart entry for 10 years with 20 Reggae Classics. The last time the PRT-distributed specialist reggae label made the LP charts was with John Holt's 1000 Volts Of Holt in 1974.

"Sales of the Classics album have obviously been helped by Bob Marley's Legend album," says Trojan's label manager Patrick Meads who, as well as compiling the album, has taken care of press, promotion and liaison with retail outlets.

Meads is currently compiling volume two in the series, and also intends to re-promote the 1000 Volts Of Holt LP. "Our intention now," he says, "will be to use the income generated by these albums to bring new talent to the label."

News in brief...

Star line-up for Midsummer Tube

FRANKIE GOES To Hollywood, Paul Young, Echo & The Bunnymen, Howard Jones and Alison Moyet will be among the artists appearing live on Tyne Tees Television's The Midsummer Night's Tube which goes out nationwide on June 29, between 8pm and 1am. The show will also include videos by B B King, Hall & Oates, The Cramps and Nona Hendryx, plus interviews with Boy George and Culture Club, and Bryan Ferry.

THE FREE fortnightly music paper *Soundtrack* is to go weekly from July 10. Distributed since the autumn at major concerts and 274 Boots record departments throughout the country, it claims a circulation figure of between 180,000 and 200,000. The weekly version will have a print run of 140,000.

THE STARBLEND Eric Clapton compilation, *Backtrackin'*, is to be released on compact disc by Polydor on the RSO label as a double-CD with a dealer price of £10.50 and will be included in Starblend's TV advertising for the LP and cassette.

LAMBORGHINI RECORDS is to release a new rock album from Steve Hackett later this year. The album, entitled *Toys In The Attic*, will be the subject of a substantial marketing campaign throughout August and September.

American Commentary



MTV in public share offer

From IRA MAYER

NEW YORK: MTV Networks, the Warner-Amex joint venture which operates MTV children's cable TV channel as Nickelodeon, is offering more than 5m shares of common stock to the public at a hoped-for price of \$16-18, seeking to raise \$80-90m. The funds are to be used to repay bank loans and for unspecified purposes. The latter will no doubt include supporting the new agreements MTV is making with various record companies for one-month exclusive rights to music video clips.

Details are not being provided by any of the parties involved — the first four labels are believed to be CBS, RCA, MCA and Geffen, but neither the labels nor MTV will confirm that contracts have been signed — but the structure of the deals is said to be more or less along the lines of the CBS proposal recently outlined here.

According to that scenario, the labels are given a payment (part in cash and part in advertising time) in exchange for MTV's having first rights to a specified number and/or percentage of the labels' releases for up to 30 days. The specifics differ for each company, with CBS reportedly receiving the highest up-front payment: \$4m per year for two years. Similarly, the number of clips included, how many are selected by MTV and how many by the label, and the guaranteed frequency of airing within the limited period vary from company to company.

MTV claims that the first four contracts cover companies that provide 35 per cent of the music videos released within the industry, and that the station hopes eventually to have such arrangements covering 70 per cent of the clips. Meanwhile, the stock offering would put about one-third ownership in MTV in public hands; thus far MTV has generated much excitement and enthusiasm — but no profits.

POLYDOR SAYS it will issue the long-talked about Yoko Ono birthday album featuring one John Lennon cut. Sean's singing debut and tracks featuring Harry Nilsson, Elvis Costello, Roberta Flack and Roseann Cash, among others, this August or September. The project started out as a Lennon gift to Ono; final touches are being put on at Sigma Sound here. There's also talk of a Yoko Ono disco album — remixes of previously released material such as *Walking On Thin Ice*.

THE BEE GEES are the first three-time winners of BMI's Most Performed Song of the Year Award, picking up the latest citation for *Islands In The Stream* — the first of the brothers' songs to win the award that they didn't sing. The Kenny Rogers/Dolly Parton duet outdistanced even Michael Jackson, who picked up four awards himself for *Beat It*, *Billie Jean*, *The Girl Is Mine* and *Say Say Say*.

THE COMPUSONICS device that turns an IBM personal computer into a recording device for music, reported on here recently, made an appearance at the Consumer Electronics Show. Everyone was talking about it, but no one I've met actually heard the machine do what it was supposed to do.

Stopping at the booth a number of times, I was told variations of "Oh, we just did a demonstration," or "We're about to do a demonstration but I don't know when." And the few people who were around when an attempt was made to run the unit said it never worked properly. Most observers believe the company was trying to drum up press interest to lure investors to carry the invention to the next stage of development.

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NEWS

HMV snaps up ad time in C4's midsummer Tube

HMV SHOPS have made a pre-emptive strike at the huge audience predicted for Channel Four's Midsummer Night Tube show on June 29.

As a result of negotiations which began last January, most areas will see an HMV commercial in each of the nine breaks in the five-hour show — and in London and the TVS area HMV will be advertised in five out of the nine (with Our Price also advertising).

The retail chain's ad agency, Yellowhammer, has spent months on the media buying, and on producing five different commercials — all of which are in the current HMV graphic style, but each featuring a co-op promotion for a different album. Title and price ads feature current LPs from Spandau Ballet, OMD, Ultravox, The Rolling Stones and Elvis Costello.

HMV's avowed aim is to "dominate" the programme, which is generally accepted to be the most important music showcase on TV annually.

New back catalogue service

ROGER ST PIERRE and Bob Fisher have formed R&B Music Consultants which aims "to provide a comprehensive consultancy service to help record companies fully exploit their back catalogue in all areas of music, especially vintage pop, and such specialist music as soul, blues, R&B, gospel, rock 'n' roll and reggae."

The service will include putting together compilations, carrying out necessary copyright clearance, researching and writing sleeve notes. R&B can also provide back up promotion and specialist distribution.

R&B is based at 24 Beauval Road, Dulwich, London SE22 8UQ. Tel: 01-693 6463/01-444 8031.



THE PROMISE have signed to Inner Vision Records, and are pictured at Sarm West Studios with manager Ian Goddard (left), Mark Dean (Inner Vision, third from left) and Steve Lipson, producer (seated centre) who is noted for his recent work with Frankie Goes To Hollywood. The Promise's first single, *Away Away*, will be released in the first week of August.

Rye starts Mission

MARK RYE, executive for Bill Nelson's Cocteau Records, has set up Mission Records which debuts this week with the single, *Whole Lotta Ways (to catch a fish)* by Spy. This will be followed by a single from Australian band Binary. UK distribution, as with Cocteau, is through IDS. Mission Records is based at PO Box 134A, Thames Ditton, Surrey, tel: 01-398 6413.

Jamie goes Stiff

STIFF RECORDS' latest signing is 16-year-old Jamie Rae from Glasgow, singer in the Channel Four film, *Living Apart Together*, last year. She's *The One* was produced by Peter Collins of Tracey Ullman, and Nik Kershaw success.

Impression's old golds II

FOLLOWING THE success of last year's compilation album, *Sunny Afternoon*, Impression is releasing two further golden oldie sets on July 6 — *Sunny Afternoon Vol II* and *Wipeout*. Both albums will be supported by major marketing campaigns including national in-store displays and TV advertising.

Display packs will be available from PRT (distributing new Impression product for the first time) and these will include posters, browser cards and window stickers. For *Wipeout*, there will be flyposting in London, Liverpool and Manchester.

The *Wipeout* TV campaign breaks in Granada from July 5, while *Sunny Afternoon Vol II* starts in London the following week.

CBS launches radio promo for Nice Price

CBS HAS launched a nationwide radio promotion campaign running through until early autumn, to promote its Nice Price series — believed to be the first time that a record company has done such a major radio promotion for back-catalogue.

The company is also re-issuing a series of golden oldie singles, *Back Tracks*, and the first batch of 25 releases on July 16 will include 11 number ones. The singles will be packaged in a black and silver bag, and there will be counter display browser boxes, in-store posters, point-of-sale material and press advertising.

Alan Street, CBS catalogue marketing manager, said: "We have sold more than 1.5m units of Nice Price product in 12 months, and the market is continuing to grow. Apart from the radio campaign, dealers are also being provided with special sampler tapes for in-store promotion."

For more back catalogue news, see the special feature *The Beat Goes On*... pages 35-46.

Bankrupted Dekker blames royalty loss

DESMOND DEKKER told the London Bankruptcy Court last week that he had been unable to collect royalties from one of his biggest hits, *You Can Get It If You Really Want It*.

He claims money from that record and from his other hits, 007 and *Israelites* all went into Ice Water Records, a company controlled by his former manager, Leslie Kong, who died in 1971 still owing him substantial sums.

During his public examination, Dekker disclosed total debts of £33,869 and a deficiency of £15,044. He said he did not know how much he had lost in royalties paid to Ice Water Records, but he knew it was substantial. Since 1976 he had relied entirely on live performances for his income.

In 1977, the Inland Revenue began making estimated tax assessments which he could not pay. "I asked Equity to help me, but they didn't," he said. The bankruptcy followed. He said he was prepared to do all he could to ensure everyone was paid. The hearing was concluded.

Outside court, Dekker said: "I trusted my manager Leslie Kong, but I was very naive. When you are young you trust people."

MfP change

MUSIC FOR Pleasure has a new head office telephone number, 01-561 8722, although the telephone number for orders remains unchanged.

— DON'T FORGET —
MUSIC WEEK'S NEXT

MUSIC ON VIDEO

FEATURE

— JULY 14th 1984 —

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Jim Evans — Editorial
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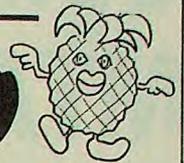
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NEWS

Optimism at MTA awards

SAD WORDS about the continuing difficulties of the record trade, including the impact of home piracy on record sales, were offset at the MTA Record Awards by optimism about the rapidly expanding market for classical music.

MTA president Joyce Bailey told members and guests: "We in the record trade do keep trying to sell your records. We have the same problems that we had last year — and a few new ones. And the tape copying problems seem as bad as ever, with people simply not

realising the harm they are doing by borrowing records and taping them."

Council member David Fox chose, however, to be more optimistic and observed that "the market for classical releases is improving dramatically — but we must go on promoting all kinds of music".

Guest Sir George Young, Under Secretary of State at the DoE who presented the awards, said: "I now have a much clearer idea of the issues in this trade, and for what it is worth I will speak to my colleagues in the Government about them."

Video clips 'over rated'

FROM PAGE ONE

to look after "matters of mutual interest".

According to Charles Levison, chief executive of The Music Channel, the essential question in the exploitation of music videos is the relative value of the rights, or "how to divide up the pie" between the producers, music publishers and performers.

CDs go mobile

TOKYO: Pioneer and Sony have unveiled in-car compact disc players due to go on sale in Japanese and other markets this autumn. Few details of the Sony CDX-5 and Pioneer CDX-1 machines are so far available, though prices are expected to be slightly above those for in-home CD hardware.

Lobby calls for end to BPI dubbing licences

FROM PAGE ONE

The letter further stated: "If any member company wishes to exclude all or any of its repertoire from the scope of the Industry Dubbing Licences, it is fully entitled to do so. This situation is made clear to all dubbing applicants. Repertoire may be withdrawn at any stage during the life of any dubbing licence . . . it goes without saying that if a significant number of companies do opt out of the scheme, the Industry Licence will be diluted and may become unmanageable."

Tony Prince, one of the first to get an Industry Licence — for his two operations, Disco Mix Club and Music Mix — said that, if asked, he would have been delighted to attend last week's meeting.

"With Disco Mix, we liaise closely with the record companies and provide them with a very cost-effective promotion service. Our job is to get the records moving. DJs — and we now have 1,300 DJ members in the UK —

do not subscribe to our service just to get the pre-release product. And with our MegaMixes we always obtain record company/artist/management permission.

"We are now switching from cassette to vinyl to make the product more accessible for the DJs, and featuring fewer previews.

With Music Mix, we monitor our users carefully, pay the MCPS, BPI and are in communication with PPL. Our tapes are rented out and have to be returned to us. We have always felt that we have acted maturely and professionally for the industry.

"I have a big investment in our operation. We want to help our industry, not hinder it. I'm as concerned as anybody that there are cowboys out there, entrepreneurs who are simply out to make money. But the BPI licences do bring in money for the industry. If they are completely abolished, we will be back to the days of unscrupulous guys doorstopping with their suitcases full of illegal product."

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DOOLEY

IRONIC THAT the MTA Awards Dinner — held within a week of the meeting called by BPI chairman **Obie** to bring retailers and industry closer together — was such a smaller affair than it used to be when record companies attended in strength, instead of detailing one or two people to attend to collect awards . . . **Sir George Young** disarmingly began his speech by saying he had only been in a record shop twice in his life — once to buy a box of needles and once to buy the My Fair Lady album when it first came out . . . Polydor has put back the release of the cast album yet again, and it is now scheduled for July release . . . **Cavan O'Connor**, aged 85 and known as the "Strolling Vagabond", has made a new album for release through President — Watch out Howard Keel . . . "It's much better than the cheap plonk and sarnies reception we usually hold," commented Stiff PR **Philip Hall** at the label's Raymond Revue Bar champagne launch for new signing **Jamie Rae** . . . Capital Radio's Music Festival '84 kicked off with a party at Camden Lock, while Red Bus Studios was the venue for the launching of **David Katz's** new *Ac Of Themes* album.

THE LIVE TV special of **Billy Joel** in concert seems to have been more than a little successful, with five Joel albums in the chart last week . . . Ritz Records have been celebrating **Foster & Allen's** fifth singles chart entry in a row . . . **Ian Ralfini** has joined Vestron as vice president music video . . . New London club *Shaftsburys*, opening in September, wants to cater for the "right sort of person" . . . Thames Television looking to produce a weekly rock music show for the whole ITV network . . . Meanwhile, over at Terminal One:

"YOU'LL NEVER be at a party like this again," remarked **Nik Powell**, surveying the medium-rowdy, merrily posing champagne-bibbing crowd on Virgin Atlantic's maiden flight to New York, "No-one else could afford to hold a seven-hour party on a jumbo jet." Hacks, hackettes and those whose job it is to be noticed, mingled and interviewed each other endlessly and tested the (unshakeable) patience of Virgin's superb cabin crew to the utmost. Top marks to **Tony Brainsby** — ably assisted by **Sue Humphris** and **Magenta Devine** — for an excellent PR job, even allowing for the fact that **Richard Branson** is one of the world's greatest natural publicists . . . Minor UK celebrities abounded, ensuring gossip press attention at the UK end, but leaving the New York media well short of hysterical . . . In-flight entertainers **The Mint Juleps** (an all woman East End capella answer to Chas and Dave) were a huge hit, and Branson was heard several times announcing his intention to sign them up . . . And by the way, Virgin Records and distributed labels are raising some prices with effect from July 2!!!

the questions

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RETAILING

Edited
by
TERRI ANDERSON

The number of dealers specialising in CD — and actively promoting the discs to their customers — is growing, and the enthusiasm of those who have committed themselves to carrying the full CD range is boundless. Nicolas Soames writes about a new, very big, CD retail venture.

CD seer

EXACTLY FIVE years after starting his first classical record business in a dark and small basement opposite the Royal Opera House, Covent Garden, London, Howard Woo's Covent Garden Records is launching a major new enterprise — a specialist CD shop for players and discs.

For the new shop he has chosen a prestigious site — 84, Charing Cross Road, an address immortalised in book and play form by Helene Hanff following the interchange of letters with the antiquarian booksellers Marks and Co.

And being American Woo has chosen the most important date in the US calendar on which to open, July 4.

The real future

Although Covent Garden Records was growing as a specialist classical business — largely because of the combination of its proximity to the opera house and Woo's insistence on refusing to continue the "snobbery" often found behind classical counters — Woo sees CD as the real future.

From the launch last year he became totally committed, and within months had built up one of the largest CD stocks in the country. As far as Woo is concerned, the advent of the laser-read disc sounded the death knell of the black disc/stylus system and he almost immediately began searching around for the right premises to develop.

"You have got to be a bit of a visionary in this business, and I

could see that the time will come, in the near future, where most people will have a home entertainment/information system in which the CD player is one of the main components," he says.

There will, he expects, be a CD machine to handle both audio and video discs, a machine which would be linked in to the home computer, and both would have inter-connecting links with a VDU, and, of course, a Prestel system of some kind.

But those days have not come yet — so Woo has had to compromise, with the typical pragmatic management which has made Covent Garden Records flourish despite its dingy basement base.

He is turning one of the two floors of 84 Charing Cross Road over to CD

system, Quad Electrostatic speakers, or Kef's new digital CD speakers.

A bank of CD machines with headphone extensions allow customers to listen to the CDs they are considering buying

"One of the benefits of the CD is that it is non-contact, so that the CDs cannot be scratched — and customers should expect to be able to listen to something for which they are about to pay £9.99 or more," he says.

Although Woo is opposed to CD discounting — "I don't think it is needed — it is as simple as that" — he will be offering various quantity incentives, often tied to machine purchases.

Certain machines will be offered with a package of four EMI CDs (in effect a reduction of some £45-£50) and there will also be a voucher system on future software sales.

Woo will also offer a scheme whereby any CD machine can be leased for one month at a £30 fee, which is counted against the cost if it is eventually bought.

And he is to ensure that his seven staff will have the specialist knowledge to be able to discuss and advise on the software stock (rather than the customer being told that "the CDs are over there").

Make or break move

"I'm looking for a long-term mutually beneficial relationship between ourselves and our customers," he says, adding that he is convinced that service, above all, will make or break the enterprise — into which, of course, he has poured a considerable amount of capital, with some £3,000 in software demo machines alone.

"For the moment, the ground floor will be given over to classical records and cassettes — 5,000 LPs

and 4,000 cassettes — and a few talking books and opera/ballet videos.

"Eventually, however, I see the shop becoming for laser-only mediums — so long as people are given the right kind of encouragement, help and service," Woo insists.

"We will explain to those who buy a CD machine exactly how to put it into their systems at home and if they are having difficulty, we will tell them to ring us up and we will talk them through it over the phone.

"If necessary, we will go to the home and set it up — because it is by this kind of reputation, passed on by word of mouth, that the shop will grow."

The sale of software also needs careful attention: "There is still far too much snobbery in classical records," says Woo. At Covent Garden, we get many people who complain of being talked down to by superior sales assistants who are still fervently attached to their Toscanini and Furtwangler, when all that someone may want is the Pachelbel Canon, because they heard it on a wool advert.

"If I hear one of my staff talking down to a customer, they get a severe reprimand — in front of the customer."

Woo decided to stock only classical records and tapes in Charing Cross Road because the area is well served with pop shops, but eventually he hopes the shop will be known simply as a CD centre.

"As far as I can see, CD is growing in confidence all the time and will become the major sound carrier, and even the major

information carrier, with a much wider significance than perhaps we really appreciate at moment."

DEALERS! Don't forget Music and Video Week's chart-by-telephone service. If the Post Office does not deliver your Music and Video Week on Wednesday morning phone 01-885 7711 to hear a recorded list of the new chart placings.



ALL ARGUMENTS about ferric v chrome, or XDR v standard duplication aside, the Teac MR60 cassette (above) is currently the leader in the trendy looks stakes. Even Teac admits that it "has more posser value than Michael Jackson", offering what advantages there are in a reel-to-reel system (on so small a scale) inside the protective packaging of a cassette housing.

THE NEW magazine which will be appearing exclusively in HMV shops, *The Beat*, gets something of a rave review in *Media World* magazine, which concludes: "It looks as though the HMV initiative could represent another nail in the coffin (at least in advertising terms) for the tabloid music press, and provide additional colour opportunities for those advertisers who are current users of *Smash Hits*, *No 1* and *The Face*."

OPINION

How NSS is raising CD consciousness

I RESENT the implication by Steve Walters (Retailing, June 2), that NSS is "just dabbling" in compact disc product. For a star, the branch concerned is in Reading (hardly local to Twickenham), and has been stocking CD since it was launched over a year ago, and has over £2,500 invested in what is still a slow-moving and experimental market.

The market is not going to expand to any great extent until the software price comes down, and until High Street multiples stock and display CD. The only way to get a new product into the public's consciousness is for them to see it often. Back street independents dealing only in records are not going to provide the bridge from a market of hi-fi buffs to a mass market (which will inevitably come).

We are selling Dire Straits at a discount for two reasons — the one outlined above, and the simple fact that while a double LP and cassette is rarely twice the price of an album, a CD still is. Twenty pounds for a double-CD is a rip-off; £13.99 may just induce a few customers to purchase a £299 machine to hear what all the fuss is about.

While Steve Walters may make a profit from CD there is no way it will become the accepted standard unless the multiples are prepared to subsidise its growth for the first two or three years.

S GEE, group record buyer, NSS Newsagents Retail Ltd, Duke Street, Woking, Surrey.

Hi-NRG and the abuse of music

I HAVE spent the last two-and-a-half years suffering "high energy" music from the likes of Ian Levine and now that it has become fashionable we are obviously going to see the term bandied about the generally misused by people who should know better.

Record Mirror last week reviewed the new Frankie Goes To Hollywood in its Hi-NRG section, and *Music Week's* Jerry Smith mis-used the term high energy reviewing *The Pointer Sisters' Jump and Bronski Beat's Small Town Boy*.

High energy remains, to anyone with an ounce of good taste in music, a collection of inferior pop songs usually with cliched and dated arrangements, "pots and pans" percussion, and productions uncreative if not positively amateurish.

Actually, *The Pointers'* single is American soul, not Northern soul, and I suggest someone explains to Jerry Smith the difference. He obviously thinks that anything over 125bpm qualifies.

ANDREW CHRISTIAN, RCA Records, 1 Bedford Avenue, London WC1.

SOMETHING TO SAY

Write to the editor,
40 Long Acre,
London WC2

Blood — on the tracks...

THE LATEST Terry Blood music catalogue is now available, and it is an impressive little tome, offering an easily followed listing (by artist) of all the thousands of titles available through this Newcastle-under-Lyme based wholesaler.

Album and cassette catalogue numbers are listed together with each title and the only curiosity in the layout is that all artists are arranged alphabetically by christian name. This brings Barbaras Dickson, Mandrell, and Woodhouse right next to Barbra Streisand; puts Costello just ahead of Presley; gives you a possible supergroup of Diamond Sedaka and Young; or another comprising Shelley, Townshend, Frampton, Gabriel, Godwin, Green, Mallan, Powell, Sarstedt, Skellern and Tosh; and demonstrates how many people called Billy decided on pop stardom as a career.

From Abba to ZZ Top it offers a pretty comprehensive catalogue of albums, and also lists music videos available through Blood's, one of

the biggest wholesalers in the country.

A SPENDING boom, which a CBI survey attributes partly to the good weather and partly to the drop in mortgage rates, allowing people more spare spending money, is expected to continue in the retail sector.

Unfortunately, good weather has traditionally been disliked by most people in the entertainment industry — including record retailers — because it seems to have a negative rather than positive effect on trade. The barbecue business is really booming, however.

ABBEY RECORDS' new trade prices, as from July 2, are — by prefix — £1.82 (XMS, XMSC); £2.99 (MVP, MVPC and LPB/LPBC 700s); £3.04 (LPB/LPBC 800s); £3.50 (ABY, ABYC and 1585, 1585T Gimell); and £4.65 (BYRD, ZC-BYRD Gimell). Abbey and Gimell are distributed by PRT, HR Taylor and Gamut.

News in brief...

BELIEVING THAT "retailers often get a raw deal from insurance compared to the protection enjoyed by private policy holders", the Association of Independent Retailers has put into operation its own advisory scheme — to be known as the Independent Retailers Insurance Service (IRIS).

Any indie retailer will be able to obtain help and advice from AIR's insurance experts; the service is free to AIR members, but non-members may have to pay a small charge.

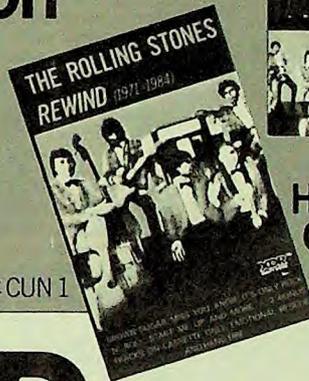
AIR considers that too few retailers are aware of the need to be very careful in buying business insurance and often learn too late that they do not have the protection they thought they had — or have been paying too much for it.

Dealers can contact the AIR offices in Worcester on (0905) 28163.

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EUROPARADE

This Week	Last Week	Wks on Chart		Countries
1	1	9	I WANT TO BREAK FREE, Queen	NL/BJ/D/A/CH
2	4	8	THE REFLEX, Duran Duran	NL/D/BI/A/CH
3	6	22	RELAX, Frankie Goes To Hollywood	F/ES/II/GB
4	5	5	DIGGI LOO-DIGGI LEY, The Herreys	NL/BJ/DK/CH/A
5	2	14	HELLO, Lionel Richie	D/A/CH/DK
6	19	3	SELF CONTROL, Raff	D/II/CH
7	26	2	ONLY WHEN YOU LEAVE, Spandau Ballet	NL/GB/IRE
8	3	13	BIG IN JAPAN, Alphaville	NL/BJ/CH/I
9	10	5	WAKE ME UP BEFORE YOU GO GO, Wham!	GB/IRE/D
10	14	3	SELF CONTROL, Laura Branigan	D/A/NL
11	13	6	FOOTLOOSE, Kenny Loggins	D/CH/A
12	8	10	AGAINST ALL ODDS (Take A Look At Me Now), Phil Collins	D/CH/A/II
13	7	17	SOMEBODY'S WATCHING ME, Rockwell	F/ES/DK
14	12	6	SEND ME AN ANGEL, Real Life	D/CH/A
15	9	9	STREETDANCE, Break Machine	ES/DK
16	28	2	SAD SONGS (SAY SO MUCH), Elton John	GB/IRE
17	20	6	ONE LOVE/PEOPLE GET READY, Bob Marley & The Wailers	NL/BJ
18	35	2	COLOUR MY LOVE, Fun Fun	NL/BJ/DK
19	NEW		TIME AFTER TIME, Cyndi Lauper	NL/BJ/DK/CH
20	15	10	DANCE HALL DAYS, Wang Chung	D/CH/I
21	21	5	I SAVE THE DAY, Roberto Jaccetti	NL/BJ
22	16	3	PEARL IN THE SHELL, Howard Jones	GB/IRE
23	11	15	JUMP, Van Halen	A/II/F
24	17	6	AUTOMATIC, Pointer Sisters	NL/BJ
25	NEW		FAREWELL MY SUMMER LOVE, Michael Jackson	GB/BI
26	27	2	TWO TRIBES, Frankie Goes To Hollywood	GB
27	29	4	RAP NU, Gunnar New Hansen	DK
28	NEW		SUSANNA, The Art Company	GB/IRE
29	RE		DON'T ANSWER ME, The Alan Parsons Project	F
30	32	5	ES WAR NIX, KGB	A
31	34	3	OLVIDAME Y PEGA, Pimpinela	NL/BJ
32	39	4	HIGH ON EMOTION, Chris De Burgh	D/CH
33	25	6	LOBO-HOMBRE EN PARIS, La Union	ES
34	NEW		SMALLTOWN BOY, Bronski Beat	GB
35	NEW		ANNEMARIE HELENA, Andy Paul	DK
36	NEW		DEBRANCHE, France Gall	F
37	NEW		I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw	GB
38	NEW		SOUNDS LIKE A MELODY, Alphaville	D
39	NEW		ORIGINAL SIN, INXS	F
40	10	10	GUARDIAN ANGEL, Masquerade	DK

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

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

CLASSICAL

A new string to violinist's bow

ERICH GRUENBERG is perhaps best known as a violinist's violinist rather than a musician with a tangible public persona and a wide following.

In a way, that is slightly unfair for Gruenberg does have loyal fans and is a popular artist abroad as much as in the UK where he has made his home since winning the Carl Flesch International Competition over three decades ago.

Gruenberg is a regular performer in London and the provinces - particularly at festivals - and scarcely a month goes by when he is not heard on Radio Three.

But over the last few years he has salted his recitals with extraordinary programmes of music for solo violin which have made an unforgettable impact - particularly his interpretation of Bach, Ysaye, and Bartok's solo Sonatas.

Yet his recordings have not really reflected the fact that he undeniably has one of the most extensive repertoires of any violinist currently on the international circuit.

At the moment, Gruenberg's recorded work is represented by works of the Welsh composer David Morgan (the Violin Concerto and Contrasts, on Lyrita), and glancing back over deleted product, we find works by other 20th century composers, such as Robin Holloway, Franz Reizenstein, and a more relaxed album of Kreisler.

So the latest issue by CRD is welcome as it not only fills a gap, but also shows Gruenberg in a very different light - as an interpreter of classical material.

It is a 5-LP box set (CRD 1115/9)

of the complete collection of the Sonatas for Violin and Piano by Beethoven, which Gruenberg plays with his long-standing piano partner, David Wilde.

Although there were a number of complete sets of these seminal works available until a couple of years ago, there are now only two - the historical issue of Heifetz's performances and the more modern collection of Itzhak Perlman partnered by Vladimir Ashkenazy, which has been the sales leader since its release on Decca in 1978.

These new performances offer a viable alternative, as well as being a must for admirers of Gruenberg.

And certainly, he enjoyed making them. "David Wilde is a very fine player for Beethoven Sonatas, and we felt very happy about these recordings," says Gruenberg.

"I have done a lot of Beethoven over the years - I played all the symphonies when I lead the LSO and RPO, though I gave up leading orchestras 10 years ago; and I played all the String Quartets when I lead the London String Quartet in the Fifties.

"So, in that sense, my knowledge of Beethoven has grown over the years - and these sonatas have been with me for many years... I have played them all in concerts all over the world."

Actually, Gruenberg has an ambivalent attitude towards recording. "Because of the time lapse from the moment of recording to the day the record comes out, I can't help feeling that I am somewhere else musically - I don't

like sitting on past achievements, and moving continuously (hopefully forward) keeps you in touch with your artistic integrity. But this set is a milestone in a sense for me."

Gruenberg rarely stays still, however, and he is already pursuing plans for more recordings, this time of the two sonatas by the British composer Charles Parry, which are currently unavailable.

This follows a recording he made with the pianist Roger Vignoles for the BBC and demonstrates Gruenberg's diversified taste in music, which takes him right up to the present day.

"I do feel that one has a responsibility to living composers, and to the 20th century generally, and the only trouble is that there are so few violinists doing contemporary music - or at least that was true 10 years ago - that the danger is one gets typecast."

So it is good also to hear that plans exist for importing the recording made by Gruenberg in the late Sixties of Beethoven's Violin Concerto with the Philharmonia originally for RCA, although it was eventually taken up by the Nonesuch label.

Gruenberg's regular piano partner in most repertoire is the composer/pianist John McCabe - with whom he gives a recital in the Station Hall as part of the City of London Festival on July 18. But he is increasingly broadcasting with Vignoles - on July 27, they play works by Schubert, Suk, and Stravinsky and Gruenberg plays some unaccompanied Bach.

MUSIC

1	1	DAVID BOWIE: Serious Moonlight	Videoform
2	2	MICHAEL JACKSON: Making Of Thriller	Vestron
3	3	BOB MARLEY/WAILERS: Legend	Island
4	5	ELVIS PRESLEY: That's The Way It Is	MGM/UA
5	4	CULTURE CLUB: A Kiss Across The Ocean	Virgin
6	NEW	HANOI ROCKS: ... Wasted Years	Hendering
7	6	DIRE STRAITS: Alchemy Live	PolyGram
8	7	BIG COUNTRY: Live	PolyGram
9	14	EURYTHMICS: Sweet Dreams	RCA/Columbia
10	8	READY STEADY GO!: Volume II	PMI
11	NEW	THE UNDERTONES: Video EP	PMI
12	17	HALL/OATES: Rock 'n' Soul Live	RCA/Columbia
13	10	DAVID BOWIE: Love You Till Tuesday	PolyGram
14	6	EVERLY BROTHERS: Reunion Concert	MGM/UA
15	9	DURAN DURAN	PMI
16	11	NOW, That's What I Call Music Video II	Virgin/PMI
17	12	PAT BENATAR: Benatar	RCA/Columbia
18	24	DOLLY PARTON: Dolly In London	RCA/Columbia
19	NEW	CHRIS DE BURGH: The Video	A&M
20	-	SIOUXSIE/BANSHEES: Nocturne	PolyGram
21	13	LOU REED: A Night With Lou Reed	RCA/Columbia
22	-	RAINBOW: Live	PolyGram
23	30	MARILLION: Video EP	PMI
24	-	JOY DIVISION: Here Are The Young Men	Ikon
25	-	GBH: Charged	Jettisoundz
26	23	DONNA SUMMER: A Hot Summer Night	P'Gram
27	15	WHITESNAKE: Live	PMI
28	19	JUDAS PRIEST: Live	CBS/Fox
29	25	FLASHDANCE ... What A Feeling	CIC
30	-	BILLY JOEL: Live	CBS/Fox

Compiled By Music Week Research © 1984

Shelley: allegro non troppo

PIANIST HOWARD SHELLEY has scarcely had time to pause for breath since the beginning of the year with all the work that he has taken on.

The heavy run of concerts and recordings have included the normal panoply of recitals that populate the soloist's diary, plus an inordinate number of last-minute engagements, the most tiring of which was a sudden trip to Australia.

"The Finnish Radio Symphony Orchestra asked me to step in at very short notice to play three concertos in the Perth Festival - I flew in at 2am, and that evening, with no time to suffer the jet lag, I

played Grieg's Piano Concerto," Shelley recalls.

Tchaikovsky's Piano Concerto No 1 and Rachmaninov's Piano Concerto No 2 followed within a few days and they went so well that Shelley has now been invited to Helsinki to play in the FRSO's opening concert of the 1984/5 season in September.

Meanwhile, the spotlight falls on him once more in July, when he gives the world premiere of Peter Dickinson's Piano Concerto with the Philharmonia under Edward Downes at the Cheltenham Festival.

And his record of two rare piano and orchestra works are released by

Richard Itter's respected Lyrita label, via Conifer.

Both are world premiere recordings, although they received their first performances over 50 years ago: John Foulds' Dynamic Triptych Op 88, and Vaughan Williams' Piano Concerto in C which have been recorded with the RPO under Handley (SRCS 130) in association with the RVW Trust.

Shelley is convinced that both deserve to be heard and is puzzled by the neglect that they have both suffered from. "The Foulds, in particular, is unlike anything else I know - quite brilliant and percussive much of the time, but with a second movement that is very sensuous and intimate," he says.

This is one of three records being issued by Lyrita in July - the others are also world premiere recordings. There is the Piano Trio and Piano Quartet by William Hurlstone - another neglected English composer, this time from the turn of the century - played by the Tunnell Piano Quartet (SRCS 117); and the Symphony No 4 by George Lloyd, played by the Philharmonic Orchestra under Edward Downes (SRCS 129), which follows earlier releases of Symphonies No 5 and 8.

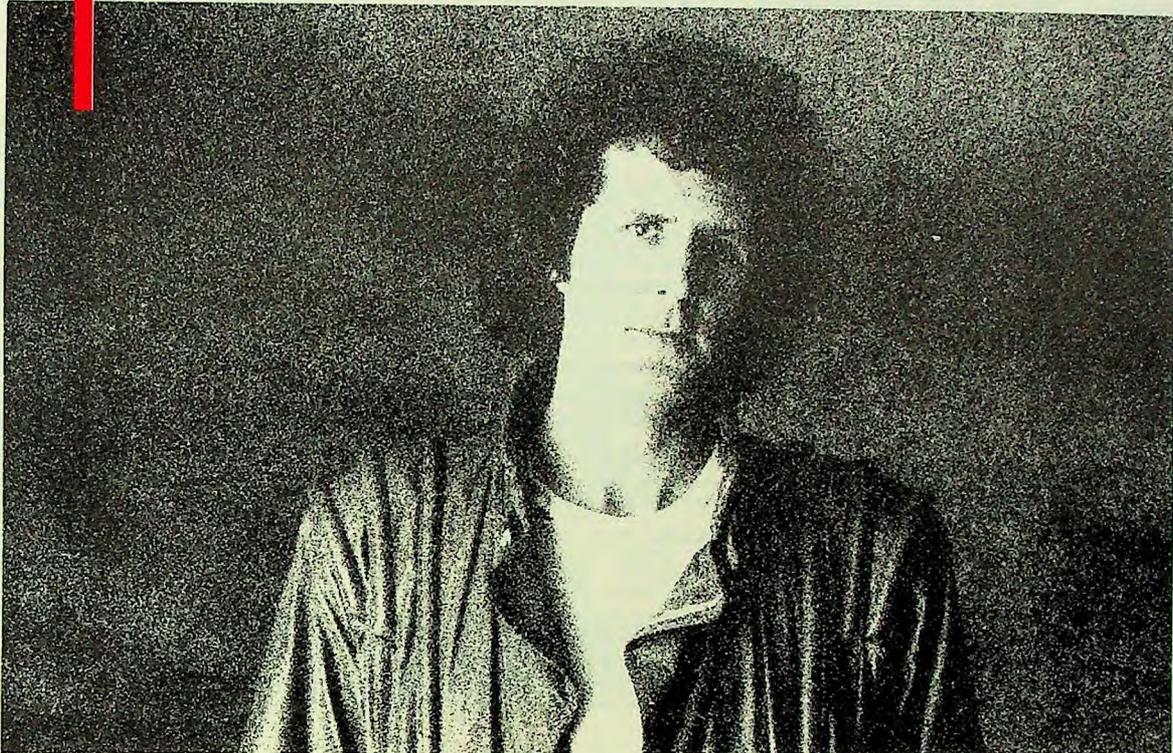
And Shelley himself looks ahead to a regular series of releases. He plays Schubert's Sonatas in G Major and A minor on forte-piano for Amon-Ra which is now available; in August, a recording of music by Howard Ferguson, including the solo Sonata and a work for two pianos with his wife Hilary Macnamara is issued on Hyperion.



SUPERSTAR TENOR Luciano Pavarotti, who has clearly not lost any weight despite news reports to the contrary, meets a very young fan at his record signing session at the Royal Opera House, Covent Garden, where he also received a silver disc from general manager Sir John Tooley in recognition of 60,000 sales of his Greatest Hits double album.

john illsley

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SINGLES

RED GUITARS: *Steeltown* (Self-Drive Records **SCAR 010**(T), Cartel/Red Rhino). With its sparkling guitar interplay above a throbbing beat and thought-provoking lyrics, this builds to produce an innovative sound and potential hit to follow their previous outstanding single *Good Technology and Fact*.

THE LOTUS EATERS: *Out On Your Own* (Sylvan/Arista **SYL 1214**, PolyGram). Pleasant, melodic ballad with a deep bass, ringing acoustic guitars and a rhythmic tom tom beat. With the melancholy, wistful vocals this makes for a languid, heady sounding single that could do well.



LOTUS EATERS: *A languid, heady single which could be a hit.*

COLOURBOX: *Punch* (4AD **BJAD 406**, Cartel/Pinnacle). Very Americanised style of subverted disco with a surfeit of scratching. This indie band always manage to produce something different. A catchy dance number nonetheless with a powerful beat and raunchy guitar beneath a competent vocal.

SHRIEKBACK: *Hand On My Heart* (Arista **SHRK 1211**, PolyGram). A very interesting, atmospheric single for the return of this critically acclaimed band, with its mesmerising rhythms and haunting vocals. An innovative sound that bodes well for their LP.

TOM VERLAINE: *Let Go The Mansion* (Virgin **VS 696**(12), EMI). The Ex-guitarist with Television continues on his self-gratifying guitar excursions with this rather unusual ditty that relies on his great guitar melodic and excellent production.

THE BELLE STARS: *80's Romance* (Stiff **S**) **BUY 200**, CBS). A bright, breezy summer sound with a bouncy beat and a memorable chorus that, with its Peter Collins production, is very danceable and should be a hit.

MIKE OLDFIELD: *Vocals Maggie Reilly, To France* (Virgin **VS 686**(12), EMI). Another catchy, folk single with strident mandolin and characteristic Maggie Reilly vocal. Not as much a classic as *Moonlight Shadow* but still should do well.

WOMACK & WOMACK: *Baby I'm Scared Of You* (Elektra **E9733**(T), WEA). A cool, soulful track with a powerful vocal from Linda and a smooth rhythm section. A fine follow up to the unbeatable *Love*

Chart certs

THE FLYING PICKETS: *So Close* (10/Virgin **TEN 24**, EMI).

THOMPSON TWINS: *Sister Of Mercy* (Arista **TWINS 1215**, PolyGram).
THE JACKSONS WITH MICK JAGGER: *State Of Shock* (Epic **(T)A 4431**, CBS).

Wars, from their acclaimed album.

ARROW: *Hot-Hot-Hot* (Air/Chrysalis **(ARROX 1)**, PolyGram). The very popular summer sound in the clubs of last year has been re-released and should prove itself, this time around, as the classic soca/calypso number that it surely is.

X: *Wild Thing* (Elektra **E6966**(T), WEA). The much acclaimed Los Angeles band have come up with an inventive cover of the classic Troggs hit. With overdrive guitar and massed backing vocals, it is radically different to the original and should bring the band to the attention of a wider audience.

PRINCE: *When Doves Cry* (Warner Brothers **W9286**(T)(C), WEA). A sparse arrangement of rolling drum rhythms backed up by a strong vocal and effective keyboards gives a different and original direction for this, the first new product from Prince for a while.

PLEASURE AND THE BEAST: *God's Empty Chair* (Metropolis/Carrere **CAR(T) 326**, Spartan). Heavy disco beat with

solid bass and choppy keyboards that's lifted by the high screaming guitar lines and intense vocals. With a clean production by Rusty Egan this should do especially well in the clubs.

PAPA LEVI: *Bonnie And Clyde* (Island **(12)IS 176**, EMI). A great slice of hot reggae by this young DJ with his talk-style version of the Georgie Fame hit. Features a wonderful production with deep rumbling bass, strident keyboards and echoed guitars.

TYRONE TAYLOR: *Energy* (MCA **MCA(T) 887**, CBS). A wonderful rich, silky vocal combines with a solid backing to produce a catchy piece of pop-reggae. This is coupled with the languid and smooth *Pledge To The Sun* and the 12-inch features the original version of the Jamaican hit *Cottage In Negril*.

JULIO IGLESIAS and DIANA ROSS: *All Of You* (CBS **A 4522**, CBS). After the hit *To All The Girls I've Loved Before* Julio Iglesias replaces Willie Nelson with Diana Ross to produce another slick ballad.

MEN WITHOUT HATS: *Where Do The Boys Go?* (Statik **TAK 15**(12), EMI). This Canadian band returns with a new single taken from their forthcoming album *Folk Of The 80's* (Part III), featuring an electro beat with swirling keyboards and quirky vocals to produce a novel single.

ELKIE BROOKS: *Minutes* (A&M **AM 195**, CBS). A characteristic, strong vocal with a certain dramatic feel, that's combined with a heavy string accompaniment to produce a pleasant, melodic single that should receive plenty of radio play.

THIN RED LINE: *Only Dreaming Of You* (MTE/Privacy **(VACT 003)**, PRT). A catchy, well-produced single with powerful sax and melodic, striking guitar which — with well arranged vocals — leaves a memorable hook. Also includes three good tracks on the B-side, especially the punchy *Tears Are Nothing To Lose*, to give extra value.

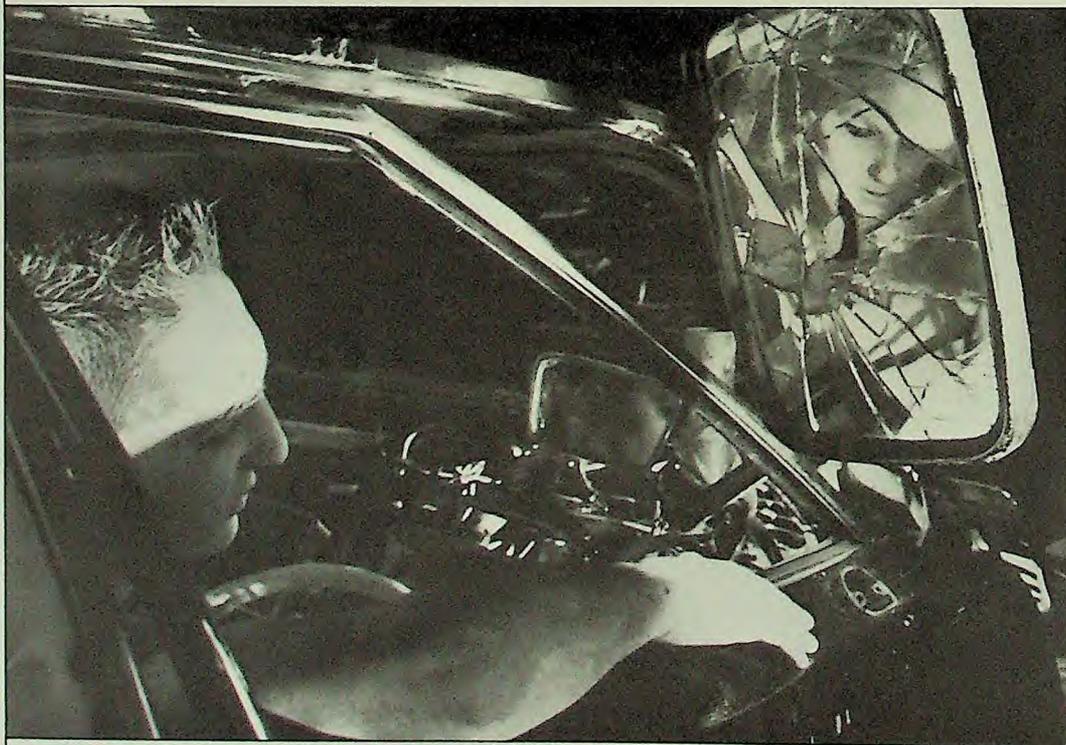
PERCY PAVILION: *Gower Power* (Dead Good Dolly Platters **DMS 002**, IDS). A simple song based on keyboard backing with deadpan vocal delivery and silly mid-off arrangement. The Captain pads up for a tribute to the England cricketer that's lyrically stumped after their performance in front of the West Indies.



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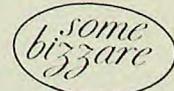
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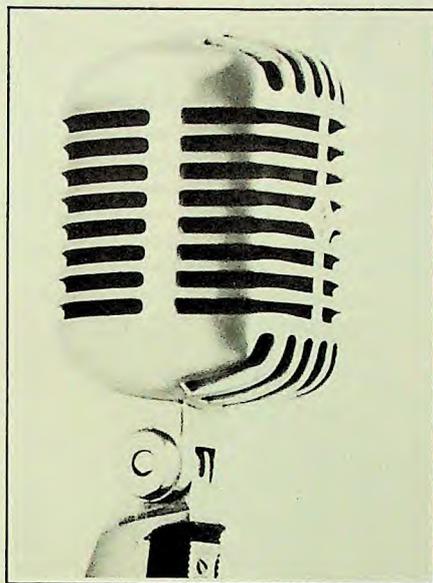


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Album review ratings outside Top 20 and Top 50: — ***good, **fair, *poor sales predicted in own specialist market. Star rating under General heading indicates sales potential in general pop-rock market, with ***rating indicating entry into the lower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

LP REVIEWS

TOP 20

SPANDAU BALLET
Parade. Chrysalis CDL 1473.
Producers: Tony Swain and Steve Jolley.

THE ROLLING STONES
Rewind (1971-1984) The Best Of The Rolling Stones. Rolling Stones CUN 1.

TOP 50

DAVID SYLVIAN
Brilliant Trees. Virgin V2290.
Producers: artist and Steve Nye. Poised and studiously understated, Brilliant Trees may be a little too subtle for its own good, but is nonetheless a lot less pretentious than the awful video for the excellent Red Guitar single might suggest. Somebody as pretty as Sylvian is always going to have trouble establishing artistic integrity, but Brilliant Trees goes quite a way towards doing just that. Distinguished guest artists include all of Japan (except Mick Karn), Ryuichi Sakamoto and loveable eccentric Holger Czuyak. Should make top 20.

ROGER TAYLOR
Strange Frontier. EMI RTA 1. The second solo album from Queen's drummer, produced with the help of David Richards and Mack, is a strange brew of original compositions and a couple of Springsteen and Dylan covers. As well as being a more than competent drummer, Taylor as proved himself as a songwriter (Radio Ga Ga etc) of note, but outside the Queen fold, his music sounds very ordinary. Moderate sales can be expected from a technically sound, but musically dull album.



THE SCORCHERS: Hot property

Folk

BATTLEFIELD BAND
Anthem for the Common Man. Temple Records TP015. Producer: Robin Morton. Arguably the most musically skilled and most exciting group in the current recorded folk field, this quartet has, after too long a break for their appreciators, come up with another splendid LP of Scottish traditional and contemporary music. In-store play will almost certainly sell it to some who think they loath "folk". From the plaintive *Snows Of France And Holland*, the exquisite harmonies on *The Yew Tree*, the quiet thrill of the words and melody of *I Am The Common Man* to the light humour of *Sauchiehall St Salsa*, the BB (which could win the MTA Record Awards folk and country section for Temple for the third year running next year) again adds a valuable LP to the folk catalogue.

VARIOUS ARTISTS
Gorau Gwerin. Sain 1278H. The first collection of modern Welsh folk music, put together by Gwyndaf Roberts (harp player with Ar Log, which features on one pleasant but

unexciting track) and Sain. It is an interesting and very enjoyable collection, but rather serves to underline the fact that the richest vein of traditional music in Wales runs in the chapel male voice choirs. This modern Welsh folk seems a little unsure of what its roots are and where its shoots are growing to; one track sounds more Scottish than haggis and another would be quite at home in any English Morris set. But Sain should be praised for making the compilation, and should be able to look for reasonable sales among British and European folk audiences.

FINDASK
Between The White Lines. Temple TP014. Producer: Robin Morton. As an example of new folk-based music, and inventive, lyrical blending of old and new styles of playing, this stands up rather better than Sain's Welsh collection. A strong and colourful offering from a very talented duo.

THE DUBLINERS
Prodigal Sons. Polydor POLD 5079. Producer: Bill Whelen. It may not be The Dubliners exactly as everyone recalls them, but it is undeniably The Dubliners in all their

General

JASON & THE SCORCHERS
Fervor. EMI America 038 2400801. Literally one of the hottest bands of summer 84, this mini-LP should capitalise on the excitement generated by this Nashville knockabout rockabilly band (left). Extra UK dates will further boost Fervor's fortunes and should establish The Scorchers as one of the most fun bands that the US has imported for a long time. Could chart.

usual robust good form. There's the usual rebel flavour to some tracks, a few rumbustious reworkings of traditional songs, and a few slow would-be tear jerkers — not so different from normal, really.

MICHAEL CHAPMAN & RICK KEMP
Original Owners. Konexion Records. KOMA 78 80 03. Distribution: Pinnacle. An interesting LP from this Belgian label which is worth evaluating by getting a copy to listen to. The artists' antecedents place it in a folk(ish) bag, but the music is modern, sometimes a little sombre, sometimes a bit tough.

Heavy Metal

WRATHCHILD
Stakk Attak. Heavy Metal HMR LP18. Basic stuff from a band whose image is a cross between early-days

Kiss and glam rock (with a touch of bondage thrown in) and whose music owes more to Gary Glitter than to Deep Purple. With a growing live following, their approach might yet prove to be a winner.

BLACK ANGELS
Kickdown. Gull GULP 1041. Distribution: PRT. Very competent sounding German outfit who have apparently built up a considerable following as a live act on the Continent. Tending towards rock rather than out-and-out metal, they're up against a lot of home-bred UK competition. They really need to back this with some serious gigging.

WOLF.
Edge Of The World. Mausoleum SKULL 8323. Distribution: Pinnacle. **AXE VICTIMS.**
Another Victim. Mausoleum SKULL 8334. **CUTTY SARK.**
Die Tonight. Mausoleum SKULL 8339.

Formerly known as Black Axe, Wolf seemed on the verge of major success a few years ago, attracting considerable interest in and favourable reviews from the music press. But after a number of radio sessions and a brief flirtation with Chrysalis, nothing happened — until now. The Edge Of The World shows all the confidence and talent of their earlier work and deserves to achieve healthy sales. Axe Victims, operate out of Germany and play a more subtle form of heavy rock than most of their compatriots. UK dates are planned which will obviously help sales of a well-produced album. In comparison to Wolf and Axe Victims, Cutty Sark, also from Germany, have a bit of catching up to do if they are going to climb out of the HM second division.

TO PAGE 14

JAMIE RAE

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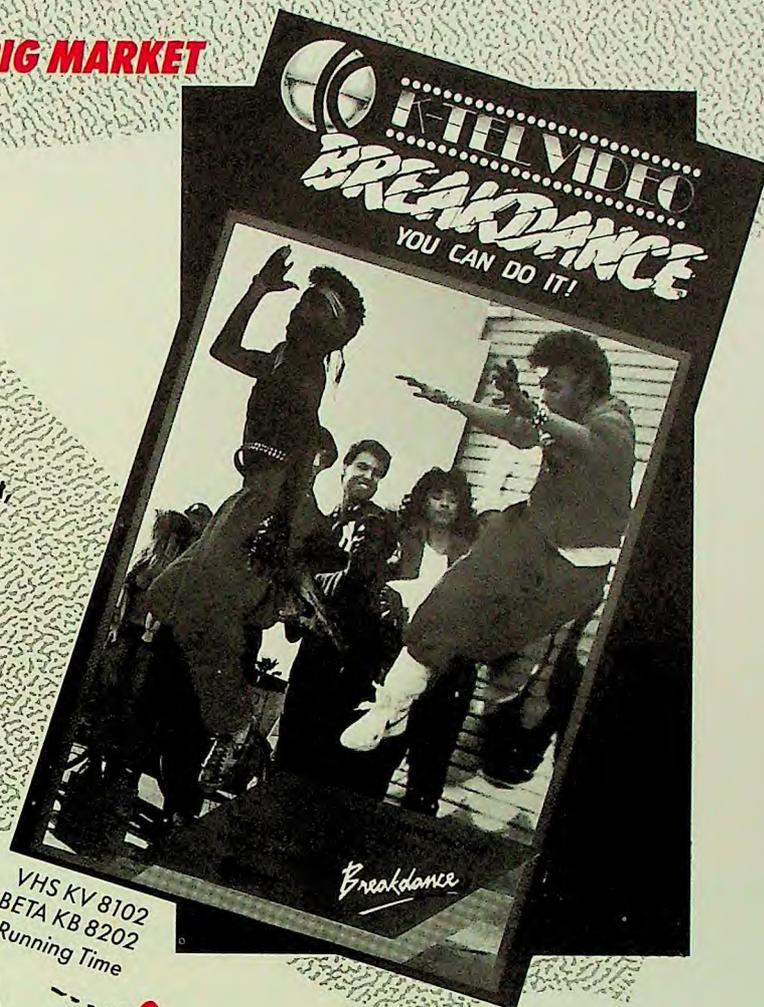
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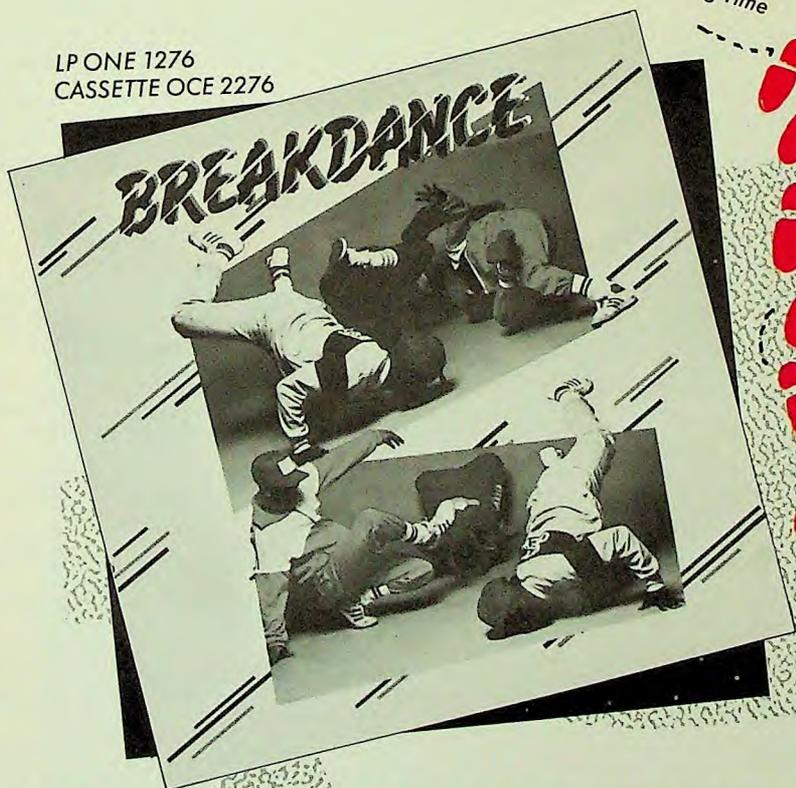
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FEATURE

SCOTT PIERING has spent about a year putting into effect an idea to promote UK music and artists on US college radio. He is now in business, with Thirsty Ear Communications of New York, taking care of the US operation. The first UK Buzz music programme has already been well received, and the second is to go out next month.

Piering — one of the first to be involved in Rough Trade who has ample experience of promoting new groups — says the idea germinated when he did promotional cassette compilations for Rough Trade.

"That fell by the wayside because of time-considerations," he recalls, "but one of the people who had been getting them was Peter Gordon of Thirsty Ear. He asked me to do one for him, but wanted a disc format. We developed the idea, and decided to do it for campus radio."

Campus radio in the US is a far more important entertainment medium, and far more potent a promotional tool, in the US than here. Some college stations have all the resources to compete for community listeners with the local commercial stations. And with all that street credibility the campus stations are often carefully monitored and followed by the local FM stations.

Idea

As Appearing Music Industry Media Services, Piering went on to develop the idea with Thirsty Ear still further. "When we made the record we banded it so that it could be used by clubs, or sections of it could be carved up for use outside the 'programme' format by commercial stations, without the DJ chat. Copies are also going to music

Radio on

The dulcet tones of John Peel can now be heard in numerous US university campuses, extolling the virtues of UK acts and introducing the intellectual cream of American youth (ie, the record buyers) to the best new, or nearly new, groups from this sceptred isle. TERRI ANDERSON finds out how and why.

press, to some big retailers, and to some distributors. The last two recipients will obviously be those who have shown interest in UK music (and the ability to sell it) by getting seriously involved in importing.

"We wanted to come up with a proposal that no-one could shoot holes in," Piering says. "We went over every detail over and over again — and everyone liked it and approved of the idea. It is a very cost effective way of promoting to the US — a British record company could not do a promo mail out of the same proportions for anything like as low a cost as a track on UK Buzz."

Control

The cost — for a single track used once — is US\$750, and a discount structure for frequency of use can bring the price down to \$600.

However, Piering stresses that "you can't just buy into the programme; there is strict quality control to make sure that the audiences start to look forward to

each new show when it comes out".

The Thirsty Ear/Appearing promo programming aims to offer acts which have yet to be established in the US a chance "to get their name and their sound recognised and recognisable — through radio stations, dealers and distributors", and to catch the attention of US labels which might offer recording and/or licensing deals.

Deal

Piering says the programme goes out early enough for such a deal to have been done and the product readied before public interest has peaked (via club as well as campus plays).

"Our goal is for this to become a knowledgeable tip sheet on up and coming bands from the UK — though it's not restricted only to British bands. We want to keep a distinct European feel to it.

"We are not soliciting as hard as we might for tracks at the moment (and we hope we will get people coming to us very soon). We will be going not just to the indies but also



SCOTT PIERING

to the majors (though indies are the most receptive to this way of doing things because they have always had to do everything for themselves)."

The UK Buzz programme is going to between 130 and 150 campus stations, with play during prime time assured. The campus radio gets the programme disc free but the stipulation is that it is aired as a programme — though selecting tracks for repeat play is welcomed. The stations mailed by Thirsty Ear are those which are best placed, or have powerful enough transmitters, to have an impact on the local market, side by side with the local commercial station.

Routine

The programmes have no outlet other than in the US at present, but Piering says that as the basic mechanics of putting the shows together and recording, pressing and distributing it, become routine, "we may want to expand and offer it in different ways to different

countries."

From bi-monthly UK Buzz may also go fortnightly. And there will almost certainly be a video edition too.

The UK end is run by Piering, with Alan James (no, not the Rime one) helping with the practical and mechanical side. The choice of the ineffably calm and ever understated Peel, with his flat humour, was quite deliberate. It should ensure that the programme is utterly different to others hosted by smooth talking, finger popping, highly excitable US DJs. Also, as Piering says: "Peel's brand of DJing is easiest for US college students to relate to. He is probably one of the most well known UK DJs in the US; he's something of an institution and people trust his judgement".

Conscience

His judgement won't actually be much involved in choice of the music on the programmes, but Piering insists that when choosing the music tracks "I use him as a conscience, tending to ask myself what he would like or not like".

UK companies using UK Buzz will get regular feedback on US reaction. This will be culled from reaction sheets which every recipient will have to fill in and return if they want to go on getting the free mail out of programmes.

As an idea of the style, the first UK Buzz included tracks by The Smiths and Sandie Shaw, Eternal Triangle, Tones On Tail, Whizz For Atoms, Robert Gorl, New Order, Marcel King, Cocteau Twins, Colourbox, Depeche Mode, Fad Gadget and Red Guitars.

● *Appearing is based at 61-7 Collier Street, London N1.*

LP REVIEWS

FROM PAGE 12

Nostalgia

VARIOUS
Sam Cooke, Solitude, Cambra CR 117. Distribution: IDS. Vintage Performances, Various Artists. CR 119. Almost There ... A Collection Of British Number Two Hits. CR 120. The Pasadena Roof Orchestra. Everything Stops For Tea. CR 135. Transatlantic Number Ones, Various Artists. CR 137. Remember, Vol. 2 (1957-1968), Various Artists. Billie Holliday, Fine And Mellow. CR 139.

Nostalgia calls the tune with budget record company Cambra's latest batch of double album releases — compilations of material which dates from the Thirties through to the Seventies.

Vintage Performances and Remember both draw on MCA's rich nostalgia catalogue with recordings by Judy Garland, Louis Armstrong, Billie Holliday and other legendary names from the Thirties and Forties. Sam Cooke's Solitude is a collection of well-known standards, while Fine And Mellow features many of the best songs from Billie Holliday's vast repertoire including two versions of God Bless The Child, My Man and Lover Where Can You Be.

For more straightforward pop nostalgia, Almost There and Transatlantic Number Ones (singles which reached the top spot either here or in the US are worth stocking. Finally, the Pasadena Roof Orchestra's set, licensed from Transatlantic Records, features many dance band favourites played by one of the best exponents of Twenties/Thirties-style music in the UK today.

*** (each album)

VARIOUS
20 Great Blues Recordings Of The 50s And 60s. Cascade Records DRO 1005. Distribution: IDS.
20 Great Guitar Instrumentals. DRO 1006.
20 Great Hits Of The 60s. DRO 1007.
20 Great Doo Wop Recordings. DRO 1008.

FOUR ALBUMS from Cascade, featuring original recordings and retailing for mid-price. The Doo Wop LP includes tracks by The Skyliners, Huey "Piano" Smith, The Blue Dots and The Meadow Larks; Hits Of The Sixties features The Milkshakes, Ian Whitcomb and Charles Christy and The Crystals — mainly obscure names, and hardly hits in the accepted sense, but still good fun. The Blues compilation is particularly strong with contributions from legendary names like Lightning Hopkins, John Lee Hooker and Howlin' Wolf.

** (each album)

VARIOUS
Penny Serenade. Joy Records JOY D 278. Distribution: IDS.
Billy Cotton And His Band. JOY D 279.
Gerald: The Man And His Music. Al Bowly: The Al Bowly Circle. JOY D 281.
Gerald: The Man And His Music. President PLE 511. Distribution: IDS.

President Records has built up a strong catalogue of big band music and singers from the Forties and Fifties and these four new albums will please fans of that era of music.

Penny Serenade, compiled by Colin Brown, includes vintage recordings from Gerald, Monte Rey, Dorothy Carless and Al Bowly and is an excellent sampler for the Joy D series. Bowly product still

sells thousands of albums 40 years after the artist's death.

Billy Cotton will be long remembered for his Saturday night TV variety shows, and this new LP is a reminder of his contributions to dance band music. Gerald: The Man And His Music will be an important inclusion in the record collections of dance band music enthusiasts.

*** (each album)

● *Turn to page 35 for a special feature on back catalogue.*

Budget

VARIOUS
The Very Best Of Manfred Mann. Music For Pleasure MfP 41 5651 I.
The Very Best Of Cilla Black. MfP 41 5653 I.
The Very Best Of Gerry & The Pacemakers. MfP 41 5654.
Savile's Time Travels: 1965. MfP 41 5655.
Cliff In The 60s. MfP 41 5656.
20 Fab No. 1s Of The 60s. MfP 4 1 5657.
20 Fab No. 2s Of The 60s. MfP 41 5658.

Following its Fifties promotion, budget company MfP has moved on to the Sixties for its latest batch of releases and the titles are really self-explanatory.

The Manfred Mann and Gerry & The Pacemakers LPs will appeal to any student of the Sixties pop scene while the Black compilation is excellent value, being a straightforward re-issue of last year's EMTV chart album. Cliff In The 60s feature 16 top 10 hits while the three compilations feature major hits drawing on the EMI, Liberty/United Artists and Capitol Records catalogues.

*** (each album)

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DISCO

A new round of African dance tracks from Oval

OVAL RECORDS is renewing its already recognised commitment to African dance music with the imminent release of what are probably the most commercial tracks of this kind to hit the UK market since the days of Soul Makossa and Burundi Black.

The first release is a 12-inch single by Kantata, a quintet put together by Lee Dodou, the former vocalist with the band led by Berlin-based Ghanaian musician George Darko.

Kantata put the emphasis on Caribbean and African rhythms within the framework of a steady beat to give their sounds Western dancefloor appeal. This fusion is heard to good effect on the 12-inch Asiko/Duke (OVALT 30/12), which is now just into the shops via the Cartel and most indie and specialist wholesalers.

The second 12-inch, due in mid-July, comes from Darko himself and is the already

popular Highlife Time, which has been available as an album track on West German import, and has been discovered in that form by many jazz-funk DJs.

Featuring Darko's notably George Benson-styled guitarwork, the record also has vocals (in English), by Kantata's Lee Dodou. A summery rhythm track (OVALT 31/12), this is likely to find considerably wider club and sales appeal than the previously very limited-availability import.

Later in the summer, Oval plans the release of albums by both Darko and Kantata. LP titles will be High Life Time (OVL 509), and Asiko (OVL 508) respectively.

Meanwhile, C'est Le Dance by African Connection, a track from the band's EP on Oval earlier this year which picked up widespread specialist show airplay, has been remixed for release on the next NME mail-order cassette, Department Of Enjoyment.

UK Club Play Chart

1	1	CHANGE: Change Of Heart	WEA
2	10	PATRICE RUSHEN: Feels So Real (Won't Let Go)	Elektra
3	4	SISTER SLEDGE: Thinking Of You	Cotillion/Atlantic
4	7	YVONNE GAGE: Doin' It In A Haunted House	Epic
5	(New)	BOBBY WOMACK: Tell My Why	Motown
6	(New)	FATBACK: I Found Lovin'	Master Mix
7	9	THE SYSTEM: I Wanna Make You Feel Good/Promises	Polydor
8	(New)	DIVINE: You Think You're A Man	Proto
9	(New)	CHANGE: You Are My Melody/Warm	WEA LP
10	16	L.J. REYNOLDS: Don't Let Nobody Hold You Down/Weigh All	WEA LP
11	(New)	SKOOL BOYZ: Slip Away	Club/Phonogram
12	14	MARGIE JOSEPH: Midnight Lover/Ready For The Night	US Columbia/CBS
13	3	POINTER SISTERS: Automatic	US Cotillion LP
14	(New)	TYZIK: Jammin' In Manhattan	Planet
15	(New)	WINDJAMMER: Tossing And Turning	Polydor
16	2	TERRI WELLS: I'll Be Around	MCA
17	(New)	EARTHA KITT: I Love Men	Philly World/London
18	5	JOCELYN BROWN: Somebody Else's Guy	Record Shack
19	(New)	BARBRA MASON: Don't I Ever Cross Your Mind	Fourth & Broadway/Island
20	6	LOOSE ENDS: Emergency (Dial 999)	Streetwave
			Virgin

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

Countdown for Spacer

CARRERE RECORDS is planning an imminent reissue of Spacer, the 1979 Top 20 hit by Sheila and B Devotion, which united the French vocalist and her pals with the production wizardry of Nile Rodgers and Bernard Edwards.

Critically acclaimed as one of the superior dance tracks of its time, the record has been unavailable in the UK for some time.

With an existing backlog of demand, and in view of the success of Sister Sledge's current reissue from the same era and stable, the present climate for the re-release could not be better. As a bonus, Sheila's original UK disco and pop hit Singin' In The Rain, which went to No 11 in 1978, is also reissued on the flip.

Carrere is another of the UK's resilient indie labels (now distributing through Spartan) which is reaffirming its stance in the industry on a basis of dance music — notably in the Hi-NRG field.

Currently getting major Hi-NRG club reaction, with sales to match, is the red-vinyl remix of Lisa's Rocket To Your Heart (CART 328), while Carrere was also recently in the disco/dance Top 50 with

Tia Monae's Don't Keep Me Waiting (CART 320).

Among a varied selection of the company's other Hi-NRG-orientated releases seeing current action are the rock-dance God's Empty Chair by Pleasure & The Beast (CART 326); Self Control by RAF (CART 324); Lauriece Hudson's Automatic Lover (CART 325); the Master Genius medley Let's Break (CART 322); and the fairly outrageous I Just Want Your Body from Zoom Zoom (CART 334) — the latter coming in a cute shade of blue vinyl.

Carrere also has an important tie-up with US-based Celluloid Records, which has been responsible for two notable Electro releases which have been issued here on a joint Celluloid/Carrere logo — a 6-track EP by Praxis, headed by 1984 (CART 331); and the Shango mini-album Shango Funk Theology (CAL 207), which actually combines the talents of Material and Afrika Bambaataa, who jointly produced the set and wrote all the material, with the exception of the Sly Stone classic Thank You.

RADIO London

CHANGE: Change Of Heart WEA
 YVONNE GAGE: Doin' It In A Haunted House Epic
 MICHAEL JACKSON: Farewell My Summer Love Motown
 OLLIE & JERRY: Breakin'... There's No Stopping Us Polydor
 POINTER SISTERS: Jump (For My Love) Planet
 RICHIE: Stuck On You Motown
 SISTER SLEDGE: Thinking Of You Cotillion/Atlantic
 SURFACE: When Your 'Ex' Wants You Back Salsoul
 TINA TURNER: What's Love Got To Do With It Capitol
 WINDJAMMER: Tossing And Turning MCA

CLIMBERS:

PATTI AUSTIN: Rhythm Of The Street Qwest
 BAND OF GOLD: Love Songs Are Back Again RCA
 BRASS CONSTRUCTION: Partyline Capitol
 JOCELYN BROWN: Hands Off (US Import — Urban Rock New York NY)
 CONGRESS: Give It To Me Tooti Fields/PRT
 RICHARD 'DIMPLES' FIELDS: Your Wife Is Cheatin' On Us RCA Victor
 LOLEATTA HOLLOWAY: Cry To Me RCA
 THE LATEST: Starting Over (US Import — Ransom)
 MTUME: You, Me And He (US Import — Epic)
 MARSHA RAVEN: False Alarm Passion

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MUSIC WEEK

DISCO and dance

MUSIC WEEK

30 June 1984

TOP · SINGLES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	8	4	I FOUND LOVIN'	The Fatback Band	Master Mix (12)CHE 8401 (A)
2	3	2	TWO TRIBES	Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 3 (E)
3	1	6	THINKING OF YOU	Sister Sledge	Cotillion/Atlantic B9744(T) (W)
4	2	4	CHANGE OF HEART	Change	WEA YZ7(T) (W)
5	9	4	FAREWELL MY SUMMER LOVE	Michael Jackson	Motown TMG(T) 1342 (R)
6	6	4	FEELS SO REAL (WON'T LET GO)	Patrice Rushen	Elektra E 9742(T) (W)
7	44	2	BREAKIN' ... THERE'S NO STOPPING US	Ollie & Jerry	Polydor POSP(X) 690 (F)
8	18	6	DOIN' IT IN A HAUNTED HOUSE	Yvonne Gage	Epic (T)A4519 (C)
9	38	31	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Melle Mel	Sugar Hill SHIL 130 (A)
10	40	3	WHEN YOUR 'EX' WANTS YOU BACK	Surface	Salsoul SAL (T) 106 (R)
11	4	5	WAKE ME UP BEFORE YOU GO GO	Wham!	Epic (T)A4440 (C)
12	NEW		JUMP (FOR MY LOVE)	Pointer Sisters	Planet RPS(T) 106 (R)
13	16	2	MR. GROOVE/LADY YOU ARE	One Way	MCA MCA(T) 890 (C)
14	5	11	HIGH ENERGY	Evelyn Thomas	Record Shack SOHO(T) 18 (IDS)
15	35	2	TELL ME WHY	Bobby Womack	Motown TMG(T) 1339 (R)
16	10	8	LET'S HEAR IT FOR THE BOY	Deniece Williams	CBS (T)A4319 (C)
17	25	2	RAT RACE	Hi Tension	Streetwave (M)KHAN 13 (A)
18	15	5	VENCEREMOS - WE WILL WIN	Working Week	Paladin/Virgin VS 684(12) (E)
19	7	6	SEARCHIN'	Hazell Dean	Proto ENA(T) 109 (A)
20	NEW		LOVER OF MY DREAMS	Yvonne Gage	Pinnacle PIN 102(T) (P)
21	48	2	WAITING IN VAIN	Bob Marley & The Wailers	Island (12)IS 180 (E)
22	11	5	I WANNA MAKE YOU FEEL GOOD	The System	Polydor POSP(X) 685 (F)
23	13	11	AUTOMATIC	Pointer Sisters	Planet RPS(T) 105 (R)
24	20	3	THE HIP HOP BEAT	The Rapologists	Billy Boy/Bluebird - (WHIZ 1) (P)
25	NEW		BEAT STREET	Grandmaster Melle Mel & The Furious Five	(12" - Sugar Hill SHL 9659) (W/A) Atlantic A9659

26	NEW		ON THE WINGS OF LOVE	Jeffrey Osborne	A&M AM(X) 198 (C)
27	32	2	(THE BEST PART OF) BREAKIN' UP	Roni Griffith	Making Waves SURRT) 101 (E)
28	42	2	TOSSING AND TURNING	Windjammers	MCA MCA(T) 897 (C)
29	28	2	SAM THE SAMBA MAN (SUMMER SAMBA)	Rah Band S.O.U.N.D. Recordings RAHS 901 (12" - RAHXL 901) (P)	
30	34	4	DON'T I EVER CROSS YOUR MIND ...	Barbra Mason	Streetwave (M)KHAN 15 (A)
31	14	6	EXTRAORDINARY GIRL	The O'Jays	Philadelphia International (T)A4387 (C)
32	17	10	ONE LOVE/PEOPLE GET READY	Bob Marley & The Wailers	Island (12)IS 169 (E)
33	43	2	ONE MILLION KISSES	Rufus & Chaka Khan	Warner Brothers W9406(T) (W)
34	NEW		STUCK ON YOU	Lionel Richie	Motown TMG(T) 1341 (R)
35	19	12	SOMEBODY ELSE'S GUY	Jocelyn Brown	Fourth & Broadway/Island (12) BRW 5 (E)
36	27	3	BABY DON'T BREAK YOUR BABY'S HEART	Kashif	Arista ARIST (12) 568 (F)
37	47	2	JAMMIN' IN AMERICA	The Gap Band	Total Experience/Phonogram TEX(X) 6 (F)
38	39	2	THIS TIME	Funk Deluxe	Streetwave (M)KHAN 14 (A)
39	12	5	EUROPEAN QUEEN (No More Love On The Run)	Billy Ocean	Jive JIVET) 55 (C)
40	NEW		DON'T LET NOBODY HOLD YOU DOWN	L.J. Reynolds	Club/Phonogram JAB(X) 5 (F)
41	29	3	IN THE RIVER	I-Level	Virgin VS 681(12) (E)
42	21	4	NEXT TIME IT'S FOR REAL	Kleeer	Atlantic A9699(T) (W)
43	30	3	I'M SOMEBODY ELSE'S GUY	Frederick 'MC Count' Linton	Vinyl Dreams VND DO2 (Import)
44	NEW		NO TIME TO STOP BELIEVING IN LOVE	Daisy Chain	Ze/Island (12)IS 168 (E)
45	23	7	BREAK DANCE PARTY	Break Machine	Record Shack SOHO(T) 20 (IDS)
46	22	8	I'LL BE AROUND	Terril Walls	Philly World/London LON(X)48 (F)
47	31	9	EMERGENCY (DIAL 999)	Loose Ends	Virgin VS 677 (12) (E)
48	36	3	TELL ME IF YOU STILL CARE	The S.O.S. Band	Tabu/Epic (T)A3927 (C)
49	24	10	LOVE WARS	Womack & Womack	Elektra E9799(T) (W)
50	NEW		ROCKET TO YOUR HEART	Lisa	Carrere CAR(T) 328 (SP)

1	1	6	LEGEND	Bob Marley & The Wailers	Island BMW 1 (E)
2	3	3	NOW	Patrice Rushen	Elektra 960360-1 (W)
3	6	2	ORIGINAL SOUNDTRACK "BREAKDANCE"	Various	Polydor POLD 5147 (F)
4	2	11	CHANGE OF HEART	Change	WEA WX5 (W)
5	5	2	MARCUS MILLER	Marcus Miller	Warner Brothers 925074-1 (W)
6	NEW		RENEGADES	Brass Construction	Capitol EJ 2401601 (E)
7	4	3	STREET SOUNDS ELECTRO 4	Various	Street Sounds Electro ELCS4 4 (A)
8	9	5	READY FOR THE NIGHT	Marjle Jospeh	Cotillion 790158-1 (Import)
9	20	2	PHOENIX	Fatback Band	Cotillion/Atlantic 790168-1 (W)
10	12	2	KEEP IT COMIN'	Jones Girls	Philadelphia International PIR 25487 (C)
11	8	5	LOVE AND MORE	The O'Jays	Philadelphia International PIR 25998 (C)
12	NEW		FINDERS KEEPERS	Leon Bryant	De-Lite DSR 8507 (Import-GY)
13	7	6	STREET SOUNDS EDITION 9	Various	Street Sounds STSND 009 (A)
14	16	14	THE POET II	Bobby Womack	Motown ZK 72205 (R)
15	17	2	DANCE MIX ... DANCE HITS VOLUME 4	Various	Epic DM 4 (C)
16	24	2	LADY	One Way	MCA MCF 3219 (C)
17	11	4	FRAGILE	Cherrille	Tabu BFZ 39144 (Import)
18	18	3	LOVE LANGUAGE	Teddy Pendergrass	Asylum 960317-1 (W)
19	21	4	FAREWELL MY SUMMER LOVE	Michael Jackson	Motown ZL 72227 (R)
20	23	2	WINDJAMMERS II	Windjammers	MCA MCF 3231 (C)
21	NEW		GREATEST MESSAGES	Grandmaster Flash & Furious Five	Sugar Hill SHLP 5552 (A)
22	NEW		STANDING ON THE OUTSIDE	The Kazu Matsui Project feat. Robben Ford	Lakeside LSI 30007 (Import-GY)
23	25	29	THRILLER	Michael Jackson	Epic EPC 85930 (C)
24	22	33	CAN'T SLOW DOWN	Lionel Richie	Motown STMA 8041 (R)
25	14	4	BREAK MACHINE	Break Machine	Record Shack SOHOLP 3 (IDS)

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AIRPLAY *action*

BUBBLING

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

- 8 GRANDMASTER & MELLE MEL—White Lines (Don't Don't Do It)—Sugar Hill SH 130 (A) A Pennine, Red Rose, NorthSound, Tay B Capital, Victory, City, Piccadilly.
- 8 KARLA BONOFF—Somebody's Eyes (from "Footloose")—CBS A4565 (C) A West, Metro, Swansea B Victory, DevonAir, Chiltern * Red Rose—Hitpick, CBC—Hitpick.
- 7 LOLEATTA HOLLOWAY—Cry To Me—RCA 413 (R) A Victory, Severn, West, BRMB, Swansea B Essex, Orwell.
- 7 KING HENRY'S CONSORT—Danserie—Rex REX 3 (P) A BRMB B Radio 210, Wiltshire, Wyvern, Signal, Tay, West Sound.
- 7 THE LOTUS EATERS—Out On Your Own—Sylvan/Arista SYL 4 (F) A Tees, Downtown B Metro, NorthSound * County Sound—Hitpick, Mercia—Hitpick, Red Rose—Hitpick.
- 7 HAZEL O'CONNOR—Just Good Friends—RCA 422 (R) A Beacon B Capital, Radio 210, Hereward, Tay, Gwent * Mercia—Hitpick.
- 7 VENDETTA—If You Want My Love—Plaza PLAZA 009 (SP) A 2CR, Severn, Tay B Beacon, Mercia, Metro, BBC Ulster.
- 6 THE FATBACK BAND—I Found Lovin'—Master Mix CHE 8401 (A) A Severn, Essex, Tees B Capital, Plymouth, NorthSound.
- 6 THE FOUR TOPS—Your Song—Calibre CAB 124 (A) A 2CR, West, Forth, Swansea B Luxembourg, Wiltshire.
- 6 RONI GRIFFITH—(The Best Part Of) Breakin' Up—Making Waves/Priority Surf 101 (E) A Severn, Essex B Radio 210, Beacon, Tay * Gwent—Hitpick.

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

- 8 JOHN ILLSLEY—Never Told A Soul—Vertigo/Phonogram
- 8 NIGHT RANGER—Sister Christian—MCA
- 7 THOMAS DOLBY—Dissidents—Parlophone
- 7 DOLLY DOTS—Love Me Just A Little Bit More (Totally Hooked On You)—WEA
- 7 HI TENSION—Rat Race—Streetwave
- 6 ALAN PRICE—Clair De Lune—Safari

RADIO 2

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

- 11 (8) DENICE WILLIAMS: Let's Hear It For The Boy
- 9 (8) MICHAEL JACKSON: Farewell My Summer Love
- 8 (7) LIONEL RICHIE: Stuck On You
- 8 (7) STEWART GASKIN: I'm In A Different World
- 7 (9) ELTON JOHN: Sad Songs . . .
- 7 (5) ALAN PRICE: Clair De Lune
- 6 (8) ALABAMA: Fantasy
- 6 (New) BILLY JOEL: Leave A Tender Moment Alone (CBS)
- 6 (6) JOOKES: I Just Wanna Stay Here (And Love You)
- 6 (6) NIK KERSHAW: I Won't Let The Sun Go Down On Me
- 6 (New) OASIS: Hold Me (WEA)
- 6 (—) VENDETTA: If You Want My Love
- 6 (6) WHAM!: Wake Me Up Before You Go Go
- 5 (New) THE AFFAIR: If We're Not In Love (Bronze)
- 5 (—) BARBARA DICKSON: I Don't Believe In Miracles
- 5 (New) DOLLY DOTS: Love Me Just A Little Bit More (Totally Hooked On You) (WEA)
- 5 (New) EXILE: Wake Up In Love (Epic)
- 5 (New) FOSTER & ALLEN: Just For Old Times Sake (Ritz)
- 5 (New) HUMAN LEAGUE: Life On Your Own (Virgin)
- 5 (New) SMOKEY ROBINSON: And I Don't Love You (Motown)
- 5 (9) SADE: When Am I Going . . .
- 5 (9) SISTER SLEDGE: Thinking Of You
- 5 (5) AL STEWART: Lori, Don't Go Right Now
- 5 (—) THE STYLZ BEAR CATS: 2469 99
- 5 (—) THE STYLE COUNCIL: You're The Best Thing

- OTHER FEATURED RECORDS
- THE FLYING PICKETS: So Close
 - NICK HEYWARD: Love All Day
 - ENGBERT HUMPERDINCK: To All . . .
 - JAMES INGRAM: She Loves Me (The Best I Can Be)
 - NICK MAGNUS: Sun Arise
 - MIKE OLDFIELD: To France
 - TINA TURNER: What's Love Got To Do With It

Radio 1 and Radio 2 guides compiled by Sham Tracking (01-250 0129). Previous week's plays in brackets, (—) indicates a re-entry.

RADIO 1

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

- | | |
|---|--|
| 20 (22) BRONSKI BEAT: Smalltown Boy | 9 (10) BRUCE SPRINGSTEEN: Dancing In The Dark |
| 19 (12) NIK KERSHAW: I Won't Let The Sun Go Down On Me | 9 (13) ELTON JOHN: Sad Songs (Say So Much) |
| 19 (12) ORCHESTRAL MANOEUVRES IN THE DARK: Talking Loud And Clear | 8 (10) BANANARAMA: Rough Justice |
| 18 (21) FRANKIE GOES TO HOLLYWOOD: Two Tribes | 8 (8) DIFFORD & TILBROOK: Loves Crashing Waves |
| 16 (17) ALISON MOYET: Love Resurrection | 8 (7) EVELYN THOMAS: High Energy |
| 15 (8) POINTER SISTERS: Jump (For My Love) | 8 (—) THE BOOTHILL FOOT TAPPERS: Get Your Feet Out Of My Shoes |
| 15 (14) WHAM!: Wake Me Up Before You Go Go | 7 (6) BILLY JOEL: Leave A Tender Moment Alone |
| 14 (7) LIONEL RICHIE: Stuck On You | 7 (7) DENICE WILLIAMS: Let's Hear It For The Boy |
| 14 (18) SPANDAU BALLET: Only When You Leave | 7 (New) THE KANE GANG: Closest Thing To Heaven, Kitchenware/London SK 15 (F) |
| 14 (16) SCRITTI POLITTI: Absolute | 7 (8) TOM ROBINSON: Back In The Old Country |
| 13 (12) CHANGE: Change Of Heart | 6 (New) HARD CORPS: Dirty |
| 13 (—) CYNDI LAUPER: Time After Time | 6 (5) MARK KING: I Feel Free |
| 13 (12) ELVIS COSTELLO: I Wanna Be Loved | 6 (New) WOMACK & WOMACK: Baby I'm Scared Of You, Elektra E9733 (W) |
| 13 (15) HUMAN LEAGUE: Life On Your Own | 6 (5) GARY GLITTER: Dance Me Up |
| 13 (14) MICHAEL JACKSON: Farewell My Summer Love | 5 (8) DURAN DURAN: The Reflex |
| 13 (New) THOMPSON TWINS: Sister Of Mercy, Arista TWINS 5 (F) | 5 (5) HAZELL DEAN: Searchin' |
| 12 (New) THE JACKSONS/MICK JAGGER: State Of Shock, Epic A4431 (C) | 5 (—) JOE JACKSON: Be My Number Two |
| 12 (11) LLOYD COLE & THE COMMOTIONS: Perfect Skin | 5 (8) ROD STEWART: Infatuation |
| 12 (10) SISTER SLEDGE: Thinking Of You | 5 (—) TINA TURNER: What's Love Got To Do With It |
| 11 (12) THE ART COMPANY: Susanna | |
| 11 (8) BOB MARLEY & THE WAILERS: Waiting In Vain | |
| 11 (17) THE MIGHTY WAH!: Come Back | |
| 11 (18) NICK HEYWARD: Love All Day | |
| 11 (New) OLLIE & JERRY: Breakin' . . . There's No Stopping Us, Polydor POSP 690 (F) | |
| 11 (10) THE BLUEBELLS: Young At Heart, London LON 49 (F) | |
| 11 (6) PRINCE: When Doves Cry, Warner Brothers W9286 (W) | |
| 10 (16) HOWARD JONES: Pearl In The Shell | |
| 10 (11) ULTRAVOX: Dancing With Tears In My Eyes | |
| 9 (9) ASSOCIATES: Those First Impressions | |
| 9 (New) THE BELLE STARS: 80's Romance, Siff BUY 200 (C) | |

- OTHER FEATURED RECORDS
- BIGGER SPLASH: Don't Believe A Word
 - BREAKFAST CLUB: Rico Mambo
 - DAISY CHAIN: No Time To Stop Believing In Love
 - JEFFERSON STARSHIP: No Way Out
 - KENNY LOGGINS: I'm Free (Heaven Helps The Man)
 - MADNESS: One Better Day
 - MIKE OLDFIELD (Vocals Maggie Reilly): To France
 - RED GUITARS: Steel Town
 - REM: Don't Go Back To Rockville
 - SILENT RUNNING: Young Hearts
 - THE SMITHS: Heaven Knows I'm Miserable Now
 - ALVIN STARDUST: I Feel Like Buddy Holly
 - DAVE STEWART & BARBARA GASKIN: I'm In A Different World
 - WANG CHUNG: Wait
 - BOBBY WOMACK: Tell Me Why
 - YIP YIP COYOTE: Pioneer Girl



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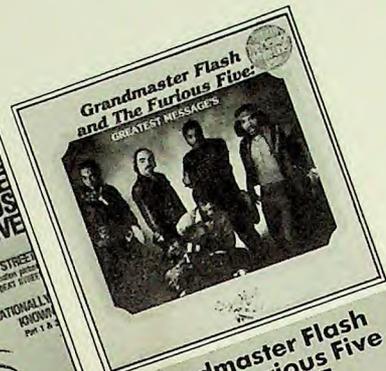
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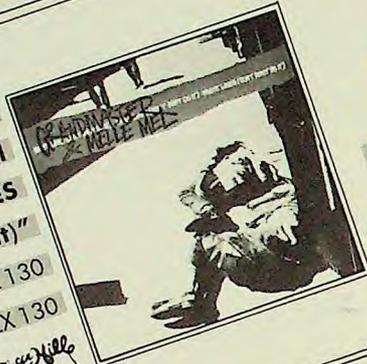
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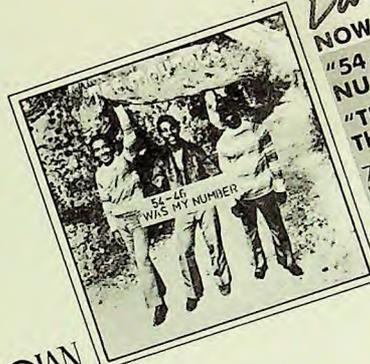
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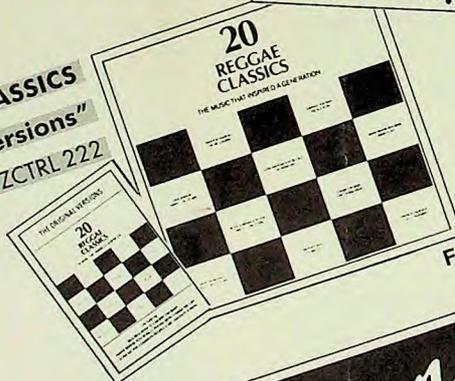


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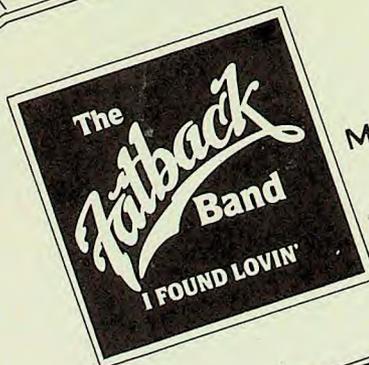


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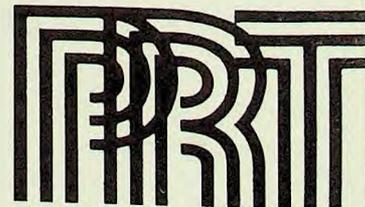
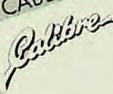


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TOP 75 SINGLES

● = PLATINUM (One million sales) ● = GOLD (500,000 sales) ○ = SILVER (250,000 sales) RE Indicates a re-entry. Top 75 on Prestel: MG Spotlight 514200 Key to distributors code - see albums releases page

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	Wks on Chart	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	Wks on Chart	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)
1	1	3	TWO TRIBES	Frankie Goes To Hollywood (Trevor Horn) Perfect Songs	ZTT/Island (12ZTAS 3 (E))	1	26	16	9	LET'S HEAR IT FOR THE BOY (From 'Footloose')	Deniece Williams (George Duke) Famous Chappell	CBS (TJA4319 (C))	38	51	39	13	AGAINST ALL ODDS (Take A Look At Me Now)	Phil Collins (Ari! Mardin) EfectoSound/Hit & Run Music/Screen Gems EMI Music	Virgin VS 674 (E)	
2	4	3	I WON'T LET THE SUN GO DOWN ON ME	Nik Kershaw (Peter Collins) Rondor Music/Arctic King	MCA NIK(T) 4 (C)	3	27	48	2	DANCE ME UP	Gary Glitter (Mika Leander) Morrison Leahy/Charmel Music	Arista/MLM ARIST (12570 (F))	25	52	65	2	WHEN YOUR 'EX' WANTS YOU BACK	Surface (Tony Byrd/David Conley) EMI Music	Salsoul SAL(T) 106 (R)	
3	5	32	RELAX	Frankie Goes To Hollywood (Trevor Horn) Perfect Songs	ZTT/Island (12ZTAS 1(E))	2	28	55	2	LOVE RESURRECTION	Alison Moyet (Tony Swain/Steve Jolley) Copyright Control	CBS (TJA4497 (C))	14	53	NEW	5	COME BACK	The Mighty Wah! (Pete Wyke) Call This Music/Warner Bros. Music	Eterna/Beggars Banquet BEG 111(T) (W)	
4	3	5	SMALLTOWN BOY	Bronski Beat (Mika Thorne) Copyright Control	Forbidden Fruit/London BITE (X) (F)	7	29	NEW	16	LIFE ON YOUR OWN	Human League (H Padgham/C Thomas/Human League) Sound Diagrams/W. Bros/Virgin	Virgin VS 688(12) (E)	16	54	37	8	BREAK DANCE PARTY	Break Machine (Jacques Morali) Record Shack/Jess (Lesong)	Record Shack SOHO(T) 20 (DS)	
5	2	6	WAKE ME UP BEFORE YOU GO GO	Wham! (George Michael) Morrison Leahy Music	Epic (TJA4440 (C))	9	30	40	4	PERFECT SKIN	Lloyd Cole and The Commotions (Paul Hardman) CBS Songs	Polydor COLEX 1 (F)	26	55	NEW	5	DON'T LET NOBODY HOLD YOU DOWN	L.J. Reynolds (L.J. Reynolds/Gene Ozzer) Copyright Control	Club/Phonogram JABOX 9(F)	
6	24	2	JUMP (FOR MY LOVE)	Pointer Sisters (Richard Perry) ATV Music/Rondor Music	Planet RPS(T) 106 (R)	6	31	49	2	GOODNIGHT SAIGON/LEAVE A TENDER MOMENT ALONE	Billy Joel (Phil Ramone) CBS Songs	CBS (TJA4521 (C))	29	56	NEW	4	BEAT STREET	Grandmaster Melle Mel & The Furious Five (Robinson/Mel Four Hills/Heath Levy Music)	Atlantic A9559 (W)/Sugar Hill SHL 9559 (12) (A)	
7	8	5	FAREWELL MY SUMMER LOVE	Michael Jackson (Percy/Moore/Barr/Lovesmith) Jobete Music	Motown TMG(T) 1342 (R)	4	32	17	6	GROOVIN' (You're The Best Thing/The Big Boss Groove)	The Style Council (Peter Wilson/Paul Weller) EMI/Stylist Music	Polydor TSC(X) 6 (F)	44	57	NEW	6	LOVES CRASHING WAVES	Difford & Tibbitt (Tony Visconti) Virgin Music	A&M AM(X) 193 (C)	
8	35	2	BREAKIN'... THERE'S NO STOPPING US	Ollie & Jerry (Ollie E. Brown) Copyright Control/Rondor Music	Polydor POSPI(X) 690 (F)	5	33	41	2	WAITING IN VAIN	Bob Marley & The Wailers (Marley/Wailers) Bob Marley Music (Rondor)	Island (12AS 180 (E))	31	58	59	5	WE'RE NOT GONNA TAKE IT	Twisted Sister (Tom Herman) Snider/Zomba Music	Atlantic A 9657(T) (W)	
9	7	6	SAD SONGS (SAY SO MUCH)	Eton John (Chris Thomas) Big Pig Music	Rocket/Phonogram PH 7(12) (F)	15	34	18	9	I FEEL LIKE BUDDY HOLLY	Alvin Stardust (Mike Batt) Chappell/Belfry Music	Chrysalis CHS (12Z784 (F))	44	59	33	5	RED GUITAR	David Sylvian (David Sylvian/Steve Nye) Virgin/Optim/Chadwick Nomis Music	Virgin VS 633(12) (E)	
10	36	3	TIME AFTER TIME	Cyndi Lauper (Rick Chertoff) Rella/Dub Notes	Portrait/Epic (TJA4290 (C))	4	35	27	10	THE REFLEX	Duran Duran (Alex Sadkin/Lan Little/Duran Duran) Triton/Carlin Music	EMI (12DURAN 2 (E))	40	60	67	3	TELL ME WHY	Bobby Womack (Bobby Womack/Andrew Oldham) James E. Gadsden/Albino Music	Motown TMG(T) 1338 (R)	
11	11	7	THINKING OF YOU	Sister Sledge (Nile Rodgers/Bernard Edwards) Warner Brothers Music	Columbia/Atlantic B9744(T) (W)	13	36	54	2	YOUNG AT HEART	The Bluebelles (Colin Fairley/Robert Hodgson) Clive Banks/ATV Music	London LON(X) 49 (F)	20	61	42	10	LOVE WARS	Womack & Womack (Stewart Levine) Next Fight Music/Warner Brothers Music	Elektra E9798(T) (W)	
12	21	21	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Melle Mel (Robinson/Mel Robinson) JH Four Hills/Heath Levy Music	Sugar Hill SHL 130 (A)	10	37	31	5	LOVE ALL DAY	Nick Heyward (Bob Sargeant) Bryan Morrison/Morrison Leahy Music	Arista HEY (125 (F))	51	62	NEW	2	TOSSING AND TURNING	Windhammer (Kevin McLaughlin) The Walk Music/Heath Levy	MCA MCA(T) 897 (C)	
13	12	6	SUSANNA	The Art Company (A Chateau Production) CBS Songs	Epic (TJA4174 (C))	22	38	25	5	ONE BETTER DAY	Madness (Clive Langer/Alan Winstanley) Nutty Sounds/Warner Brothers Music	SOFT BUY(T) 201 (C)	49	63	NEW	2	TO FRANCE	Mike Oldfield/Maggie Reilly (Mike Oldfield/Simon Philips) Oldfield/Virgin Music	Virgin VS 688(12) (E)	
14	9	11	HIGH ENERGY	Evelyn Thomas (Ian Levine/Fachra Trench) Record Shack/Jess (Lesong)	Record Shack SOHO(T) 18 (DS)	18 (DS)	39	30	6	INFATUATION	Rod Stewart (Michael Ornari) Rod Stewart/Riva/Carlin Music	Warner Brothers WS256(T) (W)	60	64	73	2	JAMMIN' IN AMERICA	The Gap Band (Ronnie Wilson) Carlin Music	Total Experience/Phonogram TED(X) 8 (F)	
15	23	3	TALKING LOUD AND CLEAR	Orchestral Manoeuvres In The Dark (Brian Trench/NO) Virgin Music	Virgin VS 685(12) (E)	11	40	50	3	WHAT'S LOVE GOT TO DO WITH IT	Tina Turner (Terry Britten) Rondor Music/Good Single/Chappell Music	Capitol (12CL 334 (E))	18	65	47	11	ONE LOVE/PEOPLE GET READY	Bob Marley & The Wailers (Bob Marley/Wailers) Cayman (Lesong)/Warner Bros.	Island (12IS 169 (E))	
16	6	4	ONLY WHEN YOU LEAVE	Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet) Reformation Publishing	Reformation/Chrysalis SPAN(X) 3 (F)	3	41	28	12	I WANT TO BREAK FREE	Queen (Queen/Mack) Queen Music/EMI Music	EMI (12QUEEN 2 (E))	50	66	NEW	4	AGADOO	Black Lace (-) Copyright Control	Fair FLA 107 (P)	
17	19	5	CHANGE OF HEART	Change Jimmy Jami/Terry Lewis Little Macho Music	WEA YZ(T) (W)	19	42	26	6	ROUGH JUSTICE	Bananarama (Tony Swain/Steve Jolley) W&S In A Bunch Music	London NANA 7 (12 - NANX 7 (F))	69	67	74	2	TONIGHT IS WHAT IT MEANS TO BE YOUNG	Jim Steinman and Fire Inc. (Jim Steinman) Lost Boys Music	MCA MCA(T) 889 (C)	
18	34	2	STUCK ON YOU	Lionel Richie (Lionel Richie/James Anthony Carmichael) Warner Bros. Music	Motown TMG(T) 1341 (R)	12	43	44	3	THOSE FIRST IMPRESSIONS	Associates (Martyn Ware/Greg Walsh) APB Music	WEA YZ6(T) (W)	46	68	53	3	BODY AND SOUL/TRAIN	Sisters Of Mercy (Sisters Of Mercy) RCA Music/Candlemass	Merciful Release/WEA MR 028(T) (W)	
19	22	4	ABSOLUTE	Scritti Politti (Ari! Mardin) Copyright Control	Virgin VS 680(12) (E)	15	44	NEW	21	WHEN DOVES CRY	Prince (Prince) Island Music	Warner Brothers WS286(T) (W)	21	69	NEW	1	THE BEST PART OF) BREAKIN' UP	Roni Griffith (Bobby Orlando) Carlin Music	Making Waves/Priority SURF 101(T) (E)	
20	13	5	HEAVEN KNOWS I'M MISERABLE NOW	The Smiths (John Porter) Warner Brothers Music	Rough Trade RTT 156 (R/T)	35	45	38	6	DANCING IN THE DARK	Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt) Zomba Music	CBS (TJA4436 (C))	66	70	52	5	THE BOY WHO CAME BACK	Marc Almond (Marc Almond) Metropolis/Warner Brothers Music	Some Bizzare/Phonogram B2S 23(12) (F)	
21	20	5	SO TIRED	Ozzy Osbourne (Osbourne/Daisy/John Norman) Virgin Music	Epic (TJA4452 (C))	30	46	NEW	36	SWEET SOMEBODY	Shannon (Mark Liggett/Chris Barbosa) Jobete/Emergency/Warner Bros. Music	Club/Phonogram JABOX3 (F)	36	71	NEW	1	EYES WITHOUT A FACE	Hyliel (Keith Forsey) Chrysalis Music	Chrysalis IDOL(X) 3 (F)	
22	10	6	PEARL IN THE SHELL	Howard Jones (Rupert Hine) Warner Brothers Music	WEA HOW 4(T) (W)	33	47	69	2	ON THE WINGS OF LOVE	Jeffery Osborne (George Duke) Rondor Music	A&M AM(X) 198 (C)	43	72	NEW	1	BEYOND A DOUBT	Womack & Womack (Stewart Levine) Warner Bros. Music	Elektra E9733(T) (W)	
23	14	7	DANCING WITH TEARS IN MY EYES	Ultravox (Ultravox) Sing Sing Songs/Jump-Jet/Wood/Hot Food Music	Chrysalis UV(X) 1 (F)	29	48	32	12	AUTOMATIC	Pointer Sisters (Richard Perry) MCA Music	Planet RPS(T) 105 (R)	52	73	43	10	FOOTLOOSE	Kenny Loggins (Kenny Loggins/Leo DeCarlo) ATV Music/Famous Chappell	CBS (TJA4101 (C))	
24	15	11	SEARCHIN'	Hazell Dean (Ian Anthony Stephens) Ramalam Music	Proto ENA(T) 109 (A)	44	49	60	2	I FOUND LOVIN'	The Feedback Band (Bill Curtis/Gerry Thomas) Master Mix	Master Mix (12CHE 8401 (A))	58	74	NEW	1	JUST FOR OLD TIME'S SAKE	Foster and Allen (Eamon Campbell) Carlin Music	Ritz RITZ 066 (SP)	
25	29	3	I WANNA BE LOVED/TURNING THE TOWN RED	Elio Costello and The Attractions (Langer/Winstanley) Burlington/Pungent Visions	F-Best XX 35(T) (R)	35	50	45	3	DOIN' IT IN A HAUNTED HOUSE	Yvonne Gage (D. Burside) Copyright Control	Epic (TJA4519 (C))	64	75	46	4	THANKS FOR THE NIGHT	The Damned (Hain Hovell) Rock Music	Damned DAMNED 1(T) (P)	

THE NEW 75

This Week	Last Week	Wks on Chart	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	Wks on Chart	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)	This Week	Last Week	Wks on Chart	TITLE	Artist	(Producers) Publisher	Label 7" (12") number (Distributor)
76	88	1	UP AROUND THE BEND	Hanoi Rocks (Bob Ezrin/David Tickle) Prestige Music	CBS (TJA 4513 (C))	61	85	-	-	GET YOUR FEET OUT OF MY SHOES	The Boothill Foot-Tappers (A Foot Tapping Production) Go! Discs Music	Go! Discs TAP(X) 1 (F)	81	94	61	1	ILLUMINATIONS	Swans way (John L. Walters) Belgier/CBS Songs	Belgier/Phonogram PH 51(12) (F)	
77	56	1	FEELS SO REAL (WON'T LET GO)	Patrice Rushen (Charles Minns/JrPatrice Rushen) Rachel Music (Lesong)	Elektra E 9742(T) (W)	76	86	98	1	ONE MILLION KISSES	Rufus & Chaka Khan (Russ Titelman) Rondor Music	Warner Brothers W9244(T) (W)	110	95	89	1	ANIMAL (F...K LIKE A BEAST)	W.A.S.P. (Mike Varney) Zomba Music	Music For Nations (12KUT 109 (P))	
78	58	1	BORDERLINE	Madonna (Reggie Lucas) Brampton Music	Sire W 9260(T) (W)	85	87	84	1	MR. GROOVE/LADY YOU ARE	One Way (Kevin McCord) ATV Music	MCA MCA(T) 890 (C)	89	96	-	1	I FEEL FREE	Mark King (Jerry Boys/Mark King) Draheat	Polydor MK(X) 1 (F)	
79	92	1	BACK IN THE OLD COUNTRY	Tom Robinson (Tom Robinson) Blue Mountain/Tom Robinson Overseas	Castaway TR(T) 1 (R)	85	88	-	-	ALL OF YOU	Julia Iglesias and Diana Ross (R Perry/R Arcusa) Tony Rand/Rondor/CBS Songs	CBS A4522 (C)	90	97	-	1	SO CLOSE	The Flying Pickets (The Flying Pickets) Addstar	10/Virgin TEN 24 (E)	
80	68	1	GHOST IN YOU	Psychedelic Furs (Keith Forsey) CBS Songs	CBS (TJA4470 (C))	85	89	83	1	RAT RACE	Hi Tension (Glen Skinner) EMI Music	Streetwave (MUKHAN 13 (A))	94	98	75	1	THE LEBANON	Human League (Padgham/Thomas/Human League) Virgin 10/Sound Diagrams/Warner	Virgin VS 672(12) (E)	
81	-	1	PARTYLINE	Brass Construction (Randy Muller) EMI Music	Capitol (12CL 335 (E))	68	90	90	1	DISSIDENTS	Thomas Dolby (Thomas Dolby) Scale/Street/Point/Orval Music	Cass: TCR 6071	90	99	-	1	AND I DON'T LOVE YOU	Smoky Robinson (William 'Smoky' Robinson/Reginald 'Sonny' Barlow) Jobete Music	Motown TMG(T) 1344 (R)	
82	-	1	80'S ROMANCE	The Bole Stars (Peter Collins) Chrysalis Music	SOFF (S) BUY 200 (C)	82	91	100	1	BE MY NUMBER TWO	Joe Jackson (Joe Jackson/David Kershbaum) Copyright Control	A&M AM(X) 200 (C)	72	100	-	1	TURN TO GOLD	David Austin (George Michael) EMI/Morrison Leahy Music	Parlophone (12R 6068 (E))	
83	66	1	MAN ON FIRE	Roger Taylor (Roger Taylor/David Richards/Mack) Queen Music/EMI Music	EMI (12 EMI 5478 (E))	82	92	99	1	LATIN ELECTRA	Latin Electra (David Courtney) Various	Nouveau Music (12NMS 7 (A))	72	-	-	-	-	-	-	-
84	-	1	IN THE GHETTO	Nick Cave and The Bad Seeds (Nick Cave/Flood) Screen Gems EMI Music	Mute 7MUTE 032 (R/T/SP)	87	93	-	-	LOVER OF MY DREAMS	Yvonne Gage (Don Burside) Bunt Out/Star/Bound/Ensign	Pinnacle PIN 102(T) (P)	79	-	-	-	-	-	-	-

Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 250 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.

TITLES A - Z (WRITERS)

Absolet (Green)	19	Come Back (Wylie)	53	Life On Your Own (Callea/Dakery/Wright)	28	Perfect Skin (Cole)	30	Those First Impressions (Mackintosh)	43
Agadoo (-)	66	Dance Me Up (Leander/Seago/Glitter)	27	Let's Hear It For The Boy (From 'Footloose')	34	Rat Race (Gushard)	89	Time After Time (Lesong/Hyman)	52
Against All Odds (Take A Look At Me Now)	45	Dancing With Tears In My Eyes (Cross)	23	(Snow)/Pitchoford	26	Red Guitar (Sylvian)	59	To France (Oldfield)	63
All Of You (Renais/Jessons/West)	58	Cameo/Turner	30	Love All Day (Hayward)	37	Reflex (The Duran Duran)	35	Tonight Is What It Means To Be Young	76
And I Don't Love You (Robinson)	89	Carla/Travis	23	Love Resurrection (Maye/Jolley/Swain)	28	Relax (Gill/Johanson/D'Toole)	3	Tossing And Turning (Dennis/Severie)	67
Animal (F... Like A Beast/Lawrence)	85	Disidents (Dobly/Sidgeman/Armstrong)	90	Low Wars (C. & L. Womack)	51	Rough Justice (Jolley/Swain/Byrd)	42	Train (Edrick)	87
Automatic (Wald/Goldenberg)	48	Doie' It In A Haunted House	90	Love Without A Face (Holt/Stevens)	55	Sad Songs (Say So Much) (John Tinspi)	24	Turn To Gold (Justin/Michael)	100
Baby I'm Scared Of You (C. & L. Womack)	72	(Burside/Cooper/Marshall)	50	I Wanna Be Loved (Farnell/Jenkins)	25	Searchin' (Stephens)	24	Turning The Town Red (Costello)	25
Back In The Old Country (Robinson)	79	Love Resurrection (Maye/Jolley/Swain)	28	I Want To Break Free (Deacon)	81	Smalltown Boy (Santovinc/Strebachek)	7	Two Tribes (Gill/Johanson/D'Toole)	76
Be My Number Two (Jackson)	82	Low Wars (C. & L. Womack)	51	I Won't Let The Sun Go Down On Me (Kershaw)	7	Up Around The Bend (Fogarty)	4	Ultravox (Ultravox)	75
Beat Street (Clove/Griffin/Robinson)	56	Love Of My Dreams (Burside/Cooper)	50	Waken Up (Waken Up)	94	Walkin' In Vain (Marley)	33	Ultravox (Ultravox)	75
Best Part Of Breakin' Up, The (Andrew/Percia/Jr/Spector)	69	Low Wars (C. & L. Womack)	51	Waken Up (Waken Up)	94	Waken Up (Waken Up)	94	Ultravox (Ultravox)	75
Big Boss Groove, The (Weller/Talbot)	32	Love Without A Face (Holt/Stevens)	55	Waken Up (Waken Up)	94	Waken Up (Waken Up)	94	Ultravox (Ultravox)	75
Body And Soul (Edrick)	68	Love Without A Face (Holt/Stevens)	55	Waken Up (Waken Up)	94	Waken Up (Waken Up)	94	Ultravox (Ultravox)	75
Borderline (Lucas)	78	Love Without A Face (Holt/Stevens)	55	Waken Up (Waken Up)	94	Waken Up (Waken Up)	94	Ultravox (Ultravox)	75
Boy Who Came Back, The (Almond)	70	Love Without A Face (Holt/Stevens)	55	Waken Up (Waken Up)	94	Waken Up (Waken Up)	94	Ultravox (Ultravox)	75
Break Dance Party (Morali/Zem/Rodriguez)	54	Love Without A Face (Holt/Stevens)	55	Waken Up (Waken Up)	94	Waken Up (Waken Up)	94	Ultravox (Ultravox)	75
Breakin'... There's No Stopping Us (Brown/Night)	8	Love Without A Face (Holt/Stevens)	55	Waken Up (Waken Up)	94	Waken Up (Waken Up)	94	Ultravox (Ultravox)	75
Change Of Heart (Loves/Harris III)	17	Love Without A Face (Holt/Stevens)	55	Waken Up (Waken Up)	94	Waken Up (Waken Up)	94	Ultravox (Ultravox)	75

TOP US SINGLES

1*	1	THE REFLEX, Duran Duran	Capitol
2*	4	DANCING IN THE DARK, Bruce Springsteen	Col/CBS
3*	8	WHEN DOVES CRY, Prince	Warner Brothers
4*	5	SELF CONTROL, Laura Branigan	Atlantic
5*	7	JUMP (FOR MY LOVE), Pointer Sisters	Planet
6*	6	THE HEART OF ROCK 'N' ROLL, Huey Lewis	Chrysalis
7	2	TIME AFTER TIME, Cyndi Lauper	Portrait
8*	10	EYES WITHOUT A FACE, Billy Idol	Chrysalis
9	3	LET'S HEAR IT... Deniece Williams	Columbia/CBS
10*	12	ALMOST PARADISE... LOVE, Reno & Wilson	Col/CBS
11	9	OH, SHERRIE, Steve Perry	Columbia/CBS
12	11	BORDERLINE, Madonna	Sire
13*	19	LEGS, ZZ Top	Warner Brothers
14	13	IT'S A MIRACLE, Culture Club	Virgin/Epic
15	20	MAGIC, The Cars	Elektra
16	16	STAY THE NIGHT, Chicago	Full Moon/Warner Bros
17*	22	DOCTOR! DOCTOR!, Thompson Twins	Arista
18*	23	INFATUATION, Rod Stewart	Warner Brothers
19*	25	DANCE HALL DAYS, Wang Chung	Geffen
20*	26	SAD SONGS (SAY SO MUCH), Elton John	Geffen
21	21	WHO'S THAT GIRL, Eurythmics	RCA
22*	24	MODERN DAY DELILAH, Van Stephenson	MCA
23	14	SISTER CHRISTIAN, Night Ranger	Camel/MCA
24	15	YOU CAN'T GET WHAT... Joe Jackson	A&M
25	30	BREAKIN'... Ollie & Jerry	Polydor
26*	28	NO WAY OUT, Jefferson Starship	Grunt
27	29	DON'T WALK AWAY, Rick Springfield	RCA
28*	31	I CAN DREAM ABOUT YOU, Dan Hartman	MCA
29*	46	GHOSTBUSTERS, Ray Parker Jr	Arista
30*	N	STATE OF SHOCK, Jacksons/Mick Jagger	Epic
31*	35	WHAT'S LOVE GOT TO DO... Tina Turner	Capitol
32*	37	I'M FREE... Kenny Loggins	Columbia/CBS
33*	36	SUNGLASSES AT NIGHT, Cory Hart	EMI-America
34*	38	PRIME TIME, The Alan Parsons Project	Arista
35*	39	(OBSCENE) PHONE CALLER, Rockwell	Motown
36*	41	ROMANCING THE STONE, Eddy Grant	Portrait
37*	42	IF EVER YOU'RE IN MY... Paabo Bryson	Elektra
38*	40	FAREWELL MY... Michael Jackson	Motown
39*	52	PANAMA, Van Halen	Warner Bros
40	18	HELLO, Lionel Richie	Motown

BULLETS 41-100

41*	45	ALIBIS, Sergio Mendes	A&M
44*	48	BOYS (DO FALL IN LOVE), Robin Gibb	Mirage
46*	49	A LITTLE LOVE, Juice Newton	Capitol
47*	53	THE FIRST DAY OF SUMMER, Tony Carey	MCA
49*	72	STUCK ON YOU, Lionel Richie	Motown
50*	54	SHE DON'T KNOW ME, Bon Jovi	Mercury
51*	55	10-9-8, Face To Face	Epic
52*	58	TURN TO YOU, Go-Go's	I.R.S.
53*	N	SHE'S MINE, Steve Perry	Columbia/CBS
54*	56	STRANGERS IN A STRANGE WORLD, Jenny Burton & Patrick Jude	Atlantic
56*	68	ROUND AND ROUND, Ratt	Atlantic
58*	62	SO YOU RAN, Orion The Hunter	Portrait
60*	67	HOLD ME, Teddy Pendergrass and Whitney Houston	Asylum
61*	65	BRINGIN' ON THE HEARTBREAK, Def Leppard	Mercury
63*	N	SEXY GIRL, Glenn Frey	MCA
65*	69	TAKING IT ALL TO HARD, Genesis	Atlantic
66*	70	THE MOMENT OF TRUTH, Survivor	Casablanca
68*	85	IT CAN HAPPEN, Yes	Atco
69*	74	JAM ON IT, Newcleus	Sunnyview
71*	76	THE GLAMOROUS LIFE, Sheila E.	Warner Bros.
73*	79	YOUNG THING, WILD DREAMS (ROCK ME), Red Rider	Capitol
74*	89	MISSING YOU, John Waite	EMI-America
77*	N	THE WARRIOR, Scandal with Patti Smith	Columbia/CBS
82*	N	BLACK STATIONS, WHITE STATIONS, M+M	RCA
83*	N	I LOST ON JEOPARDY, "Weird Al" Yankovic	Rock'n'Roll
84*	N	NOW IT'S MY TURN, Berlin	Geffen
87*	N	HIGH ON EMOTION, Chris De Burgh	A&M
88*	N	THIN LINE BETWEEN LOVE AND HATE, Pretenders	Sire
89*	N	FEELS SO REAL (WON'T LET GO), Patrice Rushen	Elektra
91*	N	SUCH A SHAME, Talk Talk	EMI-America

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
Chart Courtesy Billboard w/e June 30, 1984

NEW RELEASES

- ABACUSH THE TRAIN IS COMING/SUFFERA STYLE: Bxton Riot 1981 Abacush AB 002 12" only (US)
- ACTIFIED CRUCIFIXION/BLACK SKINNED BLUE EYED BOYS (Double-A) Jungle JUNG 11 12" only (J)
- ACTIVES WAIT AND SEE/iba Quiet OST 004 12" only Pic Bag (IRT)
- AKABU WATCH YOURSELF/iba Body Rock BR 5003 12" only Pic Bag (IRT)
- **ANNOREXIC DREAD TRACEY'S BURNING (EP) Criminal Damage CRI 12114 12" (IBK/IKF)
- APB WHAT KIND OF GIRL/Instn Albion ION 170 Pic Bag 12ION 170 12" Pic Bag (P)
- **APOSTLES CURSE OF THE CREATURE/iba Scum SCUM 3 12 Pic Bag (IRT)
- **AUSGANG SOLID GLASS SPIN/iba Criminal Damage CRI 112 (IBK/IKF)
- AUSTIN, Patti RHYTHM OF THE STREET/Instn Gonna Be Special Owest W9266;W9266T 12" (W)
- BALLARU, Russ TWO SILHOUETTES/Living Without You EMI America EA 175 Pic Bag (E)
- BANDOLERO HOT PARIS/LATINO/Hot Paris/Latino/Hot Paris/Latino Virgin VS 701-12 12" only Pic Bag (E)
- BAND OF GOLD/ibc EYE/Songs Are Back Again RCA 428 Pic Bag RCAT 428 12" Pic Bag (R)
- BARKER, Les NIGEL'S BUBLES/Chicken Binami Conga Mrs Ackroyd MRS 001 (Les Barker, 62 Cotton Hill, Manchester M20 9XR)
- BENTLEY, Earlene CAUGHT IN THE ACT/Instn Record Shack SOHO 23 Pic Bag SOHOT 23 12" Pic Bag (IDS)
- BIFF BANG POW THE CHOCOLATE ELEPHANT MAN/iba Creation Artefact CRE 007 Pic Bag (IRT)
- **BLACK LACE AGADOO/Superman X-Rated Version/Fiddlin' Flair FLA 1077 12" (P)
- BLOODSTONE INSTANT LOVE/Feels So Good Epic A4574 (C)
- **BLUEBELLS, THE YOUNG AT HEART/Tender Mercy London LONPD 49 (Shaped Pic Disc) (F)
- BOO HODRAY HEP CAT GLOSS/Gigo McGurk Gone GONE 001 12" only (Fast Product)
- BOTTLES, THE CRASH HELMET/Landlady/Fattima El Toobi Waterfront WFS 6 Pic Bag (IRT/PROJ)
- **BRONSKI BEAT SMALLTOWN BOY/Memories Forbidden Fruit/London BITPD 1 (Shaped Pic Disc - Limited Edition of 4,000 only) (F)
- BROWN, Greg BABY TALK/iba Beau Jolly BJ 1004;12B; 1004 12" (A)
- BROWN, Ochi UNCHAINED MELODY/If I'm Crying DBM DBM 1 (P)
- BROWN, Paul WE'RE HAVIN' FUN/Time After Time Carrere CAR 311;CART 311 12" (SP)
- BURLITZ SLEEP SOFTLY MARY/In The Dead Of The Night Spartan SP 13;12SP 13 12" (SP)
- CALLOWAYS, THE WENT THATAWAY/Tall Trees Wonderful World Of... WW 001 (Fast Product)
- CARTER, Mike & Dragonfly MY TRUE LOVE/Let The Rain Fall Down Button BTN 117 (SP)
- CARTOONS, THE ONCE THE VICTOR/Instn Another Fabulous Production CAGE 002 (Fast Product)
- CAVE, Nick featuring The Bad Seeds IN THE GHETT/Oiba Mute MUTE 032 Pic Bag (IRT/SP)
- CHICO DANCERS HOOLA HOOP/Running Round In Circles Panther/MCA PAN 2 Pic Bag PANT 2 12" (C)
- CLANNAD NOW IS HERE/Together We RCA HOOD 2 Pic Bag (R)
- CREOLE, Kid & The Coconuts MY MALE CURIOSITY/For Love Alone Virgin VS 690 Pic Bag VS 690-12 12" Pic Bag (E)
- CROSS, Christopher A CHANCE OF HEAVEN/Talking In My Sleep CBS A4524 Pic Bag (C)
- DESIGN 9 ROULETTE/Danger Man Quickstep DR 001 Pic Bag (P)
- **DISCHARGE THE MORE I SEE/PROTEST & SURVIVE (Double-A) Clay 12CLAY 34 12" (P)
- EAST BAY RAY TROUBLE IN TOWN/iba Alternative Tentacles VIRUS 34 Pic Bag (IRT)
- ECHO & THE BUNNYMEN SEVEN SEAS/You Need Is Love (Lovel Korova KOW 35 (W))
- EKO EKO I CAN'T TAKE THE HURT AGAIN/Are You There Red Bus RBUS 98;RBUS 98 12" (A)
- ELLIS, Noel GENESIS TO REVELATION/Seven Days A Week All Tone AT 001 12" only (US)
- EUROPEANS LISTEN/Climb The Wall A&M AM 210 Pic Bag A&M 201 12" Pic Bag (C)
- EXIT-STANCE CRIME AGAINST HUMANITY (3 track) Fight Back FIGHT 4 (J)
- EXTRAS, THE THE WATCHER/iba Audiotrax ATX 3 (A)
- FALLEN ANGELS INNER PLANET LOVE/Precious Heart Fallout FALL 027;FALL 12027 12" (J)
- FEARON, Phil & Galaxy EVERYBODY'S LAUGHING/Instn Ensign/Island ENY 514 Pic Bag 12ENY 514 12" Pic Bag (E)
- FIELDS, Richard 'Dimples' YOUR WIFE IS CHEATIN' ON US/Woman Let Me Into Your Life RCA Victor RCA 433 Pic Bag RCAT 433 12" Pic Bag (R)
- **FINAL FRAME, THE THE MASK (FALLS AWAY)/Memories Are Stone Skeleton PIK VP 1 (IDS) (Correction to previous listing)
- GRAHAM, Jaki HEAVEN KNOWS (FEELS SO GOOD) (EXT VERSION)/You're Mine EMI 12JAKI 2 12" Pic Bag (E)
- HAIG, Paul BIG BLUE WORLD/iba Factory Benelus TWI 230;TWI 231 12" (P)
- HARTMAN, Dan I CAN DREAM ABOUT YOU/Blue Shadows MCA 895 Pic Bag MCAT 895 12" (C)
- HEDONE SENSIBLE/Everything's Going To Be Nice On Gowa Power HEAD 001 (Revolver)
- HEROES, THE RUSSIA AND AMERICA WHY CAN'T WE BE FRIENDS/Rock Solid Calibre CAB 127 Pic Bag CABL 127 12" (A)
- HOLLYWOOD BRATS THEN HE KISSED ME/ICK On You Cherry Red 12 CHERRY 6 12" (P)
- HOLLAND, Jools BLACK BEAUTY/Steam Hammer Woman I.R.S. IRS 108 (C)
- HOT GOSSIP BREAK ME INTO LITTLE PIECES/Instn Fanfare HG 1;HG 1 12" Pic Bag (IDS)
- I START COUNTING LETTERS TO A FRIEND/iba Mute MUTE 034 Pic Bag (IRT/SP)
- ICEHOUSE DON'T BELIEVE ANYMORE/Dance On Chrysalis COOL 4 Pic Bag (F)
- IDEE, Fixe EASY MADONNA/Tell Me No More Lies Button BTN 116 (SP)
- IVORY, Lee & Five Cents OLDER WOMEN/American Tringlo DYNLE SID 237 (SP)
- **JACKSONS, THE & Mick Jagger STATE OF SHOCK/THE JACKSONS: Your Way Epic TA4431 12" (C)
- JOOZL THE KISS (Dub Mix)/Paved With Gold Abstract 12ABS 025 12" only (P)
- JUNIOR SOMEBODY/iba London LON 50;LONX 50 12" (J)
- KA-SPEL, Edward DANCE, CHINA DOLL/China Doll In Phase HAZ6 12" Pic Bag (IRT)
- KEN, Bob IN DANGER/Danger Zone (Dub) Dynamic/Creole DYN 12.15 12" only (A)
- KENNY G, H. HOW YA DOIN' IREMIX/Live Version/iba Arista ARIST 574 Pic Bag ARIST 12574 12" Pic Bag (R)
- KILLING JOKE A NEW DAY/Dance Day EGI/Malicious Damage EGO 17 Pic Bag EGOX 17 12" Pic Bag (F)
- KING SOUL ON MY BOOTS/Ain't No Doubt CBS A4573 Pic Bag (C)
- KLAXONS, THE CLAP CLAP SOUND/Rippie Dance PRT 7P 290 (A)
- **KONK YOUR LIFE (Dub) Fourth & Broadway/Island BRW 7 (E)
- LAINE, John TEMPTATION/Raiders Hollywood HWD 010;HWD 010T 12" (P)
- LANGTON GROUP, Lloyd DREAMS THAT FADE AWAY/It's On Me Ultra! Noise 12HUW 12" only Pic Bag (P)
- LEE, Byron & The Dragonaires FEELING IT/Soft Man/Doin' Back Back Dynamic/Creole DYN 12.16 12" only (A)
- LIVINGSTON, Carlton YOUR LOVING MIGHTY JARRETT: 84 Time TR 003 12" only (US)
- LIVING DAYLIGHTS, THE HEART OF GOLD/You Tell Me In Phase HAZ5 12" Pic Bag HAZ5 12" Pic Bag (IRT)
- LOBO I DON'T WANT TO WANT YOU/Come Looking For Me Young Blood LOBO 1 (P)
- LYNNE, Jeff VIDEO/Sooner Or Later Virgin VS 695 Pic Bag VS 695-12 12" extra track Video (Instl IE)
- MAC, Richie OH SCENTED ROSE/DERICK GREEN: You You Yeah London Gemi LG 006 12" only (US)
- MEN MEN, THE NATIVES DANCE/Joy Of Life Gnu Gnu 1 (Fast Product)
- MEN WITHOUT HATS WHERE DO THE BOYS GO?/Eurotheme Statik TAK 15 Pic Bag TAK 15/12 12" (E)
- MINNY POPPS EIN KUS/Don Les Temps Modernes CSB 4/5 (Fast Product)
- MOON, Johnny FORWARD LOVE/SOMETHING INSIDE OF ME (Double-A) Grenouille RTLS 015 Pic Bag (LeMatt Music - 0525 220400)
- MORRISSEY MULLEN ONE STEP/iba Coda Cods 7;Cods 7 12" (P)
- MURPHY GIRLS BOOGIE THEN CRY/Revenge Of The Fire Monsters A&M AM 199;AMX 199 12" (C)
- NELSON, Phyllis MOVE CLOSER/Somewhere In The City Carrere CAR 337 (SP)
- PEARSON, Keith BABY YOU'VE FALLEN IN LOVE AGAIN (A track EP) Mix MREP 001 Pic Bag (Self - 01348 1903)
- PLAY DEAD ISOBEL/Solace Clay CLAY 35;12CLAY 35 12" (P)
- PRIMEVALS, THE THIS KIND OF LOVE/Where Are You Raucous PRIME 1 (Fast Product)
- **PSYCHEDELIC FURS GHOST IN YOU/Calyso Dub CBS WA 4470 (Pic Disc) (C)
- PSYCHIC TV ROMAN P/Neurology Sordid Sentimental SS 30009 Pic Bag (I)
- RAE, Jamie SHE'S THE ONE/Sad Songs Stiff BUY 204 Pic Bag PBUY 204 (Pic Disc) (C)
- RE-FLEX COULDN'T STAND A DAY/What You Deserve EMI FLEX 4 Pic Bag (E)
- REALITY WHO KILLED THE GOLDEN GOOSE/Lonely Shadow Fight Back FIGHT 3 (J)
- ROLLING STONES, THE BROWN SUGAR/Bitch Rolling Stones SUGAR 1 Pic Bag (E)
- **ROMANTICS, THE TALKING IN YOUR SLEEP/Instn Hip Ego A4118 (C)
- SHELL, Ray & Lon Satton I AM THE STARLIGHT/RAY SHELL: Starlight Express Starlet/Polydor LMS 3 Pic Bag LMSX 3 12" Pic Bag (extra track MICHAEL STANFORTH: CB (F))
- **SHRIEKBACK HAND ON MY HEART (Remix)/Suck/Nerve/Hand On My Heart Arista SHRK 221 12" Pic Bag (F)
- SINGER, James LEVEL VIBES/P. BIGGS: 100 A We/Vibes Dub BWB BWB 001 12" only (US)
- SIR BROMWELL SEXY LADY/Game Of Loving Three Kings TK 10 12" only (US)
- SO YOU THINK YOU'RE A COWBOY/DON'T NEED YOU/Gotta Lotta Rhythm Cheatin' Heart AA 01 (Fast Product)
- SOUND BARRIER, THE MORNINGTON CRESCENT/Bank Holiday The Compact Organization ACT 11 Pic Bag (IDS)
- **SPANDAU BALLET ONLY WHEN YOU LEAVE/Paint Me Down (Live) Reformation/Chrysalis SPANP 3 (Limited Edition Shaped Pic Disc) (F)
- SPECIFIC OCEANS DO YOU/Political Party Ugly TE 001 (Self - 10 Langley Rise, Solihull, West Midlands B92 9DN)
- SPLASHDOWN BUILD IT UP/Play The Price Old Convent OCR 75-001 (Self - Beeches Green, Stroud, Glos. G15 4AD)
- SQUARE PEG, THE ECHOES OF WAR (EP) Stranded XLNT 1 (Fast Product)
- SQUIRE THE YOUNG IDEAS/Instn Goring Better Squire Fan Club/H&L SFC 2 Pic Bag (IDS)
- STEVENS, Stu ALBERT AND MARY/Superman Young Blood TB 831 (P)
- STICKY WICKET TALKING CRICKET/Cricket Dub CSA CSA 503 Pic Bag (A)
- STYX MUSIC TIME/Heavy Metal Poisoning A&M AM 197 Pic Bag AMX 197 12" Pic Bag (extra track Boat On The River (Live) (C))
- TABLOIDS, THE PIXIE HAMMERS/One Track Heart Hackney HACK 1 (Self - 89 Goldsmiths Row, London E2)
- TACO LET'S FACE THE MUSIC AND DANCE/Sayonara RCA 409;RCAT 409 12" (R)
- **TAYLOR, Roger MAN ON FIRE (EXT VERSION)/Killing Time 12EMI 5478 12" Pic Bag (E)
- **TERRY, Helen LOVE LIES LOST/Laughter On My Mind (Live) Virgin VSY 678 (Pic Disc) (E)
- THOMAS, Rudy TONIGHT'S THE NIGHT/Night In Dub Diamond C DCD 004 12" only (US)
- **THOMPSON TWINS OUT OF THE GAP - STILL WATER - SISTER OF MERCY - FUNERAL DANCE Arista TWICS 5 (Cassette) (F)
- 3 + 2 WINDOW SHOPPING (Remix) Bluesville International BVD 001 12" (US/Proto - 482 3306)
- TIDEY T SMURF DANCE (Dub) Carrere CART 318 12" (SP)
- TOY DOLLS, THE WE'RE MAD/DORIS'S A SLAG (Double-A) Volume VOL 10;VOL 10 12" inc extra track Rupert The Bear (R) (Red Vinyl)
- **TURTLE, Henry "99.6"/Bust Loose Riviera SEA 1 Pic Bag (P) (Now with new B-side)
- ULLMAN, Tracy SUNGLASSES/Candy Stiff BUY 205 Pic Bag BUYIT 205 12" Pic Bag (C)
- **UMO VOGUE JUST MY LOVE/Time Of Your Life EMI 5475 Pic Bag (E)
- VALENTINO, Batty KEEP IT UP/Instn Design Communications DES 9;DES 9 12" (IDS)
- VIBRATORS, THE BABY BLUE EYES/Amphetamine Blue Carrere CAR 338 Pic Bag CART 338 12" Pic Bag (extra track Flying Home (SP))
- VICEROYS, THE NEW CLOTHES/Rhythm/Bubblers' Version Greenleaves GRED 146 12" only (US)
- **WEST INDIAN TOURING TEAM THE WEST INDIES ARE BACK IN TOWN/Skipper Lloyd Island ISP 188 (Pic Disc) (E)
- X-MEN GHOSTS/iba Creation Artefact CRE 006 Pic Bag (IRT)
- YEAH YEAH NOH COTTAGE INDUSTRY/Bias Binding/Tommy Opposite In Tape IT 008 (R) (Red Rhinal)
- YEH IT CAN HAPPEN (Live) Atco 89745 Pic Bag (W)
- YIP YIP COYOTE PIONEER GIRL/The Last Train I.R.S. YIP 2 Pic Bag YIPX 2 12" Pic Bag (extra track Pioneer Girl (Prairie Mix) (C))



JOOZL the wordsmith, now on vinyl.

Agadoo	B
Albert And Mary	S
Baby Blue Eyes	V
Baby Talk	B
Agnes	B
Agnes You've Fallen In Love	P
Agnes	B
Big Blue World	H
Black Beauty	H
Black Skinned Blue Eyed Boys	A
Boogie Then Cry	M
Break Me Into Little Pieces	H
Brown Sugar	R
Build It Up	R
Caught In The Act	C
Chance Of Heaven, A	C
Chocolate Elephant Man, The	B
Clap Clap Sound	K
Competition Ain't Nothing	B
Cottage Industry	T
Couldn't Stand A Day	R
Crash Helmet	B
Crime Against Humanity	E
Crucifixion	A
Curse Of The Creature	A
Dance, China Doll	K
Day Before You Came, The	B
Dealer's A Stag	S
Do You?	S
Don't Believe Anymore	I
Don't Need You	L
Dreams That Fade Away	L
Easy Madonna	S
Echoes Of War	S
Egypt's Laughing	M
Feeling It	F
Feeling It	F
Forward Love	M
Funeral Dance	F
Genesis To Revelation	E
Ghosts	X
Ghost In You	P
Hand On My Heart	S
Hear Of Gold	H
Heaven Knows (Feels So Good)	G
Hot Clap	G
H, How Ya Doin' (Remix)	C
Hoola Hoop	C
Hot Paris Latino	S
I Am The Starlight	S
I Can Dream About You	H
I Can't Take The Hurt Again	E
I Don't Want To Want You	L
In Danger	K
In The Ghetto	C
Inner Planet Love	F
Instant Love	S
Isobel	B
It Can Happen	Y
Just My Love	U
Keep It Up	J
Kiss, The	V
Let's Face The Music And	T
Dance	T
Letters To A Friend	I
Level Vibes	S
Listen	E
Love Lies Lost	T
Man On Fire	T
Mask, The	F
Medley	D
Merci Sea	D
The Mornington Crescent	S
Move Closer	N
Mute Music	T
My Male Curiosity	C
My True Love	C
Nerves Dance	M
New Clothes	V
New Day, A	K
Nigel's Blues	B
98.6	C
Now Is Here	T
Oh Scented Rose	M
Older Women	I
Once The Victor	C
One Step	M
Only When You Leave	S
Out Of The Gap	T
Pioneer Girl	Y
Pine Hammers	T
Protest In Your Sleep	D
Rhythm Of The Street	D
Roman P	P
Routee	D
Russia And America Why Can't	P
We Be Friends	H
Sensible	S
Seven Seas	E
Sexy Lady	R
She's The One	R
Sister Of Mercy	S
Sleep Softly Mary	B
Smalltown Boy	B
Smart Dance	B
Solid Glass Spine	A
Sombody	J
Something Inside Of Me	M
Soul On My Boots	K
State Of Shock	J
Still Water	T
Sunglasses	U
Talking Cricket	S
Talking In Your Sleep	R
Templeton	L
Then He Kissed Me	H
This Kind Of Love	P
Tonight's The Night	T
Tracey's Burning	A
Train Is Coming, The	A
Trouble In Town	B
Two Silhouettes	E
Unchained Melody	B
Video	L
Want And See	A
Watch Yourself	A
Watcher, The	A
What's That Girl	C
We're Havin' Fun	B
We're Mad	T
West Indies Are Back In Town	A
What Kind Of Girl	M
Where Do The Boys Go?	R
Who Killed The Golden Goose?	M
Window Shopping	F
You're Cheatin' On Us	F
Young At Heart	B
Young Idea, The	S
Your Life	K
Your Loving	L

Mon 2-Fri 6 July, 1984
Single Releases 109

Year to Date: (27 weeks to 6 July, 1984)
Single Releases 2,466

17
32
DREAM 001
Dancer Sisters
Planet Fl. R/2/05
50
79
NEEL MOVING
Masses
SITH SEZ 53
84
95
MACHIN
LORDALIN
EMI MBL 1

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Albums

MUSIC WEEK

- | | | | | | |
|----|---------------------------------------|--------------------------|----|---|--|
| 1 | LEGEND | Island BMW 1 | 34 | LAMENT | Chrysalis CDL 1459 |
| 2 | NEW BREAKING HEARTS | Rockef/Phonogram HSPD 25 | 35 | SEVEN AND THE RAGGED TIGER | EMI DD 1 |
| 3 | AN INNOCENT MAN | CBS 25554 | 36 | TOUCH DANCE | RCA PG 70354 |
| 4 | AMERICAN HEARTBEAT | Epic EPC 10045 | 37 | RE SHE'S SO UNUSUAL | Portrait/Epic PRT 25792 |
| 5 | CAN'T SLOW DOWN | Motown STMA 8041 | 38 | EMERALD CLASSICS—18 MUSICAL JEWELS FROM IRELAND | Staic SRTV 1 |
| 6 | ORIGINAL SOUNDTRACK FROM "BREAKDANCE" | Polydor POLD 5147 | 39 | MANGE TOUT | London SH8554 |
| 7 | BORN IN THE U.S.A. | CBS 86304 | 40 | CHANGE OF HEART | WEA WX5 |
| 8 | THE WORKS | EMI WORK 1 | 41 | OFF THE WALL | Epic EPC 83468 |
| 9 | FAREWELL MY SUMMER LOVE | Motown ZL 72227 | 42 | in the studio
The Special AKA | 2 Tone/Chrysalis CHR TT 5008 |
| 10 | CAMOUFLAGE | Warner Brothers 925095-1 | 43 | TOO LOW FOR ZERO | Rockef/Phonogram HSPD 24 |
| 11 | THRILLER | Epic EPC 85530 | 44 | HVAENA | Polydor/Wonderland SHEHP 1 |
| 12 | THEN CAME ROCK'R'ROLL | EMI THEN 1 | 45 | STAY HUNGRY | Atlantic 780156-1 |
| 13 | HUMAN'S LIB | WEA WX 1 | 46 | QUEEN GREATEST HITS | EMI EMTV 30 |
| 14 | NOW THAT'S WHAT I CALL MUSIC II | Virgin/EMI NOW 2 | 47 | THE PROS AND CONS OF HITCH HIKING | Harvest SHVL 240105-1 |
| 15 | HUMAN RACING | MCA MCF 3197 | 48 | COLOUR BY NUMBERS | Virgin V 2285 |
| 16 | NEW PRIVATE DANCER | Capitol T1MA 1 | 49 | LEGEND (MUSIC FROM ROBIN OF SHERWOOD) | RCA PL 70188 |
| 17 | BREAK OUT | | 50 | KEEP MOVING | SHiff SEFZ 53 |
| | | | | | |
| | | | 68 | AND I LOVE YOU SO | Warwick WW 5137 |
| | | | 69 | GREATEST HITS | Telstar STAR 2224 |
| | | | 70 | TOUCH | RCA PL 70109 |
| | | | 71 | LOVE WARS | Elektra 960293-1 |
| | | | 72 | BAT OUT OF HELL | Epic/Cleveland International EPC 82419 |
| | | | 73 | TRUE | Reformation/Chrysalis CDL 1403 |
| | | | 74 | SPARKLE IN THE RAIN | Virgin V 2300 |
| | | | 75 | THE TOP | Fiction F1XS 9 |
| | | | 76 | OCEAN RAIN | Karova KODE 8 |
| | | | 77 | BODY AND SOUL | A&M AMLX 65000 |
| | | | 78 | ORIGINAL MOTION PICTURE SOUNDTRACK—YENTL | CBS 86302 |
| | | | 79 | MADONNA | Sire 923867-1 |
| | | | 80 | FANTASTIC | Inner Vision IVL 25328 |
| | | | 81 | MIRROR MOVES | CBS 25950 |
| | | | 82 | 20 FAMILY FAVOURITES | EMI EMTV 28 |
| | | | 83 | RE SYNCRONICITY | A&M AMLX 63735 |
| | | | 84 | FUGAZI | EMI MRL 1 |

PERFORMANCE

Wang Chung

AS FIRST support to headliners Wang Chung, Andee Leek failed to drag the lethargic Hammersmith Palais audience to their feet when he launched into a version of Abba's Dancing Queen, his next single.

Twist In The Dark, the B side, similarly revealed Leek and his seven-piece band to be considerably less than the sum of their parts. His voice had no range or appeal and his presence on stage could only be described as a nuisance.

Wang Chung looked tanned and happy. They opened the set with a defiant rendition of China that had little to distinguish it from latter day heavy metal except for a vague Oriental flavour.

Tracks from the Points On The Curve album such as Even If You Dream and Don't Be My Enemy, could not be faulted as far as clever synth and guitar work were concerned, but failed to get anyone moving. It seemed that just as the music was about to follow a new and interesting direction it subsided into predictable swirly keyboards and jangly guitar.

Wang Chung didn't bother to pack any visual punches and unless they stumble upon a more interesting image, their Dancehall Days could well be numbered.

KAREN FAUX

Kids Are Back and You Can't Stop Rock And Roll, guitarist Jay Jay French promised a major autumn tour — next stop Wembley Arena?

NICK ROBINSON

Barbara Dickson

FRESH FROM her award-winning West End stage success in Blood Brothers, Barbara Dickson is now mid-way through one of the most gruelling pop tours of the year. Her London date, at the Royal Albert Hall, attracted a near capacity crowd, underlining the fact that she is now one of the most popular female performers in the UK.

Dickson's stage act has become much more versatile in recent years — featuring early hits like Answer Me and Another Suitcase Another Hall, plus a Blood Brothers segment which includes Tell Me It's Not True which should have been a big hit single.

Despite the occasional hit single, Dickson's market really rests with albums: All For A Song was a well-deserved big-seller and her latest Epic LP Heartbeats — an attractive blend of new songs and pop standards — should repeat the success.

CHRIS WHITE

Mike Westbrook

ASK YOUR average Continental festival goer what the name Mike Westbrook means to them and you have to stand well back — before you drown in a flood of compliments.

Ask the same thing outside the British jazz scene and you'd be lucky if you got more than a wrinkled brow as a reply — and even on the jazz scene, you wouldn't get much more than a polite acknowledgement of the man's near-cult status.

For though his roots are in jazz, Mike Westbrook's music is in the great European tradition. He's someone who works well in a variety of contexts, be it the big jazz orchestra with highly arranged section writing, or his "brass band".

A Little Westbrook Music slims the ensemble down to just a trio: Westbrook on piano and tuba (plus one poem), Kate Westbrook on vocals, tenor horn and piccolo and the multi-saxophone genius, Chris Biscoe.

About Biscoe's brilliance little need be said, but Kate Westbrook is an exciting if idiosyncratic vocalist and Westbrook's piano is rock solid, in the grand tradition of Ellington and Monk.

The classical audience in the Queen Elizabeth Hall next door must have wondered what all the riot was about. Only Westbrook's devoted fans beating the palms of their hands sore with applause, that's all.

KARL DALLAS

most enjoyable set. They are a four-piece outfit, and sounded as tight as they were on the Marillion tour in March. Songs such as Oh Devino, Victims Of Life and The EP Fly High, Fall Far helped for the main part of the set but the standout tracks were The Black Knight and Alaska.

Support act Twice Bitten, a duo on bass, guitars and vocals, performed some interesting songs which went down very well with the ever-receptive Marquee audience.

GARETH THOMPSON

Paul Haig

QUITE why the former leader of Josef K and boy-most-likely-to, Paul Haig, chose to resurface at a respectable scampi-in-the-basket suburban disco in NW10, is beyond me. But all credit to Harlesden's Mean Fiddler for providing the opportunity to assess the man's current position and also for their other adventurous bookings (Jason & The Scorchers, Big Sound Authority).

No longer accompanied by the Scottish "supergroup" (ex-members of Associates and Orange Juice) that failed to meet expectations at the ICA in January, Haig ran through his respectable state-of-the-art electronic pop, fighting all the way against chronically muffled sound, air-conditioning as loud as the PA and a depressing degree of apathy.

A stand-up drummer, sultry but ultimately cosmetic backing vocalist and standard-fare videos, all paid lip-service to the visual mundanity of the ensemble. But such token gestures couldn't cover the fact that the boy has yet to write the songs to realise his supposed potential.

Not an invigorating experience for Haig, it seemed, but he remains someone to watch.

JOHN BEST

John Howard

IT'S IRONIC that singer-songwriter John Howard was persuaded to change his name 10 years ago as his real name of Howard Jones was considered unsuitable for a nascent "star".

Back in the Seventies, Howard was signed to CBS, and released several singles and an album, which were critically well received without setting the charts alight. Now he's back with a single, Nothing More To Say, on the indie Loose label (which picked up a lot of Radio Two airplay).

Howard returned to live work with a one-off Sunday lunchtime performance at Roy's in London's Fulham Road. His act was a mixture of old pop standards, some of his original songs (including Guess Who's Coming To Dinner), and vintage favourites like A Room With A View.

He is very much at home in a small, intimate cabaret setting, and there were strong indications during this set that he could find his niche all over again in the Eighties pop scene. And with talk that he may soon be working with production supremo Steve Levine, it is a more than distinct possibility.

CHRIS WHITE

Three Mustaphas Three

AT 1.30am the so-called "Nutty Bulgar trio" took London's Diorama stage by storm to be greeted enthusiastically by an audience of at least 50 people.

Sporting fezzes and looking not altogether dissimilar one could accept that they might be brothers, but whether they really hailed from the Balkans remained doubtful.

A unique instrumental combination of sitar, bongos and electric violin provided an up-tempo, raunchy sound of the souk — with a bit of Glenn Miller thrown in — and soon got everyone's arms and legs flaying in wild abandon.

Halfway through the set the brothers auctioned off the cultural heritage of their country which involved a few gullible fans parting with money for some "naive" examples of art.

International recognition must come to the Three Mustaphas Three one day, but meanwhile they're a fantastic cure for manic depression.

KAREN FAUX

Twisted Sister

AT HAMMERSMITH for the last date of their current mini-tour, Twisted Sister were not only promoting their new album Stay Hungry, but were also recording the performance for a US radio station. As the band are more popular on these shores than in their native country, the station came to England to find out why.

Twisted Sister have become a rock and roll monster, an unrelenting HM/glam rock machine. Lead vocalist and focal point Dee Snider led the band through a show that brought out all the excitement and atmosphere of that particular genre of music.

Snider took time to thank the fans for their support over the last two years and at the end of the show, which included the band's chart hits I Am (I'm Me), The

King Kurt

THE ON — and off — stage antics of King Kurt and their fans is enough to put anyone off their tea, but to loyal followers it is becoming something of a habit.

At London's Tropical Palace the scene gradually deteriorated as the group messed their way through a rockabilly set taking in tracks from the Ooh Wallah Wallah LP plus their latest single, Mack The Knife.

It was a good show and one much appreciated by King Kurt's "fat and rodent fans", but once the gimmick of throwing muck over the audience has worn thin, it will be interesting to see if the music alone will still sell.

NICK ROBINSON

Pendragon

THERE REALLY is some good, classy pomp rocking going on down at the Marquee these days. Bands such as Twelfth Night, IQ and Liaison are regular visitors there not to mention stalwarts such as The Enid and Magnum.

And the advantage that these acts have over Pendragon is that they all have some vinyl behind them. But that situation will soon be rectified when Pendragon release an EP, to be followed by an album around September.

Despite the Marquee's tropical heat, the band received a great reception for a

TALENT

Animal magic



NEWCASTLE BAND 21 Strangers (above), who have built up a strong following in the North East but have only played a few London gigs, have been signed for management by ex-Animal Chas Chandler, who took Hendrix and Slade to the top. He's taken them into the recording studios to do a 9-track demo, which has been going round the record companies and reportedly getting "a very good reaction".

King: Smith has a dream

WEST END actor Martin Smith, appearing in the Phoenix Theatre production of Peg, is also completing "an opera for the musical theatre" based on the life of Martin Luther King, called King.

Smith started working on the project during a 22-month stint as Che in Evita — "I'd come across a book about Martin Luther King three years ago, and I was totally taken by his ability to transform a situation by the power of love."

"I started researching the subject more deeply, through other books and archive film, and began to write the music in my dressing room at the

Prince Edward Theatre between shows."

Smith has recorded seven songs from the opera with a 32-piece orchestra — Ross McFarlane, also involved in the Evita production, scored the music, with Smith himself doing the vocals. One of the tracks, Tonight I'm Dreaming is based on the famous 1963 march on Washington which gave birth to King's famous "I have a dream" speech.

Another song, I Believe In Miracles, is about King's ability to control an angry mob outside his home in Montgomery which had



MARTIN SMITH: Operatic project based on the life of Martin Luther King.

been bombed.

Smith — whose other West End appearances have included Billy, The Umbrellas Of Cherbourg and Let The Good Stones Roll — added "Luther King's family has heard the tape, and asked to be kept in close contact with the project."

Welsh Skank

MERCENARY SKANK, originally from North Wales, have built up "a good reputation" for being one of the best live acts on the music scene. Their influences range from The Clash, Throbbing Gristle, The Pistols, Mott The Hoople and Wah!, "with their own special ingredients thrown in". The band is currently considering major record company offers, but is still looking for the right one.

Chart newcomers

ALISON MOYET, Love Resurrection (CBS A4497). UK origin. Entered chart June 23, 1984. First solo single from "Alf", previously with Yazoo.

THE MIGHTY WAH, Come Back (Beggars Banquet BEG III). UK origin. Entered chart June 23, 1984. Change of name for band from simply Wah to Mighty Wah.

DIFFORD AND TILBROOK, Lovers Crashing Waves (A&M AM 193). UK origin. Entered chart June 23, 1984. Glenn Tilbrook and Chris Difford, songwriters for the now-defunct Squeeze, who enjoyed US and some UK chart success.

FALL, Oh Brother (Beggars Banquet BEG 110). UK origin. Entered chart June 23, 1984. Manchester band who emerged in the punk era have their first hit single. Previously with Rough Trade, they built up cult status.

OLLIE & JERRY, Breakin'... There's No Stopping Us (Polydor POSP 690). US origin. Entered chart June 23, 1984. From the Breakdance original soundtrack album. Ollie Brown is a session drummer and producer who has worked with Patti Austin, the Rolling Stones and Stevie Wonder. Jerry Knight was a member of previous chart act Raydio.



THE ANGELIC smiles come from Saint Joe, who have done a support gig at the Marquee and headlined at the Embassy Club and Legends. They are writing and recording several demos, and spokesman "Saint" Mark Wardel says: "We're looking for major record company interest". Contact: Mark Wardel, 5 Dover Street W1, tel: (01) 486 3870.

Talent tips

BARRY AND Martin Sims, whose band Staa Marx won the Melody Maker folk and rock contest in 1977, have their own new outfit, The Ghosts, in which they are joined by Simon Harper on drums. The band has been gigging for some six months, supporting The Boomtown Rats, Osibisa, John Otway and the Peech Boys from New York.

Manager Steve Goodheart says: "The Ghosts play accessible pop music that has a depth not often found today — their arrangements are simple and straightforward, so that the songs have real punch. Barry and Martin, the writers, have built up a catalogue of 50 songs,

there is a video Dance With Me available, and also a demo tape."

Contact: Steve Goodheart, tel (0243) 863319.

□ □ □

DESERTERS, WHO were formed late last year, have an international appeal, with Frenchmen Mark and Oliver Pathy, American Erik Montgomery, and John and Neil Hughes from the UK. They are looking for a major publishing company to administer their catalogue, as well as recording interest. The band have their own publishing company, Rhythmic Vision, featuring some 300 songs ranging from rock to jazz and folk.

Contact Annie Belford, 26 The Green, East Acton, London W3, tel (01) 409 2466 or 743 7642.

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TOP 75 TOP 75 TOP 75 TOP 75

Singles

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

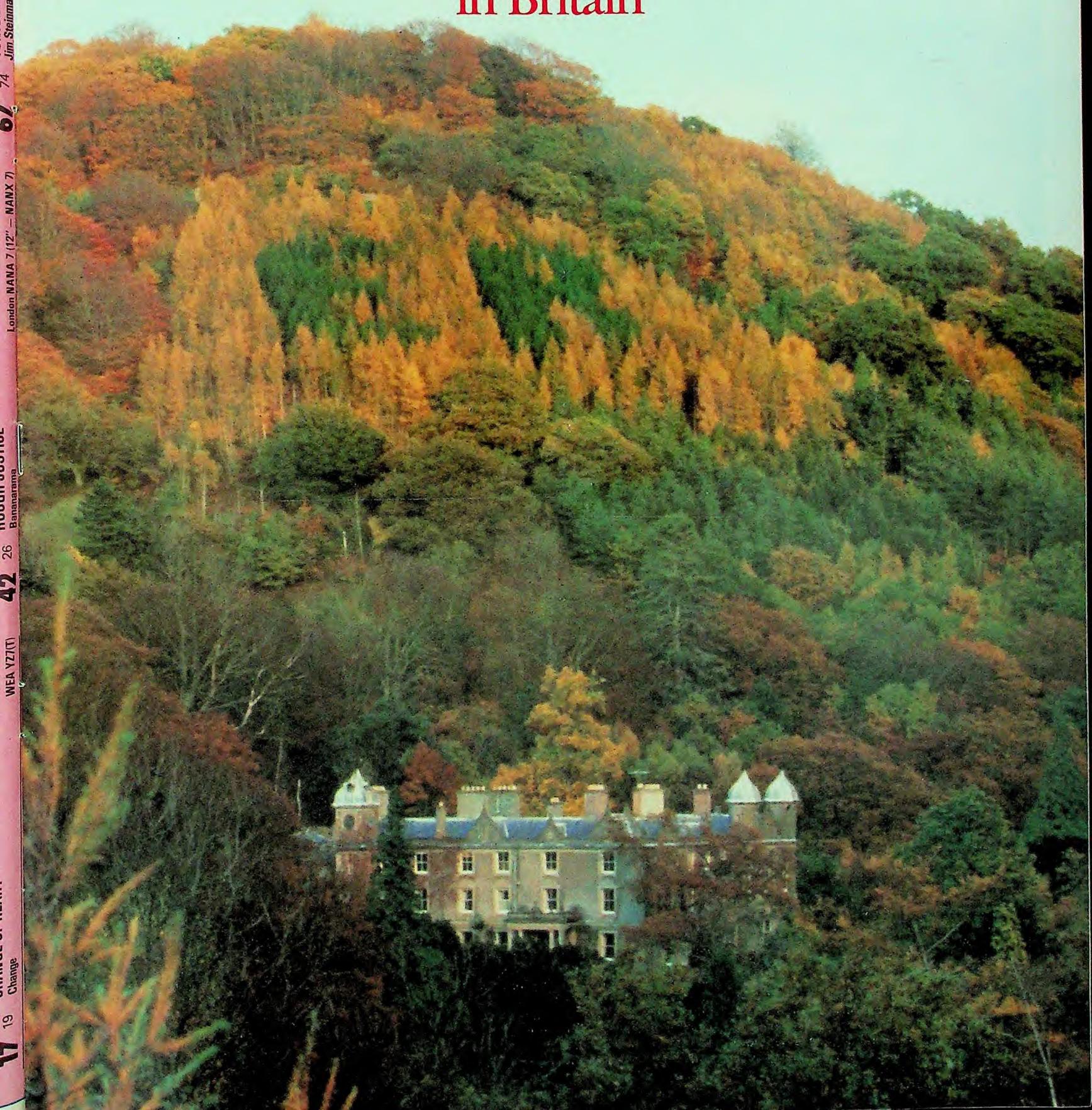
1	1	TWO TRIBES ● Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 3	26	16	LET'S HEAR IT FOR THE BOY (from 'FOOTLOOSE') ● Deniece Williams	CBS (T)A4319	51	39	AGAINST ALL ODDS (Take A Look At Me Now) ● Phil Collins	Virgin VS 674
2	4	I WON'T LET THE SUN GO DOWN ON ME Nik Kershaw	MCA MIK(T) 4	27	48	DANCE ME UP Gary Glitter	Arista/MLM ARIST (12)570	52	65	WHEN YOU 'EX' WANTS YOU BACK Surface	Salsoul SAL(T) 106
3	5	RELAX ● Frankie Goes To Hollywood	ZTT/Island (12)ZTAS 1	28	55	LOVE RESURRECTION Alison Moyet	CBS (T)A4497	53	NEW	COME BACK The Mighty Wah!	Eternal/Beggars Banquet BEG 11(T)T
4	3	SMALLTOWN BOY Bronski Beat	Forbidden Fruit/London BITE (X)1	29	NEW	LIFE ON YOUR OWN Human League	Virgin VS 688(12)	54	37	BREAK DANCE PARTY Break Machine	Record Shack SOHO(T) 20
5	2	WAKE ME UP BEFORE YOU GO GO ● Wham!	Epic (T)A4440	30	40	PERFECT SKIN Lloyd Cole and The Commotions	Polydor COLE(X) 1	55	NEW	DON'T LET NOBODY HOLD YOU DOWN L J Reynolds	Club/Phonogram JAB(X)15
6	24	JUMP (FOR MY LOVE) Pointer Sisters	Planet RPST(T) 106	31	49	GOODNIGHT SAIGON/LEAVE A TENDER MOMENT ALONE Billy Joel	CBS (T)A4521	56	NEW	BEAT STREET Grandmaster Melle Mel & The Furious Five	Atlantic A 9659J Sugar Hill SHL 9659 (12")
7	8	FAREWELL MY SUMMER LOVE Michael Jackson	Motown TMGT(T) 1342	32	17	GROOVIN' (You're The Best Thing/The Big Boss Groove) The Style Council	Polydor TSC(X) 6	57	NEW	LOVES CRASHING WAVES Difford & Tilbrook	A&M AM(X) 193
8	35	BREAKIN' ... THERE'S NO STOPPING US Ollie & Jerry	Polydor POSP(X) 690	33	41	WAITING IN VAIN Bob Marley & The Wailers	Island (12)IS 180	58	59	WE'RE NOT GONNA TAKE IT Twisted Sister	Atlantic A 9657(TT)
9	7	SAD SONGS (SAY SO MUCH) Elton John	Rocket/Phonogram PH 7(12)	34	18	I FEEL LIKE BUDDY HOLLY Alvin Stardust	Chrysalis CHS (12)2784	59	33	RED GUITAR David Sylvian	Virgin VS 633(12)
10	36	TIME AFTER TIME Cyndi Lauper	Portrait/Epic (T)A4290	35	27	THE REFLEX ● Duran Duran	EMI (12)DURAN 2	60	67	TELL ME WHY Bobby Womack	Motown TMGT(T) 1339
11	11	THINKING OF YOU Sister Sledge	Cotillion/Atlantic B9744(T)	36	54	YOUNG AT HEART The Bluebells	London LON(X) 49	61	42	LOVE WARS Womack & Womack	Elektra E9799(T)
12	21	WHITE LINES (DON'T DON'T DO IT) Grandmaster & Melle Mel	Sugar Hill SHL(L) 130	37	31	LOVE ALL DAY Nick Heyward	Arista HEY (12)15	62	NEW	TOSSING AND TURNING Windjammer	MCA MCAT(T) 897
13	12	SUSANNA The Art Company	Epic (T)A4174	38	25	ONE BETTER DAY Madness	Stiff BUY(T) 201	63	NEW	TO FRANCE Mike Oldfield vocals Maggie Reilly	Virgin VS 686(12)
14	9	HIGH ENERGY Evelyn Thomas	Record Shack SOHO(T) 18	39	30	INFATUATION Rod Stewart	Warner Brothers W 9256(T)	64	73	JAMMIN' IN AMERICA The Gap Band	Total Experience/Phonogram TEX(X) 6
15	23	TALKING LOUD AND CLEAR Orchestral Manoeuvres In The Dark	Virgin VS 685(12)	40	50	WHAT'S LOVE GOT TO DO WITH IT Tina Turner	Capitol (12)CL 334	65	47	ONE LOVE/PEOPLE GET READY Bob Marley & The Wailers	Island (12)IS 169
16	6	ONLY WHEN YOU LEAVE Spandau Ballet	Reformation/Chrysalis SPAN(X) 3	41	28	I WANT TO BREAK FREE ● Queen	EMI (12)QUEEN 2	66	NEW	AGADOO Black Lace	Flair FLA 107(T)
17	19	CHANGE OF HEART	WEA VZ(T)	42	26	ROUGH JUSTICE	London NANA 7 (12") - MANX 7)	67	74	TONIGHT IS WHAT IT MEANS TO BE YOUNG Jim Steinman and Eric Burdon	MCA MCAT(T) 889

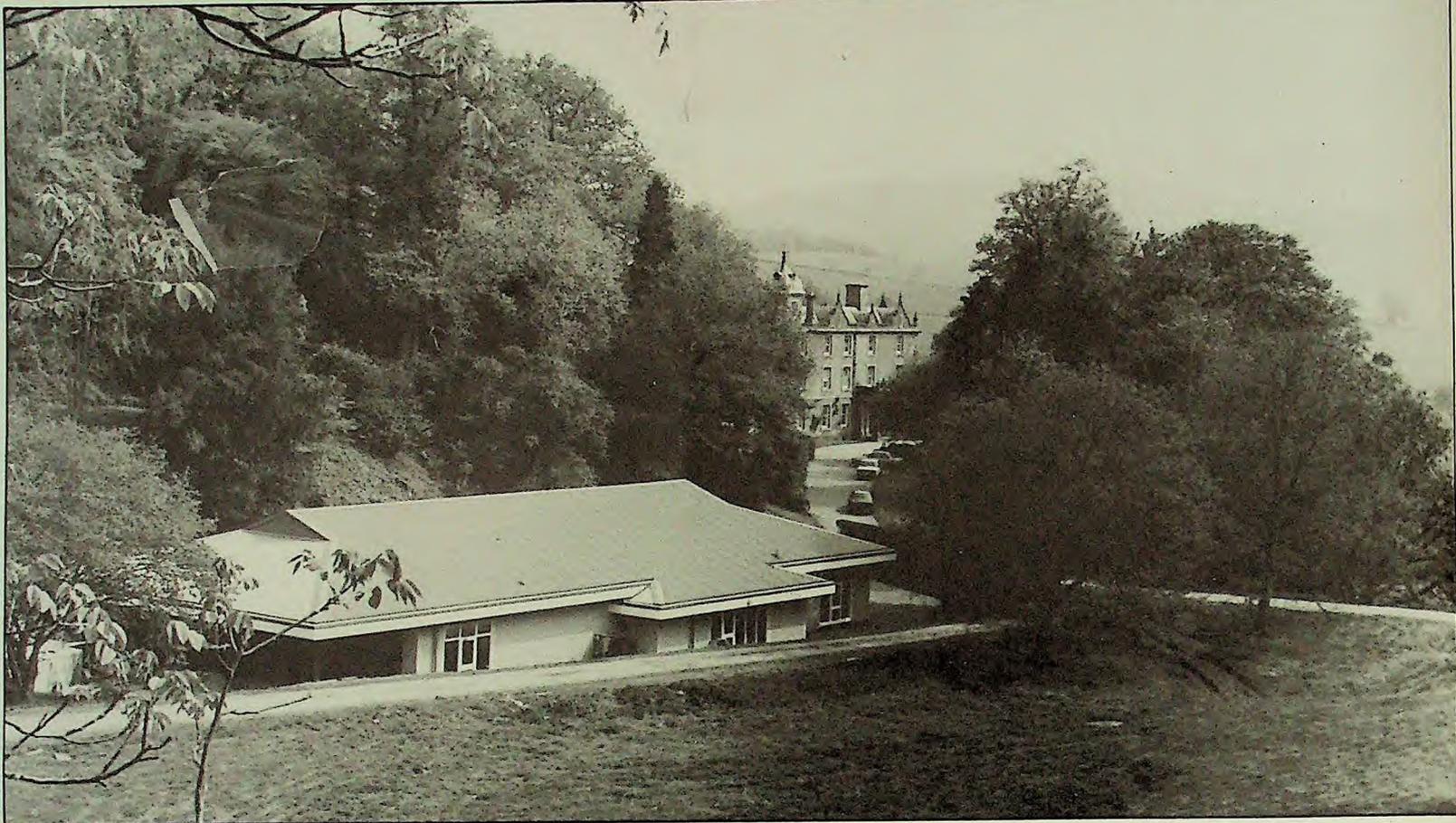


British CD Breakthrough

Nimbus open first CD plant
in Britain

MCA MCA LTD 888
74 Jim Steinman and Eric Inc.
6/5
London, NANA 7 (12" - NAXX 7)
Banaranga
26
42
WEA YZT(T)
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The pursuit of excellence

NIMBUS RECORDS is about to become the only UK manufacturer of compact disc, and the only European manufacturer outside West Germany. A remarkable development for a private company founded on the talents of three men who joined forces over 20 years ago.

Without any technical knowledge of the recording industry, how to make recordings or manufacture records and sell them, a professional singer — Numa Libin, an electrical engineer — Michael Reynolds, and an architect — Gerald Reynolds combined their talents with the simple motivation to combine technical and musical excellence on record.

The beginning. Nimbus was conceived in the early Fifties in an English railway dining car during a chance conversation between Numa Libin, a Franco-Russian opera singer and recitalist, and Michael Reynolds, an electrical engineer then working with the GEC in Birmingham.

Numa Libin explained to Michael Reynolds that he had bought an MSS sound system disc cutting machine, which he intended to experiment with, in the hope of discovering the cause of his deep dissatisfaction with the professional recordings he had recently been involved in, adding that he could do with some technical help. Michael Reynolds was soon persuaded to contribute his electrical skills.

While pursuing their separate careers both men devoted time to improving the recording equipment and travelling in Europe to test it out. From the very beginning they tried to experiment on great artists; artists who by virtue of their own searching placed great strain on the recording techniques and exposed all too clearly any weakness in them.

Financing research & development. Michael Reynolds and Numa Libin eventually gave up their independent careers, and, feeling the need for a studio base of their own bought a large house, made a studio and converted the remaining floors



AT THE boardroom table, the three founders and principal directors. Gerald Reynolds (technical director), Numa Libin (chairman), Michael Reynolds (managing director)
Top picture: Nimbus CD manufacturing plant, coming on stream July 3, producing 3m discs a year by the end of '85, and just a stone's throw from the Mansion house.

into flats which provided a limited but important source of income. They quickly purchased other houses and embarked on a diversion into property conversions which lasted in total for 10 years, providing security and finance to expand the recording venture.

Gerald Reynolds — Nimbus studio One. By 1960 they had outgrown their accommodation and when Michael Reynolds' brother Gerald joined them, his talents as an architect were used to design and build a new studio where experimentation on recording techniques began to bear unconventional but very rewarding fruit.

Monophony was currently being replaced by

stereophony, a new system which no amount of experimentation could convince the Nimbus team was a serious aid to recorded music. Searching for an alternative they heard for the first time the early form of surround-sound and were excited by it. This was an important leap, a vastly superior tool for recording performances, confirming their belief that there was a more musical alternative to the shallow image of stereo and the pure fabrication of multi-miked mono masquerading as stereo.

Early Surround-sound recordings. They began to record musicians of very high quality to test the strength of their unconventional convictions. Hugues Cuenod, the veteran Swiss tenor, offered to record Erik Satie's *Socrate*, an offer which all other record companies had refused to accept. An unexpected first recording for the Nimbus archive which achieved rare distinction seven years later by winning the Montreux-Vevy Grand Prix du Disque 1980.

Vlado Perlemuter, the great French pianist, then unbelievably ignored by the major record companies, recorded Ravel's complete solo piano music, works which he had studied closely with Ravel in the Twenties. The innovative recording techniques used by Nimbus in the early Seventies were far ahead of their time; these legendary recordings, now 12 years old, have extraordinary wide dynamic range which has only recently been accurately reflected with their re-issue on CD.

The octogenarian pianist Youra Guller came, as did Shura Gehrman, a reclusive Russian bass who made Nimbus his home during these early years and contributed to the growing catalogue powerful performances of Schubert, Schumann, Brahms and Faure which later caused controversy when released in 1980.

Master-tapes but no records. Many of these recordings were worthy of issuing, and to this

TO PAGE FOUR

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New Gold Dream
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DEPCD5

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Rhythm Of Youth
CDST10

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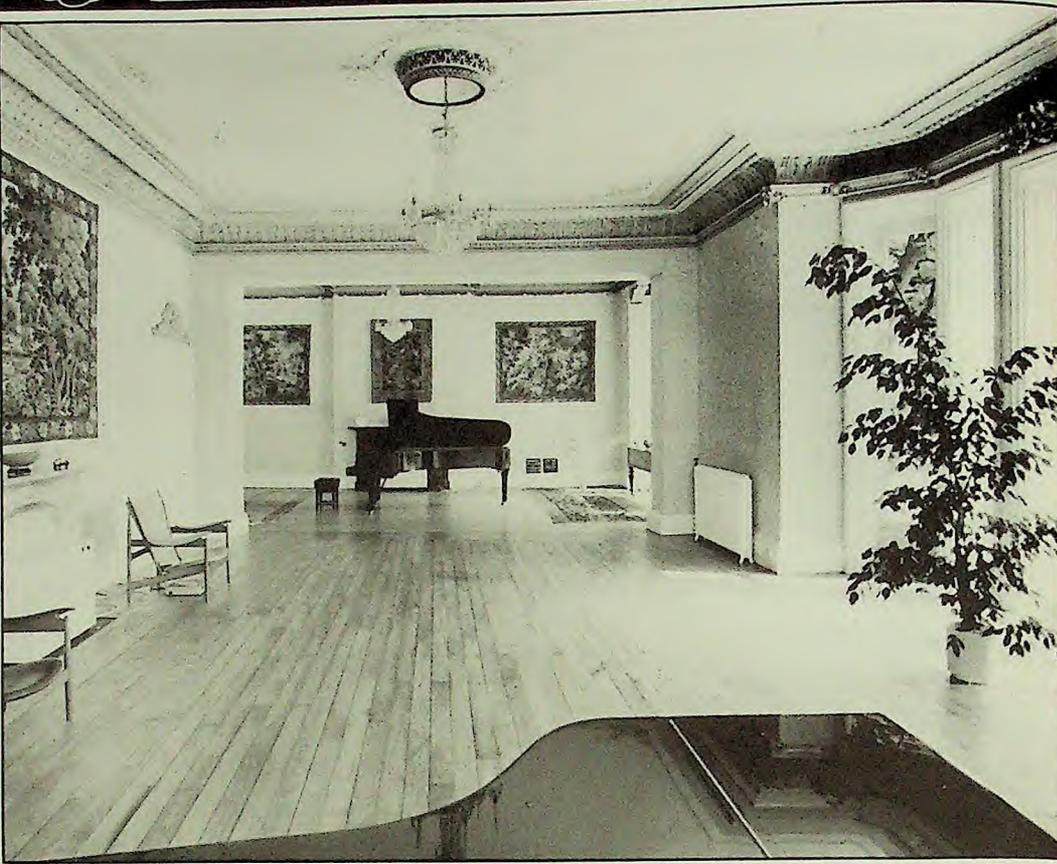
Human League
Hysteria
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NIMBUS STUDIO: an elegant ballroom, fully restored, which maintains its traditional character since Nimbus' simple microphone techniques don't clutter up the room.

FROM PAGE TWO

end Gerald Reynolds had been experimenting at a cutting lathe for some time, producing good quality lacquers for occasional customers whose word of mouth recommendation was providing a steady workload. But it proved impossible to find quality LP pressing and the directors were not content to see poor quality manufacturing of recordings that had been the result of so much dedicated attention. They decided to build a record manufacturing plant, and make it the best.

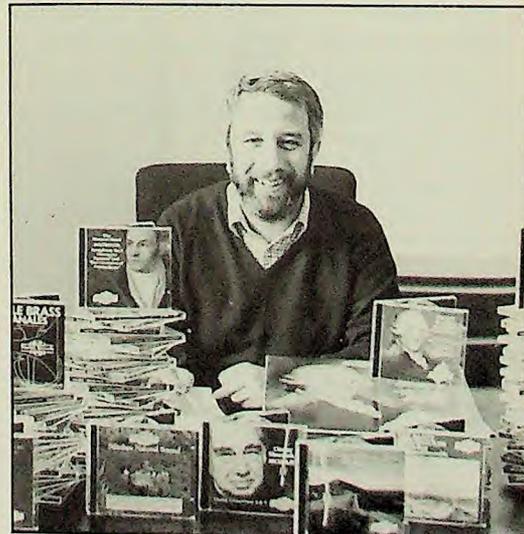
Moving to Wyastone Leys. Another unusual feature of the Nimbus approach is the conscious decision to encompass all aspects of their business under one roof. Living and working in one place means total control over quality. However, to embrace LP manufacturing larger premises were required and after four years of searching, Wyastone Leys was purchased; a 48-acre estate and mansion house on the borders of Wales and Herefordshire. An LP pressing plant was built into the internal courtyard of the Georgian mansion house, which had on the ground floor two grand rooms ready for conversion to a reverberant and visually stunning studio.

Creating the legend. LP pressing plants are not created by divine intervention. The conversion of Wyastone Leys into a manufacturing centre took three years. However, once in production the legend was quick to grow that Nimbus could produce consistently fine LP discs.

The reason for Nimbus' success as a high-quality manufacturer lies in the scale of problems which had to be overcome in order to press the very demanding Nimbus catalogue. The spin-off has been a small plant of considerable financial success which has



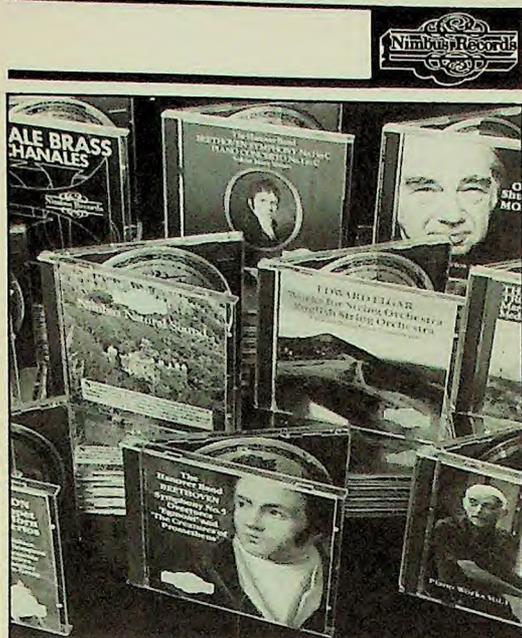
DR JONATHAN HALLIDAY (above, right) head of research: the powerhouse behind the laser-mastering development. With him, the first CD made in the UK



GENERAL MANAGER Mike Lee, streamlined LP custom pressing and promoted Nimbus growth worldwide

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NIMBUS' OWN label CD catalogue. There are 10 titles so far, but demand is so high that they easily outsell the entire LP catalogue

produced very reliable discs for many of the independent labels in the UK, and enabled Nimbus to grow and broaden its recorded repertoire into a catalogue that is controversial and distinctive.

Direct-to-Disc and SAM 45. Although considerably enlarged by 1980 with the introduction of general manager Mike Lee, who streamlined the custom-pressing service, and Adrian Farmer as music producer, the Nimbus philosophy of excellence remained paramount. Nimbus has always been ready to challenge accepted wisdoms and the exploration of direct-cut methods and 45rpm records giving 30 minutes improved quality per side were continuing examples of this questioning.

Assessing Digital. With the inherent weaknesses of analogue tape recording proving time-consuming, if not intransigent, to resolve, digital when it appeared was looked to as a saviour, for a truly twentieth century recording method. Six months of unhappy trials found Numa Libin sadly disappointed by digital's shortcomings, but convinced that it had to be the way forward.

They recruited Dr Jonathan Halliday from the IBA and asked him to identify the cause of the unfavourable subjective assessment and, if possible, to remove the fault, which he did — rebuilding some of the hardware in the process.

Signing the CD licence. As a natural extension of their interest in digital recording, the Reynolds and Numa Libin visited Sony in Japan and Philips in Eindhoven to see what compact disc could offer. In March 1982 they took the bold step of signing a CD manufacturing licence with Philips and planning began on the new clean-air laser-mastering and production plant. For a company of limited finance and human resources it was a daunting task.

Putting it into some perspective. Nimbus built its own compact disc laser-mastering system in eight months, a feat which took even Sony six months to complete.

Additionally, in the last 10 months they have built on their Wyastone Leys estate a factory capable of producing 80,000 discs per month by the end of 1984 and an eventual phase one target of 250,000 discs per month by the end of 1985; in other words 3m discs a year.

Nimbus is naturally planning a rapid growth of its own classical label, which it expects to market increasingly on CD only. As for custom pressing, they have been overwhelmed with requests from pop and classical record producers and the CD capacity is already heavily booked with forward orders.

Nimbus' reputation is for making bold statements and keeping to them. They have already made the first British CD, and July 3 will see the official opening of the first British CD factory. No other British company has ventured so far yet and for Nimbus this is only the beginning.

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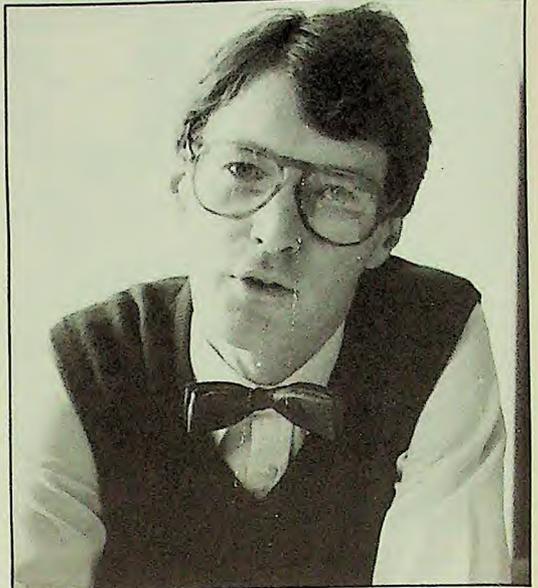
Backing CD — a winner

Almost one third of the three-year gestation period was continuously occupied in attempting to find a suitable and willing backer for the project. The process was exhausting and demoralising. It was essential for the backers to have the necessary confidence in the project and its key personnel; once again the crucial importance of the quality of the individual became the key factor, whatever the virtues of the organisation.

The other difficulty lay in finding an investor whose terms did not involve the dilution or loss of voting control that the directors have in the company, or the risk of that happening later. The directors were in no doubt that wider control would result in the imposition of corporate motives entirely foreign to the history of the company.

The company's existing bankers remained supportive as the financing requirements of the new venture became clear, and significantly extended the overdraft facility. This, however, was to finance the additional working capital requirement only. The feeling was that the scale of the investment, in relation to the existing business, made it imperative to spread the risk, and involve a further investor.

The first financial commitment by an outside body was the provision of loan finance for the research and development of the laser mastering system by NRDC, subsequently a component part of the British Technology Group. In the wake of this came successful Department of Industry Grant applications. The first, under the Microprocessor



FINANCIAL ADVISER Michael Thompson: in-house financial control has been enormously important to the CD project at Nimbus Records

Application Project scheme, supported the mastering and pilot replication stages; the second, under section 8 of the 1982 Industrial Development Act, supported the capital expenditure for the factory and production.

Only after this initial demonstration of confidence did it prove possible to interest sources of risk and loan capital. It also became clear that a proposal, to be taken seriously, had to be thoroughly prepared in great detail, and well presented. A poorly-presented proposal of a good case will, and did, repeatedly fail.

It also became clear that the price demanded by a



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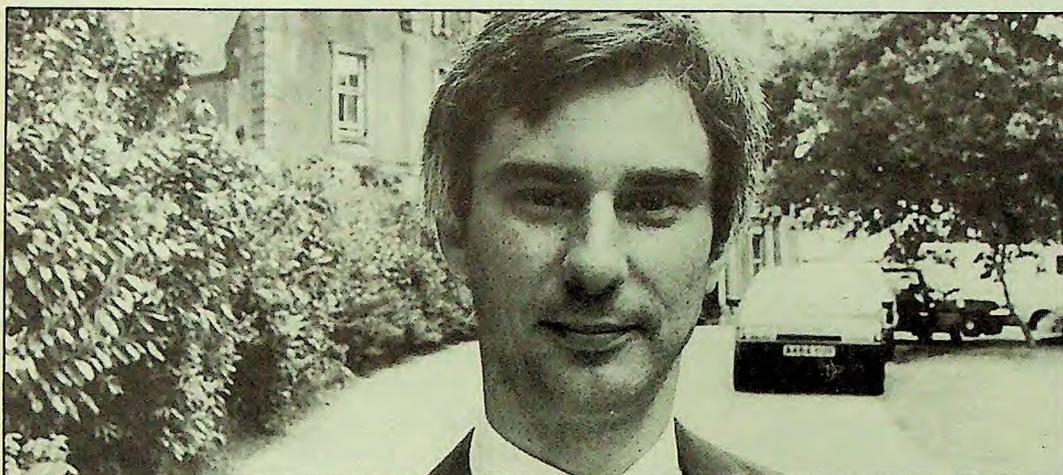


majority of potential backers who were convinced that the project was a good one, was unacceptably high, either in terms of voting control, or interference in decision making, or both. Some also appeared to be interested only in order to sell off their interest at a substantial gain at the first opportunity.

Eventually the proposal was presented to Jim Drennan of Midland Bank Industrial Finance, who appeared to understand that there are valid motives other than profit, and who had enough vision to recognise the long-term opportunity of getting into CD early, rather than wait until it was safe to do so later. Largely because of this and Numa Libin's determination to bring about the union between MBIF and Nimbus, despite all the difficulties of prolonged (and prohibitively expensive) detail negotiation, agreement was finally reached in September 1983.

The document embodying the investment agreement, which was three inches thick in its final form, involved the restructuring of the Nimbus companies into a group, the injection of ordinary and preference share capital and loan finance, and the appointment of a board director.

By this stage arrangements had been made for a total of £750,000 external investment, a shoestring barely sufficient to achieve the first phase of the CD production programme. Expansion of manufacturing capacity to the limit set by the size of the first CD factory building, which is the second phase of the programme will result in a group balance sheet value over £2m; the same company whose LP output today is equivalent to one per cent of the total number of LPs sold in the UK, will be in a position to satisfy a demand equivalent to 25 per cent of the total number of CDs sold in the whole of Europe.



JIM DRENNAN, Midland Bank Industrial Finance, appointed board director, whose faith in CD and enthusiasm for Nimbus' uncompromising approach secured the £2m CD project

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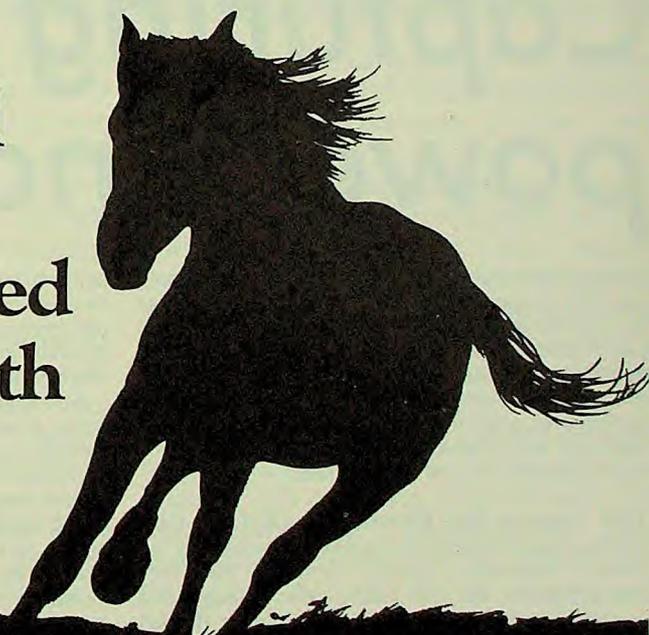
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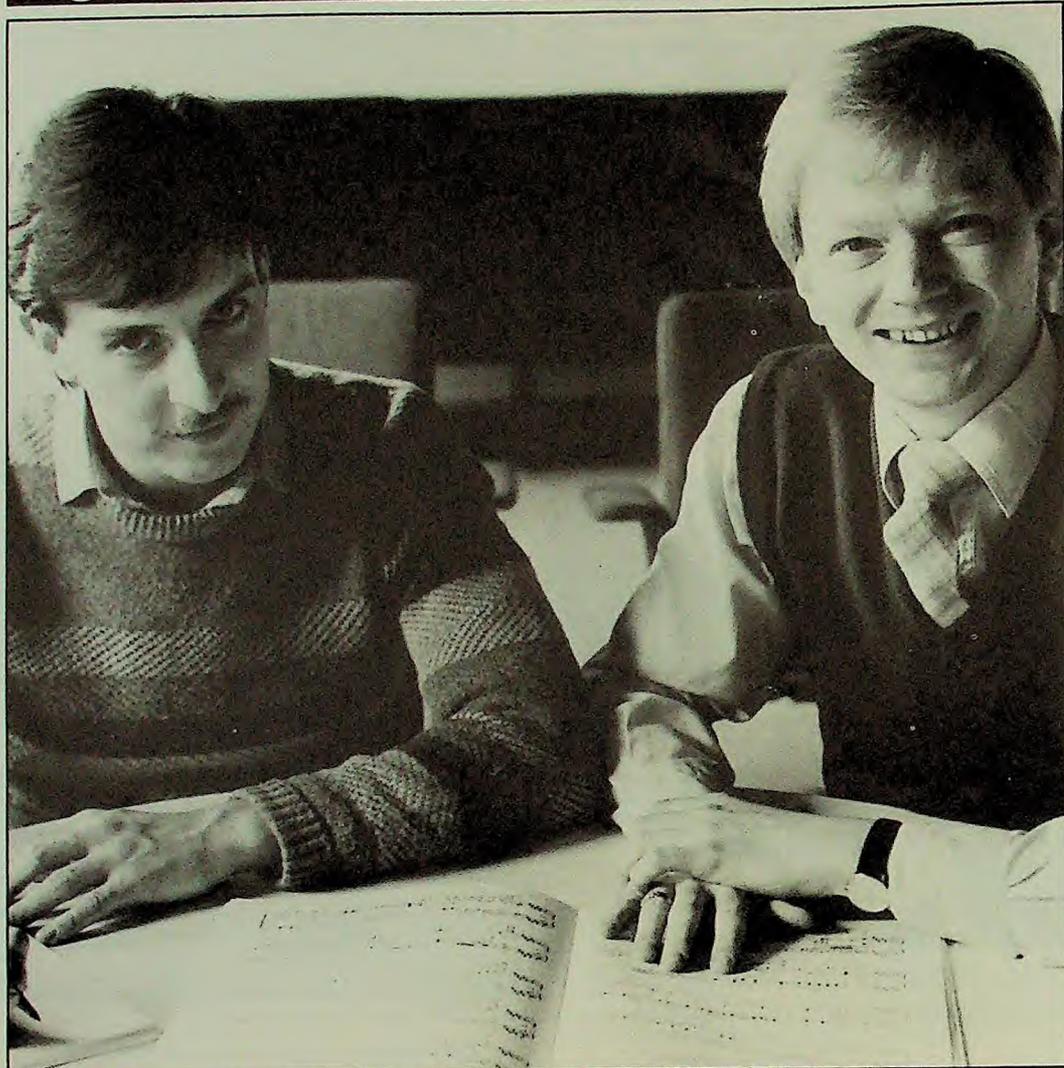


At the sign of the Black Horse



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ADRIAN FARMER (right) artistic director and Christopher Craker: musicians determined to make recorded music more exciting

Capturing the power and glory

NIMBUS IS interested only in artists who are willing and able to approach recording in the same spirit as live performances; those who can deliver recorded performances without recourse to the edit. Music is a continuous experience starting with the first sounds the performer makes as he prepares to begin, and ending only when the last note has fully died away. Editing to save a performance, yes, but not to create a performance — to do that is a fraud.

The reason for Nimbus' belief in CD. Nimbus has always striven to make recordings of the utmost technical quality without electronic manipulation, but by using microphone and recording techniques capable of capturing the full dynamic range and tonal qualities created by the artists plus the special qualities of the ambience in which they perform.

This places enormous demands upon the LP record as a means of home replay. In fact a few short months' exposure to CD for domestic replay makes the inherent distortion introduced by analogue records practically intolerable.

By comparison, a CD player costing as little as £300 gives the home listener exactly the same quality of signal which the Nimbus engineers hear in the

control room coming from a master recording machine costing some £30,000. For the first time you can feed full quality into your own home system, all of which makes our efforts in design of microphones and electronics truly worthwhile.

Above all other elements, music must be exciting, many musicians have been seduced by a purely cerebral approach to playing; the musicologist is becoming today's celebrated performer, but he is often a very boring and inadequate experience. That music has a physical power is a truth which can be denied, but at the peril of real emotional contact.

Any listener's expectation of a performing musician is very high, but, strangely, both the listener and the musician seem to have very low expectations of recording engineers — what other reason could there be to explain the poor quality the public continues to accept and the industry to endorse?

Nimbus' engineers are people with considerable musical talents of their own and the producers must be performing musicians of high calibre. You would not trust the building of your house to a person whose main interest and experience was playing with Lego. With music it is the same, amateur enthusiasm will not do, on either side of the microphone.

Nimbus Records' compact disc mastering and manufacturing service

Tapes for CD mastering and manufacturing will be accepted in any of the following three formats:

- (i) PCM-1610 U-matic digital tape.
- (ii) PCM-F1 Betamax digital tape (PAL video format). Use of the 16-bit format is recommended.
- (iii) Quarter-inch analogue tape (half-track stereo at 15, 7½ or 30 i.p.s.).

On digital tapes (whether in PCM-1610 or PCM-F1 format) the video should start at least 30 seconds before the beginning of the first track. There should be no gaps in the video, even during periods of silence. Pre-emphasis may optionally be used; if it is used only for some tracks then it may only change during a "pause" period between tracks. It will help us if we know beforehand which, if any, tracks are pre-emphasised.

PCM-1610 tapes should preferably have timecode (SMPTE format, fully framed) recorded on audio channel 2 of the VCR, and the timecode should be synchronised to the video frame rate (this will automatically be so with tapes prepared on the Sony digital editor). The timecode should begin at least 30 seconds before the first track; it need not start at 0.

Cue information may additionally be recorded on audio channel 1 of PCM-1610 tapes, using Sony cue format (for example by using the Sony cue editor). This is the only format which avoids us having to add any studio charges before cutting the disc.

With each master tape, whatever the format, we need to know the start and stop times of each track on the disc. This information is recorded with the music on the disc and enables the CD player to find the tracks quickly. With PCM-F1 and analogue tapes, or PCM-1610 tapes without timecode, these timings should be given in a list as accurately as possible, and need to be related to an easily identifiable starting point. With PCM-1610 tapes carrying timecode the timings given should be actual timecode readings



Information required with each tape

Title, catalogue number, name of customer, etc.

Lettering for centre of disc (if different from catalogue number).

Format of the tape (PCM-1610, PCM-F1, analogue).

Whether timecode or cue format present (PCM-1610 tapes only).

Barcode (if any).

Total playing time, including pauses (optional).

Starting point for timings (tapes without timecode only).

For each track:

Track number

Start time

Stop time

Times of index points (if any)

ISRC (if any)

Whether emphasised (optional)

Length of track (optional)

Title of track (optional)

CD mastering, manufacturing

(hours, minutes, seconds and frames). If the timing information is recorded in Sony cue format we will need to have a written list, for purposes of checking. Digital tapes may be recorded at either 44.1kHz or 44.056kHz sampling rate, but the timings given must be correct when the tape is played at the 44.1kHz rate.

The start time of a track is defined as the time at which you want the player to start playing when programmed to jump to that track; the stop time is defined as the point at which it will stop playing when programmed to jump to another track. How much ambience etc is included within these times is entirely up to the customer, but in any case the length from start time to stop time should agree with any track timings given in

the label, booklet or inlay card. If there is any uncertainty in start times then it is safer to set them too early than too late. It is not necessary to have a gap (pause) between one track and the next; if there is to be no gap, simply indicate that the stop time of the one track is the same as the start time of the next.

In addition to start and stop times, it is also possible to mark "index points" within each track. If these are required, they should be listed. However, at present only some CD players are able to make any use of this feature. A bar code (UPC/EAN number) for the whole disc and an ISRC (International Standard Recording Code) for each track can also be recorded on the disc; if it is your policy to use these then include them with the list of timing information.

A short identification code specified by the customer, consisting of up to 20 capital letters, numerals or spaces, will be laser-engraved round the centre of the disc. This may simply be

the catalogue number, but in any case it must correspond to an identification code printed on the label, booklet, and inlay card.

If analogue tapes are sent, a set of test tones should be recorded at the start for setting up the replay machine, and the usual information such as tape speed, equalisation, and type of noise reduction (if any) should be provided, as well as the timing information.

Nimbus Records Ltd cannot accept responsibility for any error in the finished CD resulting from an error in the information supplied by the customer. It helps us to check the timings if the lengths of tracks are given as well as start and stop times; likewise the total length of the disc should be given. It may also save costly mistakes if any unusual noises (which might be mistaken for tape faults) are listed, together with the times at which they occur.

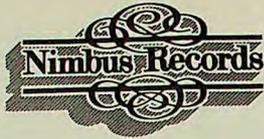
Separate sheets of instructions concerning labels, booklets, and inlay cards can be supplied.

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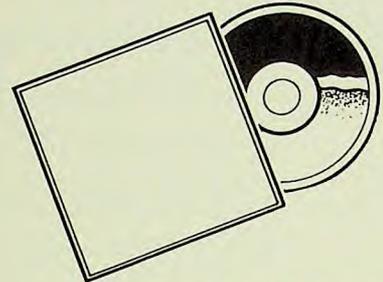
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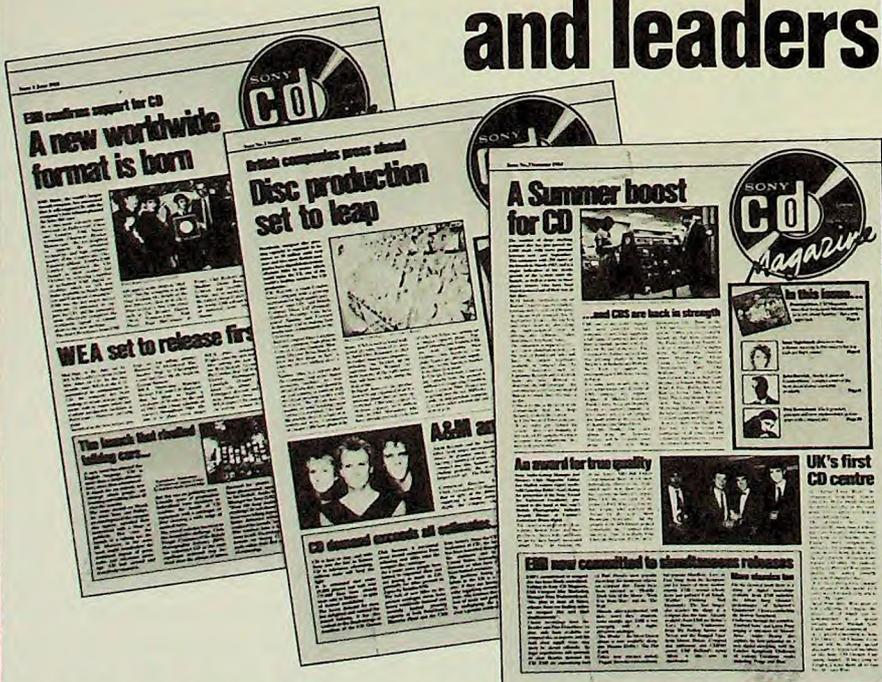
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SONY CD MAGAZINE- Summer issue 1984

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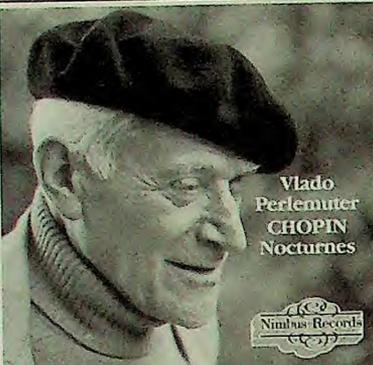
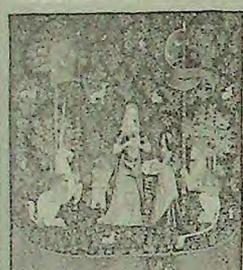
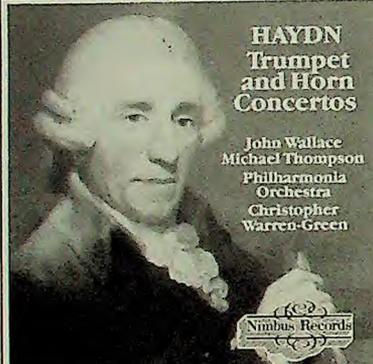
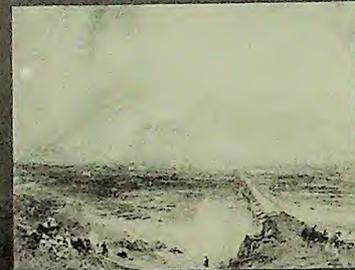
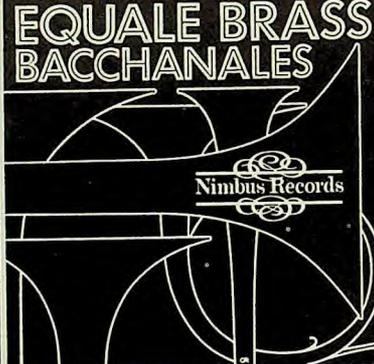
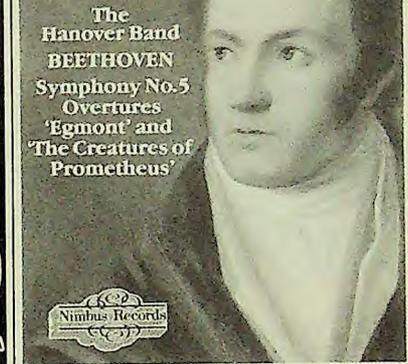
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Total performance

"You understand that we will not create a performance by editing bits of tape together." These will probably be the first words an artist will hear when he comes to our studio. Some can't take the pressure and they leave. But those who stay will work through their nervousness and self-consciousness, they will cease to worry about mistakes, and because of this will produce a recording that has all the energy and courage of a live performance - because that is exactly what it is. We help our artists to forget that they are in a studio, and in this way capture performances that will always seem fresh and alive.

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of the speakers straight at you. The horn section enters *mezzo-forte*, drowns the entire orchestra, and takes six months off the life of your speakers. Some recording engineers should be had up for assault. Or you put on a piano recording which is so clangorous that you feel as though your

head were inside the instrument - which of course is exactly where the engineer has put the microphone in order to get maximum clarity!

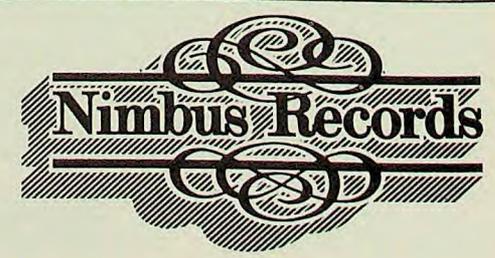
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34
18

18	STUCK ON YOU Lionel Richie	Motown TMGT(T) 1341	43	THOSE FIRST IMPRESSIONS Associates	WEA YZ6(T)	68	BODY AND SOUL/TRAIN Sisters Of Mercy	Merciful Release/WEA MR 029(T)
19	ABSOLUTE Scritti Politti	Virgin VS 690(12)	44	WHEN DOVES CRY Prince	Warner Brothers W9286(T)	69	(THE BEST PART OF) BREAKIN' UP Makin' Waves/Priority SURFT(T) 101	
20	HEAVEN KNOWS I'M MISERABLE NOW The Smiths	Rough Trade RT(T) 156	45	DANCING IN THE DARK Bruce Springsteen	CBS (T)A4436	70	THE BOY WHO CAME BACK Marc Almond	Some Bizzare/Phonogram BZS 23(12)
21	SO TIRED Ozzy Osbourne	Epic (T)A4452	46	SWEET SOMEBODY Shannon	Club/Phonogram JAB(X) 3	71	EYES WITHOUT FACE Billy Idol	Chrysalis IDOL(X) 3
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24	SEARCHIN' Hazel Dean	Proto EMA(T) 109	49	I FOUND LOVIN' The Fatback Band	Master Mix (12)ICHE 8401	74	JUST FOR OLD TIME'S SAKE Foster and Allen	Ritz RITZ 066
25	I Wanna Be Loved/Turning The Town Red (from 'Scully') Elvis Costello and The Attractions	F-Beat XX 35(T)	50	DOIN' IT IN A HAUNTED HOUSE Yvonne Gage	Epic (T)A4519	75	THANKS FOR THE NIGHT The Damned	Damned DAMNED 1(T)

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Week-ending 30th June, 1984

1	(1) TWO TRIBES, Frankie Goes To Hollywood	21 (NEW)	LOVE RESURRECTION, Alison Moyet
2	(3) RELAX, Frankie Goes To Hollywood	22 (22)	WAITING IN VAIN, Bob Marley & The Wailers
3	(2) SMALLTOWN BOY, Bronski Beat	23 (29)	WHEN YOUR EX WANTS YOU BACK, Surface
4	(12) BREAKIN'... THERE'S NO STOPPING US (Club Mix), Ollie & Jerry	24 (25)	I FOUND LOVIN', The Fatback Band
5	(8) WHITE LINES (DON'T DON'T DO IT), Grand Master & Melle Mel	25 (15)	HEAVEN KNOWS I'M MISERABLE NOW, The Smiths
6	(11) JUMP (FOR MY LOVE), Pointer Sisters	26 (NEW)	STUCK ON YOU, Lionel Richie
7	(4) THINKING OF YOU, Sister Sledge	27 (16)	DANCING WITH TEARS IN MY EYES, Ultravox
8	(9) CHANGE OF HEART, Change	28 (NEW)	SWEET SOMEBODY, Shannon
9	(10) I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw	29 (13)	SEARCHIN', Hazel Dean
10	(7) ONLY WHEN YOU LEAVE, Spandau Ballet	30 (38)	BEAT STREET BREAK-DOWN, Grandmaster Melle Mel & The Furious Five
11	(6) HIGH ENERGY, Evelyn Thomas	31 (28)	SUSANNA, The Art Company
12	(5) WAKE ME UP BEFORE YOU GO GO, Wham!	32 (21)	DOIN' IT IN A HAUNTED HOUSE, Yvonne Gage
13	(19) ABSOLUTE, Scritti Politti	33 (18)	PEARL IN THE SHELL, Howard Jones
14	(17) FAREWELL, MY SUMMER LOVE, Michael Jackson	34 (NEW)	ON THE WINGS OF LOVE, Jeffrey Osborne
15	(NEW) TIME AFTER TIME, Cyndi Lauper	35 (36)	THOSE FIRST IMPRESSIONS, Associates
16	(30) TALKING LOUD AND CLEAR, OMD	36 (NEW)	PERFECT SKIN, Lloyd Cole and The Commotions
17	(NEW) LIFE ON YOUR OWN, Human League	37 (39)	TOSSING AND TURNING, Windjammer
18	(14) SO TIRED, Ozzy Osbourne	38 (40)	DON'T LET NOBODY HOLD YOU DOWN, L.J. Reynolds
19	(NEW) WHEN DOVES CRY, Prince	39 (NEW)	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner
20	(23) The Town Red, Elvis Costello and The Attractions	40 (27)	SAD SONGS (SAY SO MUCH), Elton John

NONNAMES

NEW SINGLE SWEET SOMEBODY
7" & 12" EXTENDED VERSION AVAILABLE

DON'T MISS SHANNON APPEARING LIVE AT:

NOTTINGHAM	ROCK CITY	SUN	JULY 1
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LUTON	PINK ELEPHANT	WED	JULY 4
CROYDON	FAIRFIELD HALL	THURS	JULY 5
RAYLEIGH	PINK TOOTHBRUSH	FRI	JULY 6
TUNBRIDGE WELLS	ASSEMBLY HALL	SAT	JULY 7
BOURNEMOUTH	ACADEMY	SUN	JULY 8

Book your place at Midem Video Clip!

MIDEM VIDEO CLIP is the sensational new Video-Promo 'Show within a Show' at MIDEM – the world's greatest music industry show, now in its 19th year.

It is so prestigious, in fact, that not only is it eagerly awaited and attended by the executive Who's Who of the international music fraternity – but also by many of the top singles artists and groups.

So MIDEM VIDEO CLIP will be the definitive international market-place for Video-Promos: the one event in the year when you can meet face to face with the top people who want and can buy your services.

They are the world's decision makers, the people who really run the music business, and they want your services because they know good Video-Promos are vital in moving new releases up the charts.

That's why MIDEM VIDEO CLIP is the one unmissable market place for anyone involved in producing videos for the music industry.

All your prospects will be there

Brilliantly organised and staged at the Palais des Festivals, Cannes, MIDEM VIDEO CLIP will form a vital part of MIDEM. Now, in terms of video clips MIDEM VIDEO CLIP has tremendous status and will be attended by the élite of the Industry from over 50 countries worldwide. Like we said, it is *truly* international: the one and only genuine world showcase for your talents and services.

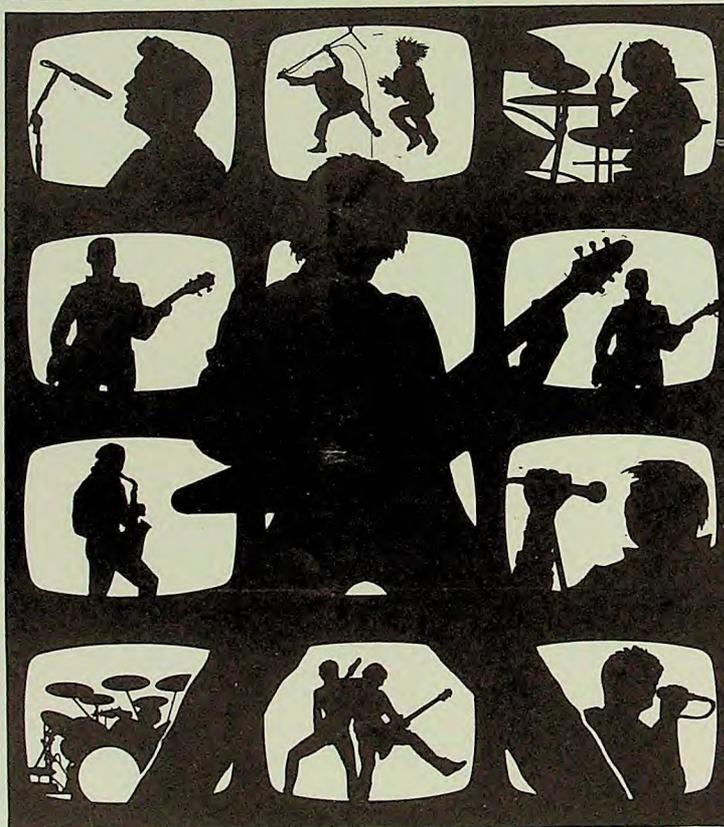
The only venue where you'll be sure to meet the leading contacts who really want your production expertise – the record companies, cable channels, television stations, as well as the top independent producers.

All the top people, in fact, from the U.S.A., Europe, Japan, and countries worldwide who are eager to negotiate with British companies – whom they rightly regard as originators of the world's best videos.

Meet the World's Press

As well as all the lifetime contacts you'll meet and business you'll conduct on the spot, MIDEM VIDEO CLIP is also your unparalleled opportunity to meet the world's press. And they're the people who can put you on the world map instantly, by publicising your services for free. And being British gives you an unfair advantage, because it's your copy they want most of all.

**The world's first-ever
truly international
market place for
your video-promo
services.**



Only MIDEM VIDEO CLIP brings, music, television, cable, satellite and independents together under one roof

Millions of \$s of business will be negotiated one way or the other at MIDEM VIDEO CLIP next year – and you should be exhibiting there to take advantage.

Nobody's in any doubt any more that great videos are essential to the

success of new record releases if they're really going to hit the jackpot. It's not just for the megastars either, since many of the people you meet are willing to spend very tasty money on Video-Promos for virtual unknowns if they believe in their potential.

Many of them are desperate to get their stars onto their equivalent of 'Top of the Pops' and they are aware that great videos are the one sure way of doing it. Which is why they're hungry to meet the British talent which they know can do the business for them.

The British Overseas Trade Board may sub. you

Given that you're a British company, there's every likelihood that you will qualify for a BOTB subsidy, as an exhibitor at MIDEM VIDEO CLIP.

When you ring Peter Rhodes, he'll put you fully in the picture.

We'll help you all the way – starting now

It's a fact that if you took a year off from your day-to-day work and travelled the world, you might just get to meet most of the contacts you'll meet in one place – at MIDEM VIDEO CLIP. But we doubt it.

MIDEM VIDEO CLIP is about giving your business one huge lift in a single concentrated spell. So we believe you'll want to be there with the world's music industry, in Cannes, in January 1985.

And our service is total covering travel and accommodation at advantageous rates, assistance with freight and, included in your stand cost, a furnished office

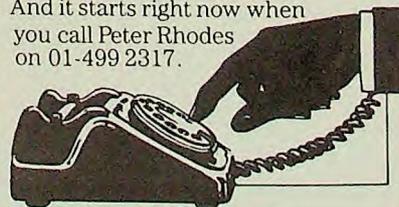
complete with telephone all ready and waiting for you. We even lay on your video playback equipment and a hi-fi system!

All you have to do is be there.

Incidentally, we expect that plans for an International 'Oscar type' awards ceremony will be agreed in time for the event to take place at MIDEM VIDEO CLIP '85.

Yes, it is quite a service we're providing to help you promote your Video-Promo services.

And it starts right now when you call Peter Rhodes on 01-499 2317.

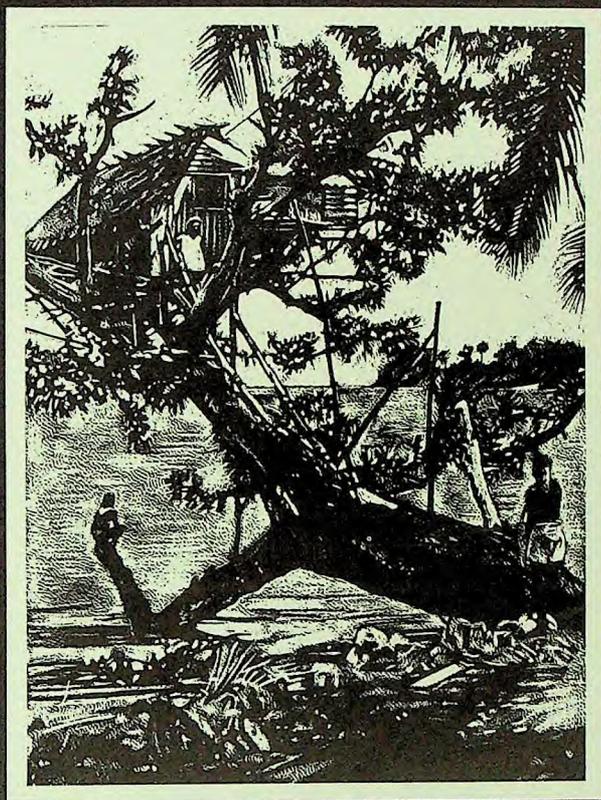


International Exhibition Organisation Ltd. 9 Stafford Street, London W1X 3PE
Tel: 01-499 2317 Telex: 25230

MIDEM Video Clip

**The great video-promo show
at Midem
Palais des Festivals, Cannes
January 28th to February 1st**

The Flying Pickets



So Close
THE NEXT HIT

TCN 24



Distributed in the U.K. by Virgin

18	19	ORIGINAL SOUNDTRACK FROM "FOOTLOOSE" ●	CBS 70246
19	18	CAFE BLEU ● The Style Council	Polydor TSCLP 1
20	14	LOST BOYS ● The Flying Pickets	10/Virgin DIX 4
21	17	BREAK MACHINE Break Machine	Record Shack SOHOLP 3
22	16	EDEN Everything But The Girl	blanco y negro/WEA BYN 2
23	21	HEARTBEATS Barbara Dickson	Epic EPC 25706
24	15	MASTERPIECES - THE VERY BEST OF SKY Sky	Telstar STAR 2241
25	29	INTO THE GAP ● Thompson Twins	Arista 205 971
26	25	THE SMITHS The Smiths	Rough Trade ROUGH 61
27	30	HYSTERIA ● Human League	Virgin V2315
28	20	HUNGRY FOR HITS Various	K-tel ME 1272
29	24	ROCK WILL NEVER DIE The Michael Schenker Group	Chrysalis CUX 1470
30	45	JUNK CULTURE ● Orchestral Manoeuvres In The Dark	Virgin V2310
31	37	BACKTRACKIN' Eric Clapton	Starland ERIC 1
32	22	DON'T STOP DANCING Various	Telstar STAR 2242
33	27	ALCHEMY - DIRE STRAITS LIVE ● Dire Straits	Vertigo/Phonogram VERY 11

51	57	LABOUR OF LOVE ● UB40	DEP International/Virgin LP DEP 5
52	53	U2 LIVE "UNDER A BLOOD RED SKY" ● U2	Island IMA 3
53	63	HELLO I MUST BE GOING ● Phil Collins	Virgin V 2252
54	54	FACE VALUE ● Phil Collins	Virgin V 2185
55	46	THE STRANGER ● Billy Joel	CBS 82311
56	60	BROKEN DREAMS Various	Starland SLTD 1
57	39	STREET SOUNDS ELECTRO 4 Various	Street Sounds Electro ELCST 4
58	41	MAN ON THE LINE Chris De Burgh	A&M AMLX 65002
59	55	NO PARLEZ ● Paul Young	CBS 25521
60	NEW	STREET SOUNDS UK ELECTRO Various	Street Sounds ELCST 7 1994
61	52	NOW, THAT'S WHAT I CALL MUSIC ● Various	EMI/Virgin NOW 1
62	77	GREATEST MESSAGES Grandmaster Flash & The Furious Five	Sugar Hill SHLP 5552
63	76	THE CROSSING ● Big Country	Mercury/Phonogram MERH 27
64	NEW	FAR FROM THE HURTING KIND Trace	Resound RRL 502
65	64	BANANARAMA Banarama	London RAMA 2
66	48	OASIS Oasis	WEA WX 3
67	65	THE NYLON CURTAIN Billy Joel	CBS 85959

85	87	18 GREATEST HITS ● Michael Jackson plus The Jackson 5	Telstar STAR 2232
86	94	LIONEL RICHIE ● Lionel Richie	Motown STMA 8037
87	RE	RIO ● Duran Duran	EMI EMC 3411
88	80	52nd STREET ● Billy Joel	CBS 83181
89	92	STAGES ● Elaine Paige	K-tel/WEA NE 1262
90	RE	STAY WITH ME TONIGHT Jeffrey Osborne	A&M AMLX 64940
91	81	CREW CUTS Various	Island IMA 11
92	82	NOW Patrice Rushen	Elektra 960360-1
93	83	REFLECTIONS ● Various	CBS 10034
94	NEW	RENEGADES Brass Construction	Capitol EJ 24 0160 1
95	84	THE SIMON AND GARFUNKEL COLLECTION ● Simon & Garfunkel	CBS 10029
96	NEW	MAMMA Luciano Pavarotti/Henry Mancini & Orchestra	Decca 411959-1
97	RE	LEARNING TO CRAWL ● The Pretenders	Real WX 2
98	88	THE VERY BEST OF MOTOWN LOVE SONGS ● Various	Telstar STAR 2239
99	78	GRACE UNDER PRESSURE ● Rush	Vertigo/Phonogram VERH 12
=100	NEW	CIVILIZED MAN Joe Cockler	Capitol EJ 24 0139 1
=100	NEW	WOW Wendy O. Williams	Music For Nations MFN 24

TOP 100 LPs on Prestel: MG Spotlight 514201

Week ending June 30, 1984

NEW = NEW ENTRY RE = RE-ENTRY

PLATINUM LP (500,000 units as of Jan '79) GOLD LP (100,000 units as of Jan '79) SILVER LP (50,000 units as of Jan '79)

1	1	LEGEND Bob Marley And The Wailers	Island BWWC 1
2	NEW	BREAKING HEARTS Elton John	Rocket/Phonogram REMND 25
3	6	AMERICAN HEARTBEAT Various	Epic 40/10045
4	2	AN INNOCENT MAN Billy Joel	CBS 40/25554
5	7	CAN'T SLOW DOWN Lionel Richie	Motown CSTMA 8041
6	4	NOW THAT'S WHAT I CALL MUSIC II Various	Virgin/EMI TC-NOW 2
7	9	THRILLER Michael Jackson	Epic 40/85930
8	18	ORIGINAL SOUNDTRACK FROM "BREAKDANCE" Various	Polydor POLDC 5147
9	3	THE WORKS Queen	EMI TC-WORK 1
10	5	THEN CAME ROCK 'n' ROLL Various	EMI TC-THEN 1

11	11	FAREWELL MY SUMMER LOVE Michael Jackson	Motown ZK 72227
12	13	CAMOUFLAGE Rod Stewart	Warner Brothers 925095-4
13	8	BORN IN THE U.S.A. Bruce Springsteen	CBS 40/86304
14	17	ORIGINAL SOUNDTRACK FROM "FOOTLOOSE" Various	CBS 40/70246
15	24	HUMAN RACING Mik Kershaw	MCA MCFC 3197
16	12	HUMAN'S LIB Howard Jones	WEA WX1C
17	10	LOST BOYS The Flying Pickets	10/Virgin C DIX 4
18	16	HUNGRY FOR HITS Various	K-tel CE 2272
19	15	DON'T STOP DANCING Various	Telstar STAC 2242
20	22	INTO THE GAP Thompson Twins	Arista 405 971

21	14	MASTERPIECES - THE VERY BEST OF SKY Sky	Telstar STAC 2241
22	19	BREAK MACHINE Break Machine	Record Shack SOHOTC 3
23	NEW	PRIVATE DANCER Tina Turner	Capitol TC-TINA 1
24	RE	BREAKOUT Painter Sisters	Planet FK 84705
25	20	CAFE BLEU The Style Council	Polydor TSCMC 1
26	NEW	BACKTRACKIN' Eric Clapton	Starland ERICK 1
27	23	HEARTBEATS Barbara Dickson	Epic 40/25706
28	26	HYSTERIA Human League	Virgin TCV2315
29	NEW	EMERALD CLASSICS - 18 MUSICAL JEWELS FROM IRELAND Various	Stic SCRIV 1
30	21	SEVEN AND THE RAGGED TIGER Duran Duran	EMI TC DD 1

ORIGINAL SOUNDTRACK FROM "FOOTLOOSE" LABOUR OF LOVE 18 GREATEST HITS

ADE, King Sunny AURA Island ILPS 9746/ICT 9746 £3.39 (E)
 AGAJANIAN, Dennis WHERE ARE THE HEROES Sparrow BIRD 155/TC-BIRD 155 £3.25 (SP)
 *ARBARS, Dan ACOUSTIC FLVM (France) FLVM 3062J - £3.49 (PROJ)
 *BAEZ, Joan IN CONCERT Musicdisc (France) VSD 23007/B (2LP) £3.65 (ST)
 BARLOW & HIS ORCHESTRA, Charles MEMORIES Dansan DS 067J - £2.60 (H/Wynd Up)
 BARRELHOUSE MOB featuring TONY HARRISON, THE TICKLED PINK Dansan DS 068J - £2.60 (H/Wynd Up)
 BARRIE, J.J. SINGS SONGS FROM FRAGGLE ROCK Cherry Lane P1PLP 712/ZCP1P 712 (A)
 BASIE, Count THE ATOMIC MR BASIE PRT NSP 5503/ZCNSP 5503 £3.55 (A)
 BLACK UHURU ANTHEM Island ILPS 9773/ICT 9773 £3.39 (E)
 BOX OF FROGS BOX OF FROGS Epic EPIC 25996/40-25996 £3.45 (C)
 BRADLEY, Owen BIG GUITAR Charly CR 30234J - £3.15 (CH)
 BROOKS, Elkie MINUTES A&M AMLX 68565/CXM 68565 (Chromel) £3.45 (C)
 BURNETTE TRIO, Johnny THE LEGENDARY JOHNNY BURNETTE ROCK 'N' ROLL TRIO Charly COX 3J - (2LP) £4.25 (CH)
 CHARLES, Ray DO I EVER CROSS YOUR MIND CBS 25764/40-25764 £3.45 (C)
 COE, David Allan JUST DIVORCED CBS 26012/40-26012 £3.45 (C)
 CONNOR, Chris OUT OF THIS WORLD Affinity AFS 122J - £3.34 (CH)
 COSTELLO and THE ATTRICTIONS, Elvis GOODOBYE CRUEL WORLD F-Beat ZL 70317/ZK 70317 £3.65 (H)
 *COUNTRY JOE AND THE FISH LIFE AND TIMES Musicdisc (France) VSD 2728J - (2LP) £3.65 (ST)
 CRAMPS, The SMELL OF FEMALE Big Beat NEOP 6 (Pic Disc) £3.75 (PI)
 DEAD NEIGHBOURS HARMONY IN HELL Sharko 2 Records NEEB 1J - £2.44 (Fast Product)
 DETAIL OKHELA: "TO MAKE A FIRE" Affinity AFS 125J - £3.34 (CH)
 DICKSON, Barbara HEARTBEATS Epic EPIC 25706/40-25706 £3.45 (C)
 DIFFORD & TILBROOK DIFFORD & TILBROOK A&M AMLX 64985/CXM 64985 (Chromel) £3.45 (C)
 *DIXIE HUMMINGBIRDS A CHRISTIAN TESTIMONIAL MCA (USA) 28000J - (MW)
 ELLINGTON, Duke ROYALTY Allegiance ALEB 2310/ZCALEB 2310 £1.82 (A)
 FASTWAY ALL FIRED UP CBS 25958/40-25958 £3.45 (C)
 FICTION FACTORY THROW THE WARPED WHEEL OUT CBS 25964/40-25964 £3.45 (C)
 FORTUNES, The THE HIT COLLECTION Elegra VCL 3JZCVCL 3 (A)
 FREEZE ANTI-FREEZE Beggars Banquet BECA 53/BEGC 53 £2.44 (W)
 GLOVER, Roger MASK 21 Records/Polydor POLD 5139/POLD 5139 £3.45 (F)
 GREENWOOD, Lee THE WIND BENEATH MY WINGS MCA MCF 3228/MCFC 3228 £3.45 (C)
 HAIG, Paul RHYTHM OF LIFE (REMIXES) Factory Benelus TWI 240J - £2.79 (F)
 HAIRCUT ONE HUNDRED PAINT AND PAINT Polydor HCLP 1/HGCMC 1 £3.45 (F)
 HOME SERVICE, The THE HOME SERVICE Jigsaw SAW 3J - £3.25 (PI/PROJ/MW) (correction to previous listing)
 *HORNER, Yvette CLASSICS OF MUSSETTE Volume 7 CBS (France) CBS 25896/40/25896 £2.70 (ST)
 HOULYER WHISKEY ON BOYNE'S RED SHORE Outlet Archive Series OAS 3005/COAS 3005 (O/SP)
 IVES, Burl LOVE AND JOY Word TWE 6006/TC TWE 6006 £2.44 (SP)
 IVEY & FIVE CENTS, Les OLDER WOMEN Dingle's Country DICO 501 £3.25 (SP)
 JACKSON, LaTaya HEART DON'T LIE Epic EPIC 25992/40-25992 £3.45 (C)
 JOHNSON TRIO, Wayne GRASSHOPPER Allegiance ALE 5604/ZCALE 5604 £3.45 (A)
 KIRK (Rahsaan) Rahm EARLY ROOTS Affinity AFS 121J - £3.34 (CH)
 KONITZ, Lee WILD AS SPRINGTIME GFM Records GFMPL 8002J - £3.59 (Fast Product)
 KORNBER, Alexis JUVENILE DELINQUENT Charisma/Virgin CAS 1165/CASMC 1165 £3.40 (E)
 LEATHER NUN SLOW DEATH Criminal Damage CRI MLP 113 (IKF)
 LENOIR, J.B. CHESS MASTERS Chess CXMD 4054/ZCCX 4054 £3.04 (A)
 LEWIS, Jerry Lee I AM WHAT I AM MCA MCF 3227/MCFC 3227 £3.45 (C)
 LITTLE MILTON HIS GREATEST SIDES VOLUME 1 Chess CXMP 2053/ZCCX 2053 £2.50 (A)
 MADNESS KEEP MOVING Stiff PSEZ 53 (Pic Disc) £3.45 (C)
 Track listing differs from previously released LP in black vinyl. "Waltz Into Mischief" and "Time For Tea" are replaced by "Wings Of A Dove" and "Sun And The Rain"
 MCKELLAR, Kenneth SACRED SONGS FROM SCOTLAND Word WRD 3004/TC-WRD 3004 £2.44 (SP)
 MEN WITHOUT HATS FOLK OF THE 80'S (Part III) Statik STAT LP 10/STAT C 18 (Chromel) £3.40 (E)
 MENDES, Sergio CONFETTI A&M AMLX 64984/CAM 64984 (Chromel) £3.45 (C)
 NIGHT RANGER MIDNIGHT MADNESS MCA MCF 3209/MCFC 3209 £3.45 (C)
 *NOMI, Klaus ENCORE, NOMI'S BEST RCA (France) PL 70180J - £3.35 (ST)
 *ORIGINAL 5 BLIND BOYS PRECIOUS MEMORIES MCA (USA) 28002J - (MW)
 ORIGINAL SOUNDTRACK SPLASH Cherry Lane P1PLP 710/ZCP1P 710 (A)
 *ORIGINAL SOUNDTRACK THIEVES AFTER DARK (ENNIO MORRICONE) General (France) 803 054/804 054 £4.50 (ST)
 *ORIGINAL SOUNDTRACK HEAVEN'S GATE EMI (Holland) £3.65 062 8308111 £3.65 (ST)
 *ORIGINAL SOUNDTRACK NEW YORK, NEW YORK EMI (Holland) 154 992901 (2LP) £5.95 (ST)
 ORION THE HUNTER ORION THE HUNTER Portrait/Epic PRT 25906/40-25906 £3.45 (C)
 *PARKER, Charlie ANTHOLOGY Musicdisc (France) ANP 008910J - (2LP) £7.75 (ST)
 PATILLO, Leon THE SKY'S THE LIMIT Myrrh MYR 1167/MC 1167 £3.25 (SP)
 PEARCE & HIS MUSICIANS, Monty MAGIC MOMENTS Dansan DS 068J - £2.60 (H/Wynd Up)
 PERRY, Steve STREET TALK CBS 25967/40-25967 £3.45 (C)
 PETCHERSKY, Alma SPANISH PIANO MUSIC Academy ALH 949ZC-ALH 949 (A)
 *PILGRIM JUBILEE THE OLD SHIP OF ZION MCA (USA) 28010J - (MW)
 PLATINUM BLONDE STANDING IN THE DARK Epic EPIC 25997/40-25997 £3.45 (C)
 PORTION CONTROL SIMULATE SENSUAL In Phase PHASJ - £3.04 (H/RT) £3.00 (only)
 PREVIN, Andre THE GENIUS OF ANDRE PREVIN Allegiance ALEB 2311/ZCALEB 2311 £1.82 (A)
 RICHARD & THE SHADOWS, Cliff CLIFF & THE SHADOWS EMI CRS 11/TC CRS 1 £2.44 (E)
 *ROACH, Max & Cecil Taylor HISTORIC CONCERTS Soul Note (Italy) SN 11001J (2LP) £5.49 (PROJ)
 SANDERS, Ric WHENEVER Waterfront WF 021J - (PI/PROJ/JIRT)
 SCREAMING BLUE MESSIAHS, The GOOD & GONE Ace NED 7J - £1.99 (PI)
 *SENSATIONAL NIGHTINGALES SONGS OF PRAISE MCA (USA) 28001J - (MW)
 SPYRO GYRA ACCESS ALL AREAS MCA MCF 310J - (2LP) £4.86 (C)
 TAMS, The BEACH MUSIC FROM ... THE TAMS Compleat CLTB 6500J - £1.82 (A)
 THUNDERS & THE HEARTBREAKERS, Johnny LIVE AT THE LYCEUM BALLROOM, LONDON, 1984 ABC Records ABCLP 2J - £3.10 (PI)
 TORCH SONG WISH THING I.R.S. IRSA 7046/IRSC 7046 (Chromel) £3.45 (C)
 *TURNER, Ike and Tina THE GREAT ALBUM Musicdisc (France) ALB 148J - (2LP) £3.65 (ST)
 UPSETTERS, The THE NEW ORLEANS CONNECTION Charly CRB 1084J - £3.15 (CH)
 *VARIOUS BEST OF WELSH Folk SAIN 1278HJ - £3.20 (PROJ)
 *VARIOUS BUTTONS AND BOWS Dambuster DAM 003J - (2LP) £4.99 (PROJ)
 *VARIOUS CHICAGO BLUES ANTHOLOGY Chess CXMD 4053/ZCCX 4053 £3.04 (A)
 *VARIOUS DEBUT 02 (LP with 64 page magazine) Debut MAG 2J - £2.10 (C)
 *VARIOUS DEBUT 03 (LP with 64 page magazine) Debut MAG 3J - £2.10 (C)
 *VARIOUS JAMMING! Situation Two SITU 11/SITC 11 £2.44 (PI)
 *VARIOUS NIGHT MUSIC Coda CODA 7/CODA 7 £3.04 (W)
 *VARIOUS RAINDROPS ON BANANA LEAVES Womad WOMAD 001 £3.25 (H/Rev)
 *VARIOUS ROCKABILLY PSYCHOSIS & THE GARAGE DISEASE Chiswick/Big Beat WIK 18J - £2.99 (PI)
 *VARIOUS SMURF AND BREAKDANCE RCA (France) PG 70301/PH 70301 £2.40 (ST)
 *VARIOUS THE AMERICAN FESTIVAL FOLK BLUES Musicdisc (France) ALB 125J - (2LP) £3.65 (ST)
 *VARIOUS 20 GREAT DOW WOP RECORDINGS Cascade DROP 1008/CROP 1008 £2.43 (HDS)
 *VARIOUS 20 GREAT HIT RECORDINGS OF THE SIXTIES Cascade DROP 1007/CROP 1007 £2.43 (HDS)
 VHB, The BEETHOVEN'S FIFTH (STREET) SYMPHONY Streetwave XKHAN 504 £1.82 (A)
 VIOLENT FEMMES HALLOWED GROUND Slush/London SLAP 1/SMAC 1 £2.76 (F)
 WALSH, Sheila TRIUMPH IN THE AIR Sparrow BIRD 152/TC-BIRD 152 £3.25 (SP)
 WATT, John SONG OF HOME Homespun PHL 475/CPHL 475 (O/SP)
 WILLIAMSON BAND, Mark MISSING IN ACTION Myrrh MYR 1154/MC 1154 £3.25 (SP)
 WILLIAMS, Deniece LET'S HEAR IT FOR THE BOYS CBS 26010/40-26010 £3.45 (C)

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

****COMPACT DISCS****

**ANDERSON, Laurie MISTER HEARTBEAT Warner Brothers 925077-2 (Compact Disc) £6.50 (W)
 **ANT, Adam STRIP CBS CD 25705 (Compact Disc) £7.29 (C)
 **CALE, J.J. SPECIAL EDITION Mercury/Phonogram 818633-2 (Compact Disc) £5.25 (F)
 **CRAWFORD, Randy NIGHT LINE Warner Brothers 923976-2 (Compact Disc) £6.50 (W)
 **DIAMOND, Neil THE JAZZ SINGER Capitol CDP 746026-2 (Compact Disc) £6.70 (E)
 **DOLBY, Thomas THE FLAT EARTH Parlophone Odeon CDP 746028-2 (Compact Disc) £6.70 (E)
 **HARRIS, Emmylou PROFILE Warner Brothers K 256570 (Compact Disc) £5.25 (W)
 **JOHN, Elton BREAKING HEARTS Rocket/Phonogram 811 052-2 (Compact Disc) £5.25 (F)
 **KLUGH, Earl WISHPFUL THINKING Capitol CDP 746030-2 (Compact Disc) £6.70 (E)
 **LAST, James CLASSICS UP TO DATE - VOLUME 1 Polydor 821 122-2 (Compact Disc) £5.25 (F)
 **LAST, James CLASSICS UP TO DATE - VOLUME 2 Polydor 821 159-2 (Compact Disc) £5.25 (F)
 **MARILLION FUGAZI EMI CDP 746027-2 (Compact Disc) £6.70 (E)
 **ORIGINAL SOUNDTRACK FOOTLOOSE CBS CD 70246 (Compact Disc) £7.29 (C)
 **RITENOUR, Lee RIO Elektra 960024-2 (Compact Disc) £6.50 (W)
 **SCORPIONS, The LOVE AT FIRST STING Harvest CDP 746025-2 (Compact Disc) £6.70 (E)
 **SPRINGSTEEN, Bruce BORN IN THE U.S.A. CBS CD 86304 (Compact Disc) £7.29 (C)
 **SPRINGSTEEN, Bruce DARKNESS ON THE EDGE OF TOWN CBS CD 86061 (Compact Disc) £7.29 (C)
 **STEPS AHEAD STEPS AHEAD Elektra 860168-2 (Compact Disc) £6.50 (W)
 **STEVENS, Shakira THE BOY WHO STOPPED Epic CD 86301 (Compact Disc) £7.29 (C)
 **STEWART, Rod BODY WISHES Warner Brothers 923877-2 (Compact Disc) £6.50 (W)
 **STEWART, Rod CAMOUFLAGE Warner Brothers 925095-2 (Compact Disc) £6.50 (W)
 **STREISAND, Barbra GREATEST HITS - VOLUME 2 CBS CD 86079 (Compact Disc) £7.29 (C)
 **TALKING HEADS FEAR OF MUSIC Sire K 256707 (Compact Disc) £6.50 (W)
 **WATERS, Roger THE PROS AND CONS OF HITCH HIKING Harvest CDP 746029-2 (Compact Disc) £6.70 (E)

Mon 2 July Fri 6 July, 1984
 Album releases 94 (inc. 19 imports)

Year to Date (27 weeks to 6 July, 1984)
 Album releases 2,708 (inc. 772 imports)

Distributor Codes

A - PRT 01-640-3344
 ACE - Ace 01-267-5192
 B - Ronco 01-274-7611
 BK - Backs 0603-26221
 BLM - Blackmarketing - 01-609-7017/8
 BM - BiBi Magnetics 01-575-7117
 BU - Bullet 08894-76316
 C - CBS 01-960-2155
 CA - Cadillac 01-836-3646
 CAM - Cambra 01-609-0087
 CAS - Castle 01-623-5934
 CH - Charly 01-639-8603
 CID - Central Independent Distributors 021-742-0494
 CM - Celtic Music 0423-888979
 CON - Conifer 0895-447707
 CS - Cassion 01-485-8704
 DIS - Discovery 067-285-406
 E - EMI 01-561-8722
 ERT - Earthworks 01-969-5145
 F - PolyGram 01-590-6044
 FAL - Falling A 0255-74730
 FP - Faulty 01-727-0734
 FPS - 77-44512
 G - Lightning 01-969-8344
 GI - Gypsy 01-994-8048
 GR - Graduate 0384-59048
 GRI - Geoff's Records International 01-808-5301
 GY - Greyhound 01-385-8146
 H - HR Taylor 021-622-2377
 I - Cartel Backs, Rough Trade and Fast Product - 031-661-5811
 Probe - 051-236-6591
 Nine Mile - 0926-26376
 Red Rhino (Nth) - 0904-641415
 Revolver - 0272-299105
 IDS - Independent Distribution Services 01-476-3222
 JFK - 01-381-2287
 IMS - Import Music Service (via PolyGram) 01-590-6044
 IMP - Impex Musik 01-229-5454
 IN - Inferno 021-233-1256
 IRS - Independent Record Sales 01-850-3161 (Chris Wellard)
 J - Jungle 01-359-9161
 JS - Jetstar 01-961-5818
 JSU - Jazz Services Unlimited 0422-64773
 K - K-tel 01-992-8000
 KS - Kingdom - 01-836-4763
 LK - Look 0484-64321/2
 LO - Londisc 0206-271069
 M - MSD - 01-602-3483
 MB - Menace Breakers 01-602-1118
 MFP - Music For Pleasure 01-561-3125
 MK - 041-333-9553
 MO - Mole Jazz 01-278-0703
 MW - Making Waves 01-481-9917
 N - Neon 0785-41311
 NM - Nine Mile - 0926-26376
 O - Outlet 0232-222826
 OR - Orbitone 01-965-8292
 P - Pinnacle 0689-73146
 PAC - Pacific 01-267-2917-8
 PK - Pickwick 01-200-7000
 PR - President 01-839-4672
 PROJ - Projection 0702-72281
 R - RCA 021-525-3000
 RC - Rollercaster 01-397-8957
 RL - Red Lightnin' 037-988-693
 ROSS - Ross 08886-2403
 RT - Rough Trade 01-833-2133
 RU - Ruff Lion - 01-221-1604
 SO - Stage One 0428-0401
 SOL - Soloman & Peres 0494-32711
 SP - Spartan 01-903-8223
 ST - Studio Import 01-580-3438-9
 SW - Swift 0424-220028
 T - Trojan 01-961-4565
 TB - Terry Blood 0782-620321
 TE - Tent 0708-751881
 TR - Triple Earth 01-995-7059
 V - Vista Sounds 01-953-1661
 W - WEA 01-998-5929
 WRD - World Record Distributors 01-636-3925
 X - Clyde Factors 041-221-9844
 Y - Relay 01-579-6125

TOP US ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST	LABEL
1*	2	SPORTS	Huey Lewis & The News	Chrysalis
2	1	FOOTLOOSE, Soundtrack		Columbia/CBS
3*	9	BORN IN THE ...	Bruce Springsteen	Columbia/CBS
4	3	CAN'T SLOW DOWN	Lionel Richie	Motown
5*	5	HEARTBEAT CITY	The Cars	Elektra
6	4	SHE'S SO UNUSUAL	Cyndi Lauper	Portrait
7	7	1984, Van Halen		Warner Bros
8	8	THRILLER	Michael Jackson	Epic
9	6	LOVE AT FIRST STING	Scorpions	Mercury
10	10	SEVEN AND THE ...	Duran Duran	Capitol
11*	14	REBEL YELL	Billy Idol	Chrysalis
12*	12	STREET TALK	Steve Perry	Columbia/CBS
13	11	COLOUR BY NUMBERS	Culture Club	Virgin/Epic
14	13	AN INNOCENT MAN	Billy Joel	Columbia/CBS
15*	15	MIDNIGHT MADNESS	Night Ranger	Camel/MCA
16*	18	BREAKIN'	Soundtrack	Polydor
17*	17	BREAK OUT	Pointer Sisters	Planet
18	20	ELIMINATOR	ZZ Top	Warner Bros
19	19	JERMAINE JACKSON	Jermaine Jackson	Arista
20*	22	MADONNA	Madonna	Sire
21	16	GRACE UNDER PRESSURE	Rush	Mercury
22*	25	OUT OF THE CELLAR	Ratt	Atlantic
23*	35	BEAT STREET	Soundtrack	Atlantic
24	23	INTO THE GAP	Thompson Twins	Arista
25*	26	17, Chicago		Full Moon/Warner Brothers
26*	28	SELF CONTROL	Laura Branigan	Atlantic
27	27	RECKONING	R.E.M.	I.R.S.
28*	30	LET'S HEAR IT ...	Deniece Williams	Columbia/CBS
29	21	BODY AND SOUL	Joe Jackson	A&M
30	24	UH-HUH	John Cougar Mellencamp	Riva
31	29	TALK SHOW	Go-Go's	I.R.S.
32	33	TOUCH	Eurythmics	RCA
33*	34	KEEP YOUR HANDS OFF ...	Slade	CBS Associated
34*	38	POINTS ON THE CURVE	Wang Chung	Geffen
35	31	THE PROS AND CONS ...	Roger Waters	Col/CBS
36*	57	PRIVATE DANCER	Tina Turner	Capitol
37	37	LEARNING TO CRAWL	The Pretenders	Sire
38	39	SHOUT AT THE DEVIL	Motley Crue	Elektra
39*	45	NO PARKING ...	Midnight Star	Solar
40*	43	THE ICICLE WORKS	The Icicle Works	Arista

BULLETS 41-100

44*	46	MIRROR MOVES	Psychadelic Furs	Columbia/CBS
46*	51	INDIANA JONES & THE TEMPLE OF DOOM, Soundtrack		Polydor
48*	52	FAREWELL MY SUMMER LOVE	Michael Jackson	Motown
49*	75	NUCLEAR FURNITURE	Jefferson Starship	Grunt
53*	56	THE SWING, INXS		Atco
56*	61	MY EVER CHANGING MOODS	Style Council	Geffen
57*	73	LOVE LANGUAGE	Teddy Pendergrass	Asylum
58*	60	ORION THE HUNTER	Orion The Hunter	Portrait
59*	66	HUMAN'S LIB	Howard Jones	Elektra
60*	64	LADY, One Way		MCA
62*	78	NOW	Patrice Rushen	Elektra
63*	N	COULDN'T STAND THE WEATHER	Stevie Ray Vaughan & Double Trouble	Epic
64*	70	VOICE OF AMERICA	Little Steven	EMI-America
66*	69	HYSTERIA	The Human League	Virgin/A&M
67*	71	BE MY LOVER	O'Bryan	Capitol
69*	90	STREETS OF FIRE	Soundtrack	MCA
70*	74	THE SAGA CONTINUES	Roger	Warner Bros
71*	81	1999	Prince	Warner Bros
75*	82	HIGH & DRY	Def Leppard	Mercury
86*	N	STRAIGHT FROM THE HEART	Peabo Bryson	Elektra
90*	95	HUMAN RACING	Nick Kershaw	MCA
94*	N	OCEAN RAIN	Echo and The Bunnymen	Sire

* Bullets are awarded to those products demonstrating the greatest airplay and sales gains.
 Chart Courtesy Billboard w/e June 30, 1984

INCORPORATING LP & CASSETTE SALES

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

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor)	C: Cassette
1	1	7	LEGEND + Bob Marley & The Wailers (B. Marley/Wallers/C. Blackwell/S. Smith)	Island BMW 1 (E) C: BMWC 1	
2	NEW		BREAKING HEARTS Elton John (Chris Thomas)	Rocket/Phonogram HISPDP 25 (F) C: REWND 25	
3	2	43	AN INNOCENT MAN + Billy Joel (Phil Ramone)	CBS 25554 (C) C: 40/25554	
4	7	3	AMERICAN HEARTBEAT + Various (Various)	Epic EPC 10045 (C) C: 40/10045	
5	6	36	CAN'T SLOW DOWN + Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8041 (R) C: CSTMA 8041	
6	13	3	ORIGINAL SOUNDTRACK — "BREAKDANCE" Various (Various)	C: POLDC 5147 Polydor POLD 5147 (F)	
7	3	3	BORN IN THE U.S.A. + Bruce Springsteen (Springsteen/Landau/Plotkin/Van Zandt)	CBS 86304 (C) C: 40/86304	
8	4	17	THE WORKS + Queen (Queen/Mack)	EMI WORK 1 (E) C: TC-WORK 1	
9	9	4	FAREWELL MY SUMMER LOVE Michael Jackson (Various)	Motown ZL 7227 (R) C: ZK 7227	
10	8	2	CAMOUFLAGE Rod Stewart (Michael Omartian)	Warner Brothers 925095-1 (W) C: 925095-4	
11	12	81	THRILLER + Michael Jackson (Quincy Jones)	Epic EPC 85930 (C) C: 40/85930	
12	5	6	THEN CAME ROCK 'N' ROLL + Various (Various)	EMI THEN 1 (E) C: TC-THEN 1	
13	11	16	HUMAN'S LIB + Howard Jones (Rupert Hine)	WEA WX1 (W) C: WX1C	
14	10	13	NOW THAT'S WHAT I CALL MUSIC II + Various (Various)	Virgin/EMI NOW 2 (E) C: TC-NOW 2	
15	23	17	HUMAN RACING + Nik Kershaw (Peter Collins)	MCA MCF 3197 (C) C: MCF 3197	
16	NEW		PRIVATE DANCER Tina Turner (Various)	Capitol TINA 1 (E) C: TC-TINA 1	
17	32	9	BREAK OUT Pointer Sisters (Richard Perry)	Planet FL 84705 (R) C: FK 84705	
18	19	11	ORIGINAL SOUNDTRACK FROM "FOOTLOOSE" Various (Various)	CBS 70246 (C) C: 40/70246	
19	18	5	CAFÉ BLEU + The Style Council (Peter Wilson/Paul Weller)	Polydor TSCLP 1 (F) C: TSCMC 1	
20	14	4	LOST BOYS + The Flying Pickets (Flying Pickets/John Sherry)	10/Virgin DIX 4 (E) C: C-DIX 4	
21	17	4	BREAK MACHINE Break Machine (Jacques Morali)	Record Shack SOHOP 3 (IDS) C: SOHOTC 3	
22	16	3	EDEN Everything But The Girl (Robin Millar)	blanco y negro/WEA BYN 2 (W) C: BYN 2	
23	21	2	HEARTBEATS Barbara Dickson (Various)	Epic EPC 25706 (C) C: 40/25706	
24	15	8	MASTERPIECES — THE VERY BEST OF SKY Sky (Sky/Tony Clark/Haydn Bendall)	Telstar STAR 2241 (R) C: STAC 2241	
25	29	19	INTO THE GAP + Thompson Twins (Alex Sadkin/Tom Bailey)	Arista 205 971 (F) C: 405 971	
26	25	18	THE SMITHS The Smiths (John Porter)	Rough Trade ROUGH 61 (WRT) C: ROUGH 61	
27	30	7	HYSTERIA + Human League (Hugh Padgham/Chris Thomas)	Virgin V2315 (E) C: TCV 2315	
28	20	6	HUNGRY FOR HITS Various (Various)	K-tel NE 1272 (K) C: CE 2272	
29	24	2	ROCK WILL NEVER DIE The Michael Schenker Group (Jack Douglas)	Chrysalis CUX 1470 (F) C: ZCUX 1470	
30	45	8	JUNK CULTURE + Orchestral Manoeuvres In The Dark (Brian Tench/OMD)	Virgin V2310 (E) C: TCV2310	
31	37	4	BACKTRACKIN' Eric Clapton (Various)	Starblend ERIC 1 (R) C: ERIC K 1	
32	22	6	DON'T STOP DANCING Various (Various)	Telstar STAR 2242 (R) C: STAC 2242	
33	27	15	ALCHEMY — DIRE STRAITS LIVE + Dire Straits (Mark Knopfler)	Vertigo/Phonogram VERY 11 (F) C: VERYC 11	
34	33	12	LAMENT + Ultravox (Ultravox)	Chrysalis CDL 1459 (F) C: ZDDL 1459	
35	28	31	SEVEN AND THE RAGGED TIGER + Duran Duran (Alex Sadkin/Ian Little/Duran Duran)	EMI DD 1 (E) C: TC DD 1	
36	49	4	TOUCH DANCE + Eurythmics (David A Stewart)	RCA PG 70354 (R) C: PH 70354	
37	RE		SHE'S SO UNUSUAL Cyndi Lauper (Rick Chertoff)	Portrait/Epic PRT 25792 (C) C: 40/25792	
38	47	3	EMERALD CLASSICS Various (Various)	Stoic SRTV 1 (SP) C: SCRTV 1	
39	36	6	MANGE TOUT + Blancmange (John Luongo/Various)	London SH8554 (F) C: KSAC8554	
40	59	7	CHANGE OF HEART Change (Jimmy Jam/Terry Lewis/Timmy Allen)	WEA WX5 (W) C: WX5C	
41	50	33	OFF THE WALL + Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40/83468	
42	34	2	in the studio The Special AKA (Jerry Dammers/Elvis Costello/Dick Cuthell)	2 Tone/Chrysalis CHR TT 5008 (F) C: Z CRT 5008	
43	38	56	TOO LOW FOR ZERO + Elton John (Chris Thomas)	Rocket/Phonogram HISPDP 24 (F) C: REWND 24	
44	26	3	HYAENA Siouxsie And The Banshees (Banshees/Hedges)	Polydor/Wonderland SHEHP 1 (F) C: SHEHC 1	
45	51	3	STAY HUNGRY Twisted Sister (Tom Werman)	Atlantic 780156-1 (W) C: 780156-4	
46	40	51	QUEEN GREATEST HITS + Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30	
47	44	8	THE PROS AND CONS OF HITCH HIKING Roger Waters (Roger Waters/Michael Kamen)	C: TC-SHVL 240105-4 Harvest SHVL 240105-1 (E)	
48	74	37	COLOUR BY NUMBERS + Culture Club (Steve Levine)	Virgin V 2285 (E) C: TCV 2285	
49	35	8	LEGEND (MUSIC FROM ROBIN OF SHERWOOD) Clannad (Tony Clarke)	RCA PL 70188 (R) C: PK 70188	
50	79	4	KEEP MOVING + Madness (Clive Langer/Alan Winstanley)	Stiff SEEZ 53 (C) C: ZSEZ 53	

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor)	C: Cassette
51	57	41	LABOUR OF LOVE + UB40 (UB40/Ray 'Pablo' Falconer)	DEP International/Virgin LP DEP 5 (E) C: CA DEP 5	
52	53	31	U2 LIVE "UNDER A BLOOD RED SKY" + U2 (Jimmy Iovine)	Island IMA 3 (E) C: IMC 3	
53	63	10	HELLO, I MUST BE GOING! + Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2252 (E) C: CXM 2252	
54	54	12	FACE VALUE + Phil Collins (Phil Collins/Hugh Padgham)	Virgin V 2185 (E) C: TCV 2185	
55	46	3	THE STRANGER + Billy Joel (Phil Ramone)	CBS 82311 (C) C: 40/82311	
56	60	2	BROKEN DREAMS Various (Various)	Starblend SLTD 1 (R) C: SLTK 1	
57	39	4	STREET SOUNDS ELECTRO 4 Various (Various)	Street Sounds Electro ELCT 4 (A) C: ZC-ELC 4	
58	41	7	MAN ON THE LINE Chris De Burgh (Chris De Burgh)	A&M AMLX 65002 (C) C: CXM 65002	
59	55	49	NO PARLEZ + Paul Young (Laurie Latham)	CBS 25521 (C) C: 40/25521	
60	NEW		STREET SOUNDS UK ELECTRO Various (Various)	Street Sounds ELCT 1984 (A) C: ZCEL 1984	
61	52	30	NOW, THAT'S WHAT I CALL MUSIC + Various (Various)	EMI/Virgin NOW 1 (E) C: TC-NOW 1	
62	77	2	GREATEST MESSAGES Grandmaster Flash & The Furious Five (Sylvia Inc.)	Sugar Hill SHLP 5552 (A) C: ZC-SH 5552	
63	76	48	THE CROSSING + Big Country (Steve Lillywhite)	Mercury/Phonogram MERH 27 (F) C: MERH 27	
64	NEW		FAR FROM THE HURTING KIND Tracie (Paul Weller/Brian Robson)	Respond RRL 502 (C) C: RRC 502	
65	64	10	BANANARAMA Bananarama (Tony Swain/Steve Jolley)	London RAMA 2 (F) C: KRAMC 2	
66	48	10	OASIS Oasis (Peter Skellern/Tony Clark)	WEA WX 3 (W) C: WX 3C	
67	65	2	THE NYLON CURTAIN Billy Joel (Phil Ramone)	CBS 85959 (C) C: 40/85959	
68	42	12	AND I LOVE YOU SO + Howard Keel (James Fitzgerald)	Werwick WW 5137 (C) C: WW 45137	
69	58	12	GREATEST HITS + Marvin Gaye (Various)	Telstar STAR 2234 (R) C: STAC 2234	
70	75	32	TOUCH + Eurythmics (David A. Stewart)	RCA PL 70109 (R) C: PK 70109	
71	66	9	LOVE MESSAGES Womack & Womack (Stewart Levine)	Elektra 960293-1 (W) C: 960293-4	
72	61	284	BAT OUT OF HELL + Meat Loaf (Todd Rundgren)	Cleveland International/Epic EPC 82419 (C) C: 40/82419	
73	72	4	TRUE + Spandau Ballet (Tony Swain/Steve Jolley/Spandau Ballet)	Reformation/Chrysalis CDL 1403 (F) C: ZCDL 1403	
74	70	20	SPARKLE IN THE RAIN + Simple Minds (Steve Lillywhite)	Virgin V 2300 (E) C: TCV 2300	
75	68	8	THE TOP + The Cure (Dave Allen/Chris Parry/Robert Smith)	Fiction FIX 9 (F) C: FIXSC 9	
76	56	8	OCEAN RAIN + Echo and The Bunnymen (All Concerned)	Korove KODE 8 (W) C: CODE 8	
77	91	13	BODY AND SOUL Joe Jackson (Joe Jackson/David Kershenbaum)	A&M AMLX 65000 (C) C: CXM 65000	
78	73	33	ORIGINAL SOUNDTRACK — YENTL + Barbra Streisand (Barbra Streisand/Alan & Marilyn Bergman)	CBS 86302 (C) C: 40/86302	
79	67	6	MADONNA Madonna (Reggie Lucas)	Sire 923867-1 (W) C: 923867-4	
80	69	6	FANTASTIC + Wham! (Steve Brown/George Michael)	Inner Vision IVL 25328 (C) C: 40/25328	
81	62	7	MIRROR MOVES The Psychedelic Furs (Keith Forsey)	CBS 25950 (C) C: 40/25950	
82	31	4	20 FAMILY FAVOURITES + Vera Lynn (Norman Newell)	EMI EMTV 28 (E) C: TC-EMTV 28	
83	RE		SYNCHRONICITY + The Police (Hugh Padgham/The Police)	A&M AMLX 63735 (C) C: CXM 63735	
84	95	15	FUGAZI + Marillion (Nick Tauber)	EMI MRL 1 (E) C: TC MRL 1	
85	87	3	18 GREATEST HITS + Michael Jackson plus The Jackson 5 (Various)	Telstar STAR 2232 (R) C: STAC 2232	
86	94	3	RIONEL RICHIE + Lionel Richie (Lionel Richie/James Anthony Carmichael)	Motown STMA 8037 (R) C: CSTMA 8037	
87	RE		RIO + Duran Duran (Collin Thurston)	EMI EMC 3411 (E) C: TC-EMC 3411	
88	80	2	52nd STREET + Billy Joel (Phil Ramone)	CBS 83181 (C) C: 40/83181	
89	92	5	STAGES + Elaine Paige (Tony Visconti)	K-tel/WEA NE 1262 (K) C: CE 2262	
90	RE		STAY WITH ME TONIGHT Jeffrey Osborne (George Duke)	A&M AMLX 64940 (C) C: CXM 64940	
91	81	3	CREW CUTS Various (Various)	Island IMA 11 (E) C: IMC 11	
92	82	3	NOW Patrice Rushen (Charles Mims Jr/Patrice Rushen)	Elektra 960360-1 (W) C: 960360-4	
93	83	2	REFLECTIONS + Various (Various)	CBS 10034 (C) C: 40/10034	
94	NEW		RENEGADES Brass Construction (Randy Muller)	Capitol EJ 24 0160 1 (E) C: 24 0160 4	
95	84	2	THE SIMON AND GARFUNKEL COLLECTION + Simon & Garfunkel (Simon/Garfunkel/Hale)	CBS 10029 (C) C: 40/10029	
96	NEW		MAMMA Luciano Pavarotti/Orch. Henry Mancini (Ray Minshull)	Dacca 411959-1 (F) C: 411959-4	
97	RE		LEARNING TO CRAWL + The Pretenders (Chris Thomas)	Real WX 2 (W) C: WX2 C	
98	88	2	THE VERY BEST OF MOTOWN LOVE SONGS + Various (Various)	C: STAC 2239 Telstar STAR 2239 (R)	
99	78	10	GRACE UNDER PRESSURE + Rush (Rush/Peter Henderson)	Vertigo/Phonogram VERH 12 (F) C: VERHC 12	
100	NEW		CIVILIZED MAN Joe Cocker (Stewart Levine/Gary Katz)	Capitol EJ 24 0139 1 (E) C: EJ 24 0139 4	
100	NEW		W.O.W. Wendy O. Williams (Gene Simmons)	Music For Nations MFN 24 (P) C: —	

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TOP 100 LPs on Prestel: MG Spotlight 514201

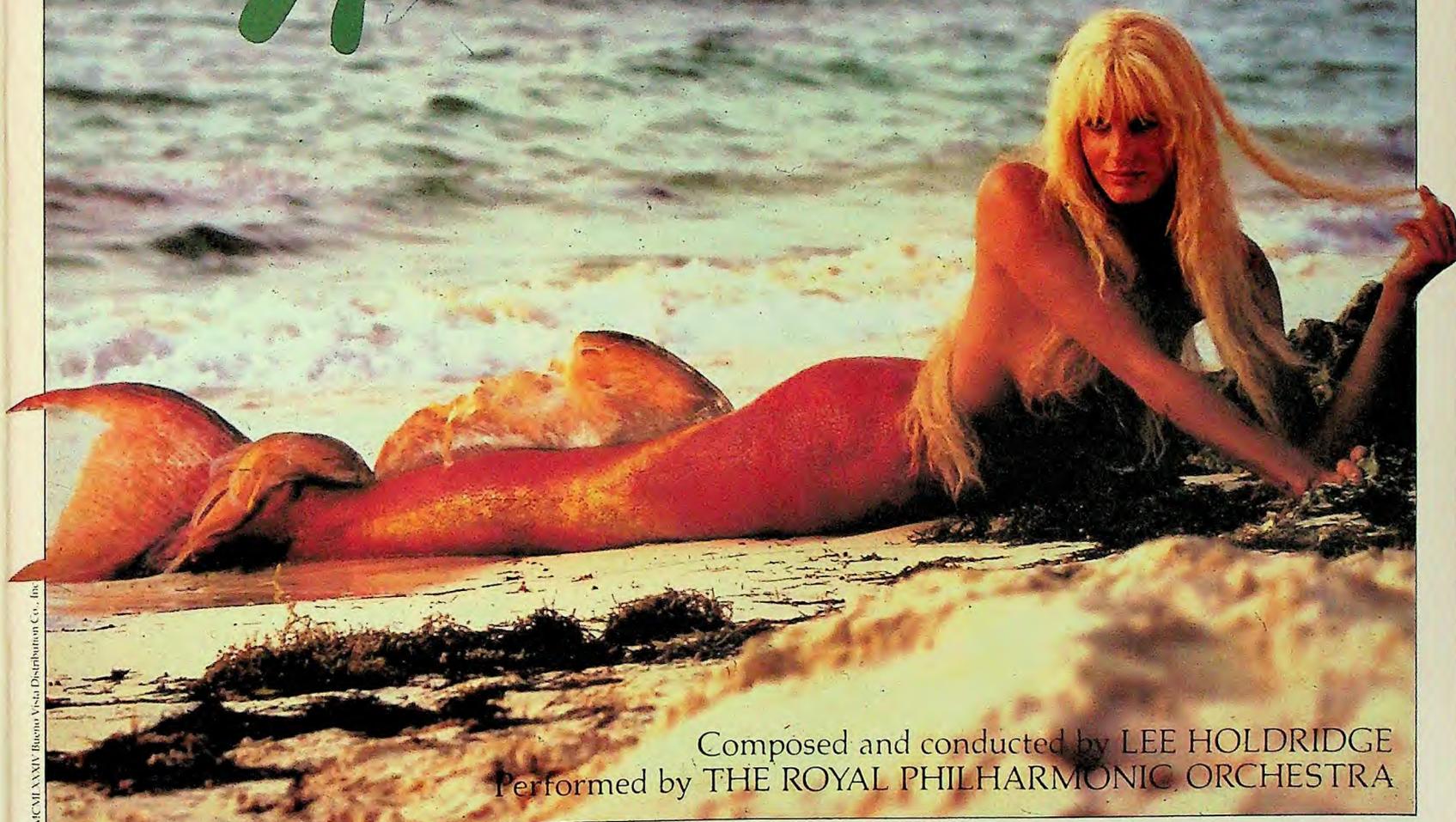
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Compiled by Gallup for the BPI, Music Week and BBC, based on a sample of 250 conventional record outlets. To qualify for a chart position albums and cassettes must have a dealer price of £1.82 or more.

Music from the Movie

DIGITAL

Splash



Composed and conducted by LEE HOLDRIDGE
Performed by THE ROYAL PHILHARMONIC ORCHESTRA

The Album - *Splash* "Music from the Movie" (PIPLP 710) and Chrome Cassette (ZCPIP 710)
both Released July 6th

The Single - "LOVE CAME FOR ME (LOVE THEME)(PIP 710) Out Now
Produced by Milton Okun and Lee Holdridge

Nationwide Window Displays, National and Regional Radio and Press Competitions

Touchstone Films Presents *Splash* at a Cinema near you from June 28th

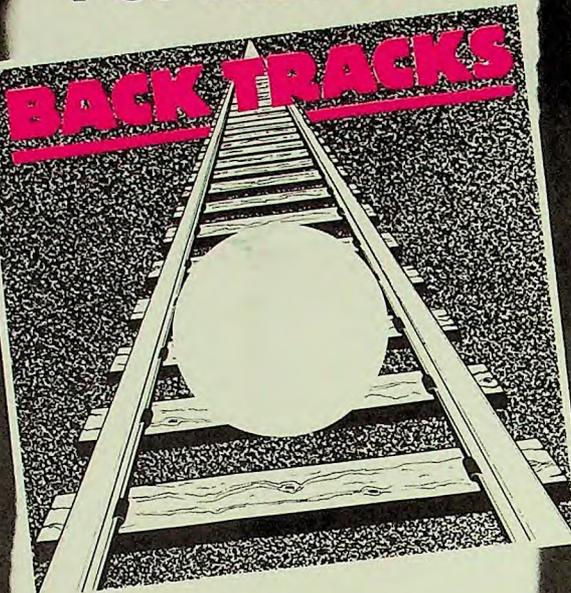


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SANTANA She's Not There
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(Don't Fear) The Reaper
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RAM JAM

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DAVID ESSEX

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The beat goes on ...

Nostalgia ain't what it used to be, or so the saying goes, but no one — record company, retailer or punter — can deny the extraordinary popularity that the music of the Twenties through to the Seventies has reached on record. More re-issued albums are now hitting the market than ever before, and it is doubtful that there is any popular recording artist or band of an earlier era who does not have catalogue available in some form.

EVERYONE IS doing it — from the majors like EMI, WEA, Phonogram, CBS, RCA, Decca and MCA through to the smaller, specialist labels like Edsel, Magnum Music Group, Charly, See-For-Miles, Ace/Kent and Academy Sound & Vision. The numerous budget companies, including Music For Pleasure, Pickwick and Cambra, who have long exploited the re-issue market, are also riding the crest of the nostalgia wave.

There are numerous theories for the increase in popularity of this music. "Recent population surveys have revealed a shift towards a greater number of over-35s," says MCA sales and marketing director John Cokell. "That age group does present a huge market opportunity as they tend to have more disposable income than teenagers, and present an opportunity for both record companies and the retail trade to take full advantage of classic back-catalogue material."

CBS Records catalogue marketing manager Alan Street says: "Nostalgia in music covers different styles and eras — of course the music of the Thirties, Forties and Fifties is nostalgia to many people, but you can't neglect the pop and rock muscle of the Sixties and Seventies, which has just as strong an appeal to record buyers. It is important that opportunities for marketing back-catalogue shouldn't be missed. A lot of its success is due to availability in the shops."

Robin Blanchflower, director of A&R and marketing at PRT, says that interest in the classic tracks and artists of earlier eras is currently running as high as it has ever been, but adds: "It isn't any use just putting the albums into the shops and hoping that they will sell on the strength of the artists' names alone — they have to be marketed very aggressively."

Budget label Pickwick's marketing manager Melvin Simpson: "Everyone likes to retain memories of their youth, and the most memorable part of many people's youth is the music they grew up with. Ask someone when an old song was around, and they will relate it to what they were doing at the time — they remember their lives through the music."

"At Pickwick we recognised this years ago and developed our market accordingly, using the repertoire we had at the time. Now we've got access to a wide range of current repertoire which we never had before, but we will still continue to release recordings from the Fifties and Sixties."

"This is simply because these titles consistently appear among our best-sellers — the person who buys our records is past the stage of being influenced by 90 per cent of record company advertising and promotion, and is more likely to be influenced by a strong selection of the music they like at a price they like."

The packaging of nostalgia product is very important. Sleeve notes, detailing the history of the artist and recordings, are usually welcomed by consumers wishing to delve into the past, and many Fifties and Sixties albums are being re-issued in replicas of their original sleeves. Mono has also emerged from its period of unpopularity with record buyers — many now insist when



ROCK 'N' ROLL legends whose music will never die: Bill Haley and Buddy Holly account for thousands of album sales every year.

buying re-issues of old recordings that they should be retained in their original monaural sound to preserve the authenticity.

Capitol Records has successfully re-issued a whole series of classic albums from the Fifties, including several Frank Sinatra titles (which will total 17 LPs by early autumn). All have been packaged in their original sleeves, although fans do have the bonus of the Sinatra recordings having been digitally remastered.

Budget label Cambra also specialises in nostalgia. Catalogue and label manager John Howard points out: "Radio coverage of this sort of material obviously helps and for that reason we try to service all the stations throughout the country. They bring the public's attention to our compilations like Million Sellers Of The Thirties and Forties, which include artists like Ella Fitzgerald, Bing Crosby and the Ink Spots."

"Strangely enough, although the radio stations prefer our compilation albums for their purposes, our single artist packages, ranging from Buddy Holly back to Billie Holiday, and up to Elton John and back to Glenn Miller, do seem to do better than the various artists compilations on a retail level. This indicates that there must be a lot of punters out there whose original records are scratched or lost, but who still want their favourites by their idols for their collections."

Howard added: "As we approach the mid-Eighties, there is something like 50 to 60 years of recorded work available in the archive libraries of some of the major record companies. The fact that labels like ourselves are repackaging very early recordings of the Twenties and Thirties right up to recent nostalgia — the Seventies — can only be good for the recorded work itself which is automatically preserved for even longer."

Another record company which has discovered the potential of nostalgia material is President Records, which has re-issued many dance band favourites — including Ambrose, Sid Phillips, Jack Payne and Billy Cotton — in its Joy D series, as well as vocal albums by such as Lee Lawrence, Anne Shelton, Lita Roza, Kathy Kirby and — from the other side of the Atlantic — Billie Holiday, Mel Torme and Lena Horne.

"Nostalgia is good steady business," says general manager David Kassner. "The market is certainly growing, and radio disc jockeys like Alan Dell, David Jacobs and Desmond Carrington, as well as many of the local radio stations, are giving nostalgia product excellent support."

Among President's future product plans: a re-issue of albums from the Great Voices Of The Century series, including Richard Tauber and John McCormack, and a new album by 85-year-old Cavan O'Connor — known to his fans as "the Strolling Vagabond" whose recording career goes back more than 60 years.

Timeless will tell for Phonogram

PHONOGRAM IS combing its vast back catalogue for a series of nostalgia releases in the new Timeless mid-price series, which is designed to complement the existing Priceless rock and pop mid-price range.

The first Timeless albums are to be released in early July and will include such names as Brook Benton, Dinah Washington, Sarah Vaughan and Billy Eckstine, Syd Lawrence and John Hanson. The LPs will have a dealer price of £1.98 and be issued in their original sleeves.

Phonogram's general manager of marketing Tony Powell said: "The Priceless mid-price series has done very well for us, and we're confident that Timeless will emulate its success. The series will feature many of the classic names of the Fifties and Sixties although we will be very selective."

"Quality is the name of the game — we won't be re-releasing albums just for the sake of it. The Timeless series will feature albums that would not necessarily fit into the Priceless series."

Promotion for Timeless will

initially be low-key, although in-store activities are planned for early autumn. Further titles are being added to the Priceless series, including three Elton John albums (to co-incide with his Wembley concert which is being televised), two albums by Kiss, and a Corries LP.

Powell added: "We've now got some 70 albums in the Priceless series — the idea is that when an album has stopped selling in vast quantities, then we move it into the mid-price category which helps give it a whole new lease of life."

"The nostalgia area of popular music is very important — for instance we receive literally hundreds of letters from the public about John Hanson, who is constantly touring around the country. Someone like him cannot be over-estimated."

"I think both the industry and the dealers have learnt a lot of valuable lessons about the marketing of back catalogue product. It has to be attractively presented, the music must be good and saleable, and of course the albums should be racked well in the shops."

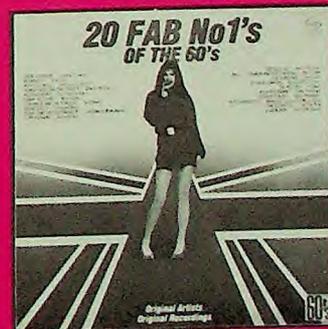
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ALBUM OR TAPE



The beat goes on ...

Sinatra swings back

CAPITOL RECORDS is adding a further five Frank Sinatra titles to its programme of Sinatra album re-issues featuring the best of the singer's Fifties recordings. Six albums have already been released, and a total of 17 will have been re-instated by September when Sinatra visits the UK for live appearances.

The latest titles to be re-issued are All The Way, Sinatra's Swinging Session, Come Swing With Me, Sinatra Sings Of Love And Things, and The Point Of No Return. The albums are all re-released in their original sleeves but with new notes by radio broadcaster Alan Dell.

EMI Records also has several other nostalgia releases lined-up including Cliff Richard and The Shadows: 20 Original Greats, which

ties in with their first concerts together in five years, scheduled for Wembley Arena and Birmingham NEC.

Meanwhile on the recently revived Retrospect label there will be new compilations featuring Al Bowlly (The HMV Sessions), Nat Gonella, Richard Tauber and the George Mitchell Minstrels, London Pride, compiled by well-known archivist Chris Ellis, will include a selection of well-known songs about London performed by many artists and big bands of the Thirties and Forties.

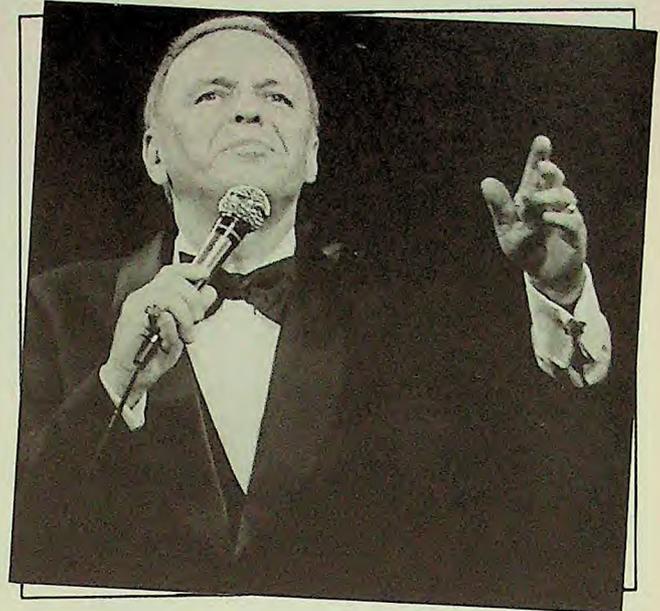
Tony Wadsworth, who is responsible for the marketing of EMI's back-catalogue, says: "The dealer and public reaction to the Sinatra albums released so far has been excellent. There were appre-

hensions at first that maybe we were swamping the market with too much of his product, and that people would say 'no more', but in fact each subsequent release has attracted more interest than before.

"The important thing about the albums is that they are all digitally re-mastered and are now retailing at mid-price. We're re-issuing all the classic albums of his Capitol period, between 1953 and 1962, in their original American unabridged form. Sinatra will be performing several concerts at the Royal Albert Hall later this year, and we will be mounting a major catalogue campaign around all his albums."

Wadsworth also plans to release more albums featuring American female singers of the Fifties. He recently re-issued in their original sleeves albums by Judy Garland, Dakota Staton, Nancy Wilson, Dinah Shore and Julie London among others. "It was a very stylish era, and we'll certainly be adding more titles by such singers," he says.

"The interesting thing is the albums are being bought not just by the people who remember them first time around, but also by a new generation of record buyers. It's

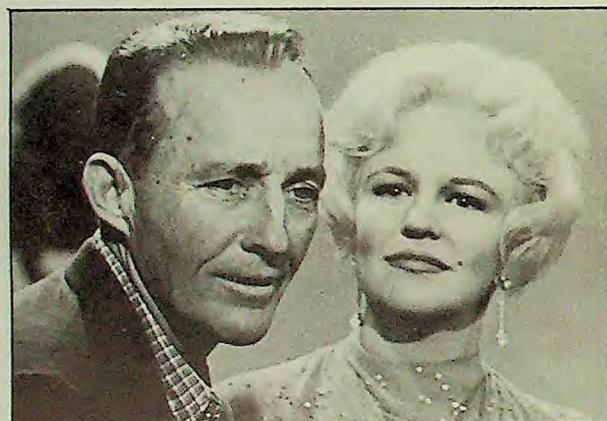


amazing the volume of mail that we receive from people in their twenties, and even in their late teens.

"There's a lot of interest in nostalgia music, and we shouldn't forget that. Both record companies and dealers alike should be catering for that market."

OL' BLUE EYES will be back in London during September for several concerts at the Royal Albert Hall, and to co-incide with the occasion Capitol Records will be mounting a major promotion campaign around the 17 digitally-reissued Sinatra albums it has re-instated into catalogue.

CLIFF RICHARD — still very much one of today's contemporary pop music artists, but in the rare position of being a major nostalgia-selling recording name too.



TWO OF MCA Records' big catalogue sellers — and legends of popular music — Peggy Lee and the "old groaner" himself, Bing Crosby.

MCA all-stars

THE STARS OF MCA's mid-price "nostalgia" releases include Gracie Fields and Arthur Tracy, Al Jolson, Louis Jordan and Friends, Ethel Merman, and Perry Como and Ted Weems, while Peggy Lee features on a new 16-track compilation, Perfect-Lee, which includes some of her classic recordings made between 1952 and 1956.

Other new MCA titles include Jeri Southern's When I Fall In Love, which includes Fire Down Below and Just In Time, and The Mills Brothers' Goodbye Blues, a compilation of evergreens recorded between 1934 and 1953.

Two Brenda Lee albums, The Early Years, featuring tracks recorded between 1956 and 1958, and Love Songs, featuring Sixties ballads, have also just been released by MCA.

John Cokell, MCA's sales and marketing director, says: "Record companies may soon have to think more seriously about catering for record buyers in the over-35s category — recent population surveys have revealed a shift towards a greater number of over-35s and fewer teenagers, because of longer life expectancy and a fall in the birth rate.

"The over-35s do present a huge market opportunity as they tend to

have more disposable income than teenagers and present an opportunity for both record companies and the retail trade to take full advantage of classic back-catalogue material, and thus bring additional revenue into the industry."

The label's mid-price range now boasts some 160 titles, spanning the Thirties through to the Sixties, as well as contemporary rock acts of the Seventies and Eighties.

"Classic recordings by artists like Peggy Lee, Bing Crosby, Nat King Cole and Louis Armstrong just never stop selling — like good classical music, they are timeless and never go out of fashion," says Cokell.

"Many of our albums are real collectors items — totally new compilations of back catalogue material, including classic American Decca recordings which are no longer available in any other form. Some of these tracks were originally deleted 10-20 years ago and have only now been specially re-packaged and made available again.

"For example when we re-released Bing Crosby's White Christmas album last December it was the first time it has been available for more than 20 years."

Cokell adds that many of the albums appealed to consumers who bought the original recordings as 78s



BRENDA LEE's early years are recalled in a new mid-price re-issue from MCA Records, featuring recordings made when she was still only 12 years old. Another re-issue Love Songs features her Sixties recordings, while a double-album greatest hits package recently charted.

and are keen to take advantage of their availability again in low-price LP or cassette form. Other people may have bought the original albums over 20 years ago, but at a retail price of around £3.29-£3.49 it's tempting them to buy replacement copies in pristine condition.

"For some people the appeal of these albums is pure nostalgia — music has the unique ability to pinpoint any time, place or special person in your life, and trigger a memory. That emotive tug is very powerful. For example, if someone grew up with Deanna Durbin's music and then lost sight of her, they can take advantage of our re-packaged and re-released Durbin albums in order to recapture that era.

"The biggest problem we have is delivering the product message to people while also keeping the retail price down. Because of the margins available on mid-price product, it is difficult for us to promote these albums as aggressively as we would like, although we do use press and TV ads from time to time."

Nostalgia for pleasure

MUSIC FOR Pleasure's Golden Age mid-price label, launched just 12 months ago, has a product boost next month when eight new titles are added to the catalogue. Meanwhile, a new Golden Age album has just been released, featuring the music of Noel Gay performed by various dance bands of the Thirties, including Jack Hylton, Henry Hall, Geraldo and Ray Noble.

The LP ties in with the 60th anniversary of Gay's first professional show in London, and will include one of his most famous songs — The Sun Has Got His Hat On.

"MFP has always been a re-issue label so you could say we've always been involved in nostalgia, but we have done particularly well with some of our recent promotions," says repertoire and marketing manager Barry McCann.

"Two years ago we released a series of nostalgia albums featuring MCA recordings, which included names like Judy Garland, Hoagy Carmichael and Louis Jordan. There was a surprise best-seller — an album of Deanna Durbin material which has just passed the 100,000 units mark.

"This promotion was followed up with a similar one concentrating on Capitol Records' catalogue including Dinah Shore, Kay Starr, Billy May and Tennessee Ernie Ford, which again was very successful."

Earlier this year, MFP turned its attention to the British side of Fifties popular music with a series of albums by Alma Cogan, Ronnie Milton, Malcolm Vaughan, Michael Holliday and The Goons. "The demand from both retailers and the consumer has been terrific," says McCann. "Everytime we do a promotion of this nature we are inundated with letters from the public, which proves just how strong and viable the nostalgia market is nowadays."

Two other major nostalgia promotions for the budget company have been the recent batch of Sixties releases (Cilla Black, Cliff Richard, Manfred Mann and Gerry & The Pacemakers) and the Saville's Time Travels series which has now individually covered the years from 1957 to 1965. "It is our most popular series ever with more than half a million sales to date," McCann adds. "You could say that budget and mid-price are the ideal price categories for nostalgia product."



ALMA COGAN enjoyed more hits than any other female singer in the Fifties, and 30 years later The Best Of Alma Cogan has been a big seller for Music for Pleasure.

PLAY IT AGAIN, HOAGY



"OF ALL THE RECORD SHOPS, IN ALL THE TOWNS ALL OVER THE WORLD, SHE WALKS INTO MINE. LUCKY I WAS ABLE TO DEAL WITH HER REQUEST. I HAD STOCKED UP WITH MCA'S MID PRICE SERIES. WITH A RANGE OF RECORDS BY PEOPLE LIKE HOAGY CARMICHAEL AND ELLA FITZGERALD THROUGH TO SHOWS LIKE OKLAHOMA - THEY GOT IT COVERED. WANT TO HEAR MORE ABOUT IT? CALL YOUR MCA SALESMAN. HERE'S LOOKING AT YOU!"

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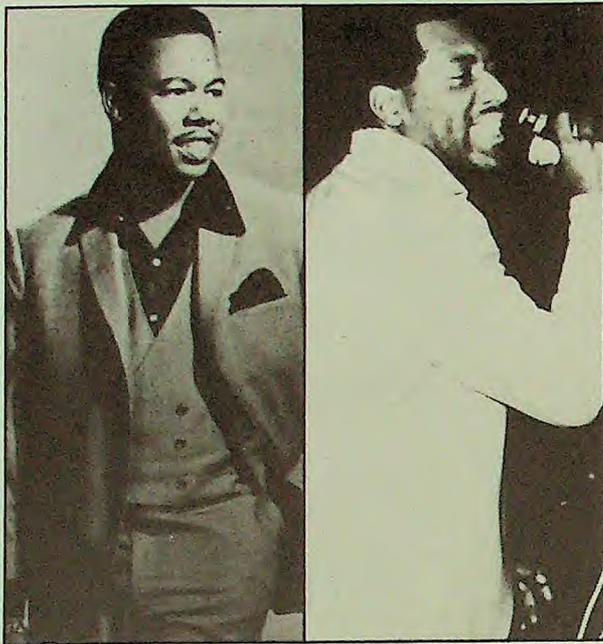
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The beat goes on ...



EDDIE FLOYD, left, and Otis Redding: Best Of treatment from Atlantic

The Best Of Atlantic

WEA IS set to release six Best Of albums culled from its rich Atlantic catalogue, thoughtfully packaged and backed with extensive advertising and promotion.

The featured artists are Joe Tex, Sam & Dave, Otis Redding, Aretha Franklin, Booker T & The MGs and Wilson Pickett.

Each album features 12 tracks, including You Got What It Takes, Show Me and Build Your Love (Joe Tex); Soul Sister, Brown Sugar, Soul Man and Soothe Me (Sam & Dave); Dock Of The Bay, My Girl and Respect (Otis Redding); I Say A Little Prayer, Respect and Spanish Harlem (Aretha Franklin); Green Onions, Soul Dressing (Booker T & The MGs); In The Midnight Hour, Soul Dance Number Three and Everybody Needs Somebody To

Love (Wilson Pickett).

Released at the same time (July 27) is a compilation album, This Is Soul which, as well as material featured on the other six albums, includes tracks from Solomon Burke, Carla Thomas, Ben E King, Percy Sledge and William Bell.

WEA managing director Rob Dickins, who has taken charge of the re-packaging programme, says: "In the past, I believe the repackaging has been done in the wrong way."

"These new albums have been put together by people who care about the music, who grew up with it. This music is very close to my heart."

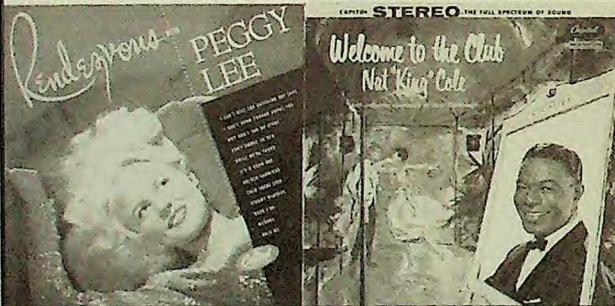
"It is good music well presented and I believe the market for it extends way beyond the collectors."



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Decca recollects the war years



VERA LYNN: the forces' sweetheart forever.

DECCA'S MID-PRICE nostalgia catalogue continues to grow with the latest album releases including Vera Lynn: The War Years (to coincide with the 40th anniversary of the D-Day landings), The Unforgettable Sound Of Mantovani, and a various artists compilation — Big Bands Of The Forties. The LPs are all on the Recollections label.

Future Recollections releases include titles by Nat Gonella, The Squadronaires, Monte Rae with the Geraldo Orchestra (recordings made in the late Thirties), Al Bowlly, and volume three of the Hits Of The Thirties series.

Jack Payne — The Decca Sessions is planned for release in late December.

Colin Brown, who compiles many of the Decca nostalgia releases, said: "You'd expect these kind of albums to be bought mainly by the people who remember the music originally, but in fact we get a lot of letters from very young people asking about future releases, and congratulating us on what we have done."

"Nostalgia is here to stay — rather like classical music, its appeal is perennial. There is a very strong market for albums by such names as Dickie Valentine, Anne Shelton, Ambrose, Al Bowlly, Geraldo."

RCA's magic moments come in a cassette

RCA'S LATEST contribution to the nostalgia market is a series of cassettes, Magic Moments, which will feature recordings by Elvis Presley, Neil Sedaka, Glenn Miller, Perry Como, Odyssey, and Jack Jones, plus a Stax various artists compilation. The tape-only series will be released next week.

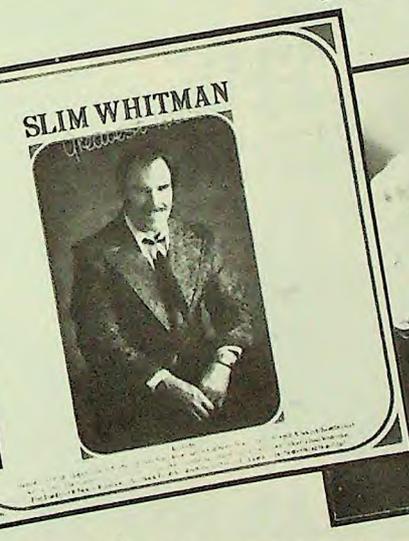
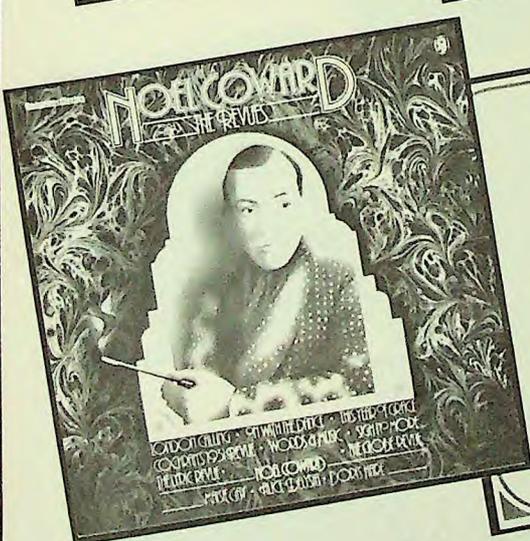
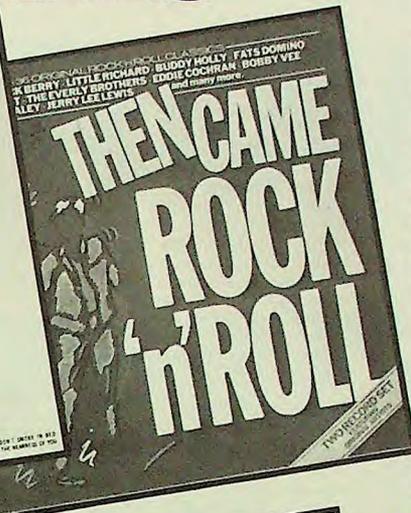
RCA has built up a vast mid-price nostalgia catalogue which includes classic albums by Eartha Kitt, Elvis Presley, Glenn Miller, Delta Rees, Henry Mancini, Neil Sedaka and many other names from the last four decades of popular music.

The Magic Moments cassettes will all be double-play and feature many of the artists' respective hits.



GLENN MILLER: perennial appeal.

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The beat goes on ...

Aggressive marketing is the key to nostalgia sales, says PRT's Robin Blanchflower

Back into the spotlight

PRT IS planning more nostalgia releases in its Spotlight double album series, backed by a major marketing campaign. The two year-old series currently has 30 titles in catalogue, and nine new albums featuring artists such as Vera Lynn, The Ink Spots, Frank Barber, Johnny Mercer and Sarah Vaughan, will be released in early autumn.

PRT is also planning to release a sampler album for the Jazz Reactivation series, which will be marketed as an introduction to the series and will be aimed specifically at consumers who are not yet regular Jazz buyers.

There are nearly 50 Jazz Reactivation albums available featuring legendary names like Stan Getz, Earl Hines, Thelonius Monk, Count Basie, Benny Goodman, Louis Armstrong and Duke Ellington. Much of the material has been taken from the Vogue, Chess, Roulette and GNP Crescendo catalogues and some albums feature previously unreleased tracks.

Another double-album PRT sampler scheduled for autumn will be based on the successful Chess Masters series of blues albums — there are currently 14 albums available by artists such as Bo Diddley, Howlin' Wolf, John Lee Hooker, Muddy Waters and Jimmy Rogers.

Robin Blanchflower, PRT's director of A&R and marketing, says: "Interest in the classic tracks and legendary artists of yesteryear is undoubtedly running as high as it has ever been at the moment. With the type of catalogue that we have, we are obviously ideally placed to capitalise on this growing market."

"But it isn't any use just putting the albums into the shops and hoping that they will sell on the strength of the artists' names alone. They have to be marketed very aggressively."

"For example we give a great deal of thought to packaging, and with all of our three main back catalogue series — Spotlight, Jazz Reactivation and Chess Masters — we have tried to create a brand identity by developing concept sleeves."

"In addition to the older age group who remember these artists when they originally dominated the charts, I think that there is a whole new generation of buyers who are growing out of the current pop

scene and are discovering the music of the Forties, Fifties and Sixties for the first time."

Another of PRT's nostalgia-orientated series is the cassette-only 100 Minutes Of... which includes material by The Searchers, Max Bygraves, Lena Martell and John Baez. Bob Thiele's Dr Jazz label, which is licensed to PRT, has a growing catalogue of albums by artists like Theresa Brewer, Duke Ellington and Stephane Grappelli.

With the Jazz Reactivation series, PRT is intending to create a History Of compilation which will trace the development of jazz over several decades rather than simply selecting a set of classics by some of the best-known artists.

Blanchflower adds: "PRT probably has one of the most potent back catalogues of any of the majors and the company has not been slow to exploit it. There is a wealth of big band, jazz, swing, soul, R&B and rock and roll material in the catalogue which is why the company is ideally placed to take full advantage of the current revival of interest in these repertoire areas."

To date nearly 30 Spotlight albums have been released featuring major acts such as Status Quo, The Kinks, Gladys Knight, Chuck Berry, Al Green and Acker Bilk.



TWO OF PRT's biggest catalogue sellers — The Searchers (above, as they are today), whose Pye Records hits of the Sixties are now available on the Spotlight On double-album series, and Acker Bilk (left), whose many albums for the label are always good sellers.



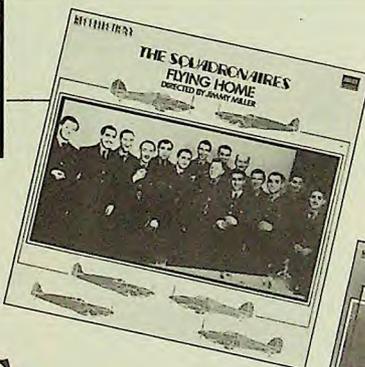
THE MUSIC LIVES ON





AMERICAN RECOLLECTIONS







ALSO AVAILABLE IN THIS SERIES

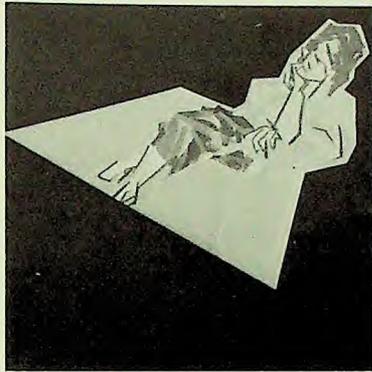
ARTHUR TRACY South Of The Border (RFL 5) · PRIMO SCALA & HIS ACCORDIAN BAND (RFL 6) · AMBROSE & HIS ORCHESTRA featuring VERA LYNN (RFL 10) · NAT GONELLA Georgia On My Mind (RFL 12) · ROY FOX & HIS ORCHESTRA (RFL 13) · HARRY ROY Bugle Call Rag (RFL 20) · SIDNEY LIPTON & HIS GROSVENOR HOUSE ORCHESTRA (RFL 22) · CHARLIE KUNZ & THE PIANO CASANI CLUB ORCHESTRA (RFL 24) · CAVAN O'CONNOR (RFL 26) · BILLY COTTON & HIS BAND (RFL 27) · ARTHUR TRACY Street Serenade (RFL 29) · MANTOVANI DANCE ORCHESTRA (RFL 31) · TED HEATH That Lovely Weekend (RFL 32) · PRIMO SCALA Strike Up The Band (RFL 33) · AMBROSE & HIS ORCHESTRA Swing In The Air (RFL 35) · GRACIE FIELDS Life Is A Song (RFL 36) · CHARLIE KUNZ Clap Hands Here Comes Charlie (RFL 37) · HUTCH With A Song In My Heart (RFL 38) · DICKIE VALENTINE Very Best Of (RFL 40) · ANNE SHELTON WITH AMBROSE & HIS ORCHESTRA (RFL 41) · MONTE REY & GERALDO Serenade In The Night (RFL 43) · FREDDY GARDNER Music Maestro Please (RFL 44) · CHARLIE KUNZ Clap Hands Here Comes Charlie (RFL 41) · VARIOUS ARTISTS Dance Band Hits Of The 40's (RFL 4) · VARIOUS ARTISTS Dance Band Hits Of The Forties Vol 2 (RFLD 14) · VARIOUS ARTISTS Hits Of The Forties (RFLD 18) · VARIOUS ARTISTS They Played The Empire (RFLD 23) · VARIOUS ARTISTS Hits Of The 30's (RFLD 25) · VARIOUS ARTISTS Hits Of The Thirties Vol 2 (RFLD 28) · VARIOUS ARTISTS They Played The Palladium (RFLD 30) · VARIOUS ARTISTS Those Wonderful Radio Years (RFLD 34) · VARIOUS ARTISTS Hits Of The 40's Vol 4 (RFLD 39) · VARIOUS ARTISTS Big Bands Of The 40's (RFLD 42) · VARIOUS ARTISTS Hits Of The 30's Vol. 3 (RFLD 45)

YESTERDAY'S MUSIC TOMORROW

THE BEST OF ARETHA FRANKLIN

CHAIN OF FOOLS/I SAY A LITTLE PRAYER/
(YOU MAKE ME FEEL LIKE) A NATURAL
WOMAN/THINK/ROCK STEADY/UNTIL YOU
COME BACK TO ME (THAT'S WHAT I'M
GONNA DO)/RESPECT/SPANISH HARLEM/
DR. FEELGOOD/DO RIGHT WOMAN - DO
RIGHT MAN/I NEVER LOVED A MAN (THE
WAY I LOVE YOU)/SAVE ME

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THE BEST OF JOE TEX

SYSLFM (THE LETTER SONG)/HOLD WHAT
YOU'VE GOT/ONE MONKEY DON'T STOP
NO SHOW/YOU BETTER GET IT/YOU GOT
WHAT IT TAKES/I BELIEVE I'M GONNA MAKE
IT/SHOW ME/PAPA WAS TOO/A WOMAN
(CAN CHANGE A MAN)/THE LOVE YOU
SAVE MAY BE YOUR OWN/BUILD YOUR
LOVE/I'VE GOT TO DO A LITTLE BIT BETTER

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THE BEST OF WILSON PICKETT

IN THE MIDNIGHT HOUR/634-5789/
I FOUND A LOVE/MUSTANG SALLY/NINETY-
NINE AND ONE-HALF (WON'T DO)/
EVERYBODY NEEDS SOMEBODY TO LOVE/
DON'T FIGHT IT/I'M A MIDNIGHT MOVER/
FUNKY BROADWAY/SOUL DANCE NUMBER
THREE/I'M IN LOVE/LAND OF 1000 DANCES

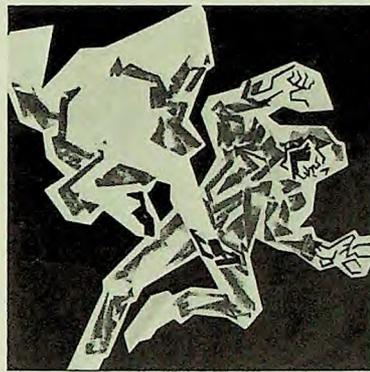
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THE BEST OF SAM & DAVE

HOLD ON, I'M COMIN'/YOU DON'T KNOW
LIKE I KNOW/SOUL MAN/SOOTHE ME/
WHEN SOMETHING IS WRONG WITH MY
BABY/SAID I WASN'T GONNA TELL
NOBODY/YOU GOT ME HUMMIN'/I TAKE
WHAT I WANT/WRAP IT UP/SOUL SISTER,
BROWN SUGAR/CAN'T YOU FIND
ANOTHER WAY (OF DOING IT)/
I THANK YOU

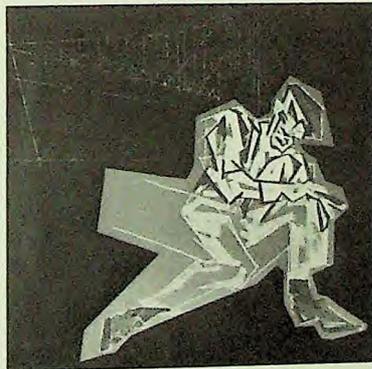
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THE BEST OF OTIS REDDING

MR. PITIFUL/MY GIRL/RESPECT/I'VE BEEN
LOVING YOU TOO LONG/LOVE MAN/
CIGARETTES AND COFFEE/(I CAN'T GET NO)
SATISFACTION/TRY A LITTLE TENDERNESS/
I CAN'T TURN YOU LOOSE/HARD TO
HANDLE/FA-FA-FA-FA-FA (SAD SONG)/
(SITTIN' ON) THE DOCK OF THE BAY

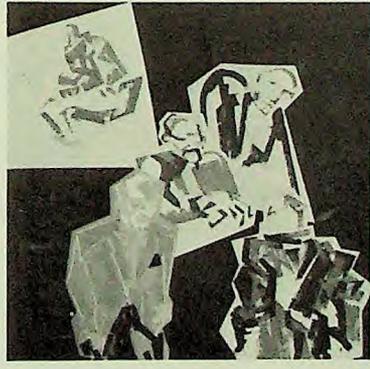
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THE BEST OF BOOKER T. & THE MG'S

GREEN ONIONS/SLIM JENKINS' PLACE/
HIP HUG-HER/SOUL DRESSING/
SUMMERTIME/BOOT-LEG/JELLYBREAD/TIC-
TAC-TOE/CAN'T BE STILL/GROOVIN'/
MO' ONIONS/RED BEANS AND RICE

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CUT OUT AND KEEP



The beat goes on ...

Big back tracking plans at CBS

CBS RECORDS launches what is probably its biggest ever back-catalogue campaign during July, promoting the Nice Price, Cameo and I Love Jazz series, plus Back Tracks, a collection of singles featuring original artists and recordings.

The new Back Tracks series is launched with 25 singles — including 11 number one songs — featuring artists such as Deniece Williams, Little Richard, The Jacksons, David Essex, The Byrds, Simon & Garfunkel, Bob Dylan and Billy Joel. Counter display boxes will each contain 75 singles, and there also be a free instore poster featuring colour photographs of artists with every box.

Cameo additions during July include "greatest hits" re-issues by Jerry Vale, Tony Bennett and Doris Day, Judy Garland's film soundtrack album *A Star Is Born*, Liza Minnelli: *The Singer*, Victor Borge — *Caught In The Act*, Vikki Carr's *Love Story* and Marty Robbins *After Midnight*.

New titles in the I Love Jazz series include Buck Clayton's *Jazz Sessions Vol 1*, two compilation LPs, *King Of Drums* (featuring names like Gene Kruper and Buddy Rich), and Sarah Vaughan: *Summertime*, Cab Calloway's *Jumpin' Jive*, Thelonius Monk's *Monk*, a special *Best Of I Love Jazz* sampler and a various artists collection, *Organ Boogie Woogie*.

Further CBS "catalogue" album releases during the month will include *Fame & Price* (featuring Georgie Fame and Alan Price), Charlie Byrd's *Hollywood Byrd* and Tommy Dorsey and His Orchestra's *Beat Of The Big Band*.

Promotion for the releases includes national and specialist press advertising, full-colour posters, point-of-sale material, browser cards, and London transport advertising. The recently launched nationwide local radio advertising campaign will run through until early autumn and is claimed to be the most extensive radio campaign ever for record company back-catalogue.

Alan Street, CBS catalogue marketing manager, says: "We've sold more than 1.5m units of back-catalogue via the Nice Price and Cameo series during last 12 months — those kind of sales figures prove that both our sales force and the dealers are confident in what we're doing."

We're very pleased with the success of the I Love Jazz series which features names like Louis Armstrong, Duke Ellington, Dave Brubeck, Count Basie and Benny Goodman. It is probably the only jazz series that is stocked in depth by the multiples, and the albums are not esoteric in their appeal, but do cross over to other markets."

Street emphasises that nostalgia in music covers different styles and eras: "Of course the music of the Thirties, Forties and Fifties is nostalgia to many people, but you can't neglect the pop and rock music of the Seventies as well which has just as strong an appeal to record buyers."

"Many people buying nostalgia do remember the music first time around, but there are also a lot of young people interested in the music — in fact its appeal goes right through the age spectrum and at CBS we are careful to cater for them all."

"It is important though that opportunities should not be missed — a lot of the success of back catalogue product is to do with its availability. If it is there in the shops, then people will buy it. That is why it is also important for the dealers to stock back-catalogue where it can be seen, and not just hide it away in various racks."



LEGENDARY JAZZ drummer Buddy Rich (left) features on a new album out on CBS Records' I Love Jazz series in July, while Andy Williams (above) has recorded albums for CBS over a period that spanned more than two decades.

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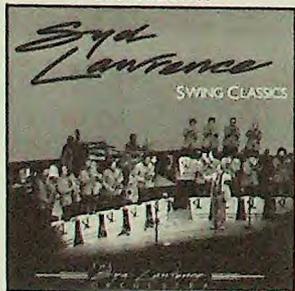
ORIGINAL SLEEVES

BROOK BENTON
THE BEST OF



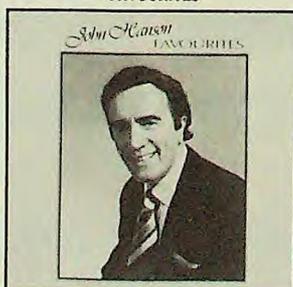
LP-TIME 1 - MC-TIMC 1

SYD LAWRENCE
SWING CLASSICS



LP-TIME 3 - MC-TIMC 3

JOHN HANSON
FAVOURITES



LP-TIME 4 - MC-TIMC 4

BILLY ECKSTINE & SARAH VAUGHAN
PASSING STRANGERS



LP-TIME 2 - MC-TIMC 2

DINAH WASHINGTON
THE VERY BEST

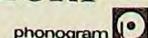


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The beat goes on ...

Ace and Kent are two labels which are enjoying a lot of credibility through their album reissues of early rock and roll, rockabilly and vintage soul and blues music. CHRIS WHITE reports on the secrets of their success.

An Ace in the pack

ACE RECORDS was launched by Chiswick Records' Ted Carroll when Chiswick was still licensed to EMI Records. "I'd picked up two albums, Hollywood Rock 'n' Roll, a various artists compilation and Early Recordings by Link Wray, but frankly EMI just weren't interested in old rock and roll recordings," Carroll recalls. "I decided to start a completely separate label, which I called Ace, and since then we've never really

looked back — the catalogue has grown to something like 100 titles featuring names like the Everly Brothers, George Jones, Ike Turner, Little Richard, B B King, Howlin' Wolf and Ricky Nelson."

Carroll claims that sales of Ace product are "getting better all the time" — with half of his business based in the export market.

One of the label's newest projects is the Rare Masters series which features recordings of the Forties and Fifties — the first two releases are Roy Hawkins' Highway '59 and Jake Porter's Combo Records Story, Vol 2, which highlights some of the label's best recordings.

"The Rare Masters Series is making available to ethnic blues archivists and collectors many tracks which have been thought lost for the last 35 years or so," Carroll says. "We have remastered many tracks never previously issued in the UK from the original acetates."

Scheduled releases include The Little Rock Blues Sessions featuring Driftin' Slim, Baby Face Turner, and Junior Brooks, Willie Littlefield including his Houston Rehearsal Sessions and The Ike Turner Blues Sessions, Vol 2.

The Kent label was originally set up by Ace Records in conjunction with DJ Harboro Horace as a purveyor of Sixties and Northern Soul and has rapidly proved successful with some 25 albums now in catalogue. The label has its own special compilations, as well as making available original albums and single artist compilations by many



EARLY SIXTIES pop heroes Fabian and Frankie Avalon — calling Ace Records to discuss details of their respective greatest hits compilations, due for release in early autumn?



TED CARROLL: behind the success of the Ace and Kent Records labels which specialise in early rock and roll, rockabilly, blues and soul recordings. "Sales are getting better all the time, with half our business based firmly in the export market. Packaging is very important with our kind of release, and it's all down to strong graphic ideas."

great and all too frequently forgotten soul artists of the Sixties.

Among Kent's most popular releases have been several album reissues by The Impressions (who included Curtis Mayfield in the lineup), Irma Thomas, ZZ Hill and Ike and Tina Turner.

"Packaging is very important with our kind of album releases," says Carroll "and I think that our packaging is among the best. It's down to strong graphic ideas — Phil Smees does about 95 per cent of the Ace

sleeves, and they're always first class."

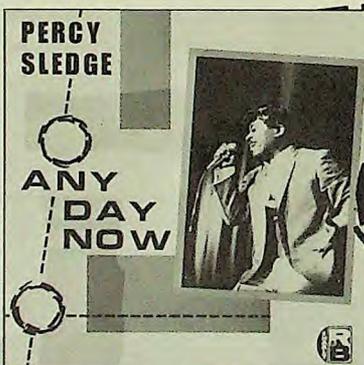
Ace has two other labels — Boplicity (dealer price £3.20) which features albums by John Coltrane, Jackie McLean, Dexter Gordon and Curtis Counce; and Cascade (dealer price £2.43), which is distributed through IDS and currently has eight albums in catalogue, each featuring 20 original recordings.

All Ace Records' other labels are distributed via Pinnacle, Making Waves and Swift.

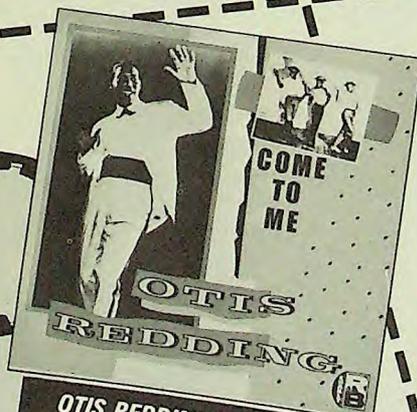
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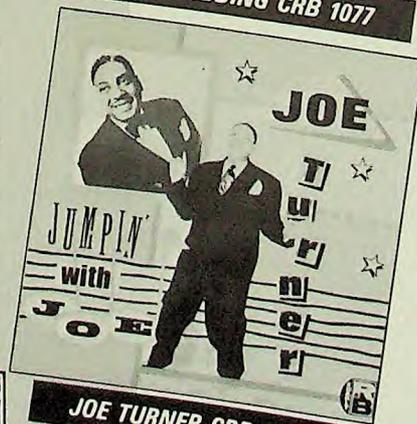
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The beat goes on ...

Charly: reaching the young ones

NEXT YEAR sees the tenth anniversary of the UK launch of Charly Records — the company which, with arguable justification, claims to be "the leader of the pack" in back catalogue.

Charly was founded in Paris in 1974 by chairman Jean Luc Young; MD Joop Visser joined a year later and operations were switched to a foxhole in Hammersmith.

Today, Charly boasts its own computerised office warehouse complex in New Cross, its own salesforce, equivalent subsidiary set-ups in Paris and LA, worldwide liaisons and a catalogue of some 400 LPs and assorted singles.

Virtually all of this built on the licensing and re-presentation of what had traditionally been considered "specialist" recordings.

Initially Charly was mainly known for its vigorous exploitation of the previously-underexposed Sun Records catalogue, through which it was a significant progenitor of neo-Rockabilly, and which is still a buoyant part of its prospectus.

From that platform Charly diversified into thorough coverage of many styles of jazz (via its Affinity logo), UK rock and beat (on Charly and See For Miles), a lot more US rock 'n' roll (on Charly) and — the company's frontline projection over the last four years — classic blues, R&B and soul music on its Charly R&B (CRB) series.

A large part of the strong sales of CRB LPs by Elmore James, T-Bone Walker, Louis Jordan, Ray Charles, Solomon Burke *et al* has been to young buyers, a point-of-sale that chairman Young emphasises.

"It is important for retailers to understand that our operation has nothing to do with nostalgia," Young says. "Since the beginning of Charly, when we were the first British independent to handle catalogue recordings in a creative, positive manner, we have strived to offer the best compilations for today's market."

"The majority of our releases are demanded by young buyers who never knew the music first time round. This is what they want to hear *now*, and what the next generation will want to hear tomorrow. To think in outmoded terms like 'nostalgia' or 'oldies' is a great disservice to the music and the record buyers."

"This is the main reason we are now self-



RAY CHARLES: one of the big sellers on the Charly Records label.

distributing. Ideally I would prefer to have major distribution but we found by experience that they do not understand the nature of our releases or of the market. With our own salesforce we are educating those retailers who have been misled by established attitudes. It works. Where our releases are sensibly displayed they sell a lot; if they get stuck in an 'oldies' bin that will inhibit sales every time."

Charly's forthcoming release schedule includes the UK launch of the Goldband label (Louisiana blues, rock and Cajun music), an annotated boxed set of The Yardbirds, many big name R&B compilations from the King Records catalogue, and more from other sources.

Towards the end of this year it plans to be the first so-called "specialist" indie with a range of CD releases (already in the first stages of production) on the market. Confidence, indeed, in the present and forthcoming viability of back catalogue recordings.

Hooked on a Sonet

By MAX NEEDHAM

RODNEY BUCKLE, Sonet Records' managing director, is a well-dressed, well-mannered, soft-spoken fellow who talks knowingly about rock music. "I'm hooked on what one newspaper recently described as the deadliest of drugs," he said, handing me a Sonet album that I had been after for quite a while, R.O.C.K. (SNIF 710) by Bill Haley & His Comets.

"I am, of course, referring to what Sonet Records are unashamedly all about — pure, unadulterated nostalgia," he said.

It used to take a lot of time, money and knowledge — to say nothing of enthusiasm — to get hold of the vintage blues and rock 'n' roll material that is now readily available from Sonet.

It has the European release rights to the catalogue of Specialty Records, the small but influential Hollywood label that launched Lloyd Price, Larry Williams, Sam Cooke, and label-owner Art Rupe's find-of-the-decade, Little Richard, who was then playing in New Orleans with a band called the Temple Toppers.



LITTLE RICHARD: rock 'n' roll great of the Fifties whose recordings have now found a new market.

The label's earliest hit was in 1954 when Guitar Slim's Things I Used To Do made number one on the *Billboard* charts. There were scores of other hits by such legendary R&B and rock 'n' roll performers as Joe and Jimmy Liggins, Lloyd Price, Roy Milton, Sepia Tones and pianist Camille Howard.

But what has Sonet got to offer today's rock 'n' roll and nostalgia fans? Let's start with the Little Richard material . . .

there are five albums — All Time Hits (SNTF 5000), Rock Hard Rock Heavy (SNTF 5001), Little Richard & His Band (SNTF 5026), The Fabulous Little Richard (SNTF 5027), and Little Richard: His Biggest Hits (SNTF 5028) — three of which come in their original Speciality sleeves.

Other Sonet albums stealing the current nostalgia spotlight include Just Rock & Roll Music (SNTF 645) by Bill Haley & His Comets, Boogie & Zydeco (SNTF 801) by Clifton Chenier, Saturday Night Boogie Woogie Man (SNTF 5020) by Joe & Jimmy Liggins, Natural Boogie (SNTF 678) by Hound Dog Taylor & the House Rockers, and Sleepin' On The Job (SNTF 793) by Fats Domino.

If you are looking for compilation albums, keep an eye open in the shops for the Flashback series that Sonet are offering. So far they've released four albums, all of which contain pop and rock hits from the Fifties and Sixties recorded by the original artists.

● Sonet Records, Distributed by PRT Records, tel: (01) 648 7000, are at 121 Ledbury Road, London W11 2AG, (tel: (01) 229 7267.

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- KENT 002 VARIOUS For Dancers Also
- KENT 003 VARIOUS Slow 'n' Moody, Black And Bluesy
- KENT 004 DYKE & THE BLAZERS So Sharp
- KENT 005 THE IMPRESSIONS The Impressions
- KENT 006 VARIOUS On The Soul Side
- KENT 007 VARIOUS Northern Floor Shakers
- KENT 008 THE IMPRESSIONS The Never Ending Impressions
- KENT 009 THE IMPRESSIONS Keep On Pushing
- KENT 010 IRMA THOMAS Time Is On My Side
- KENT 011 VARIOUS Soul Class of '66
- KENT 012 THE IMPRESSIONS People Get Ready
- KENT 013 VARIOUS Moving On Up
- KENT 014 IKE & TINA TURNER The Soul of . . .
- KENT 015 VARIOUS Shoes
- KENT 016 VARIOUS Where The Girls Are
- KENT 017 VARIOUS Footstompers
- KENT 018 Z.Z. HILL Dues Paid In Full
- KENT 019 VARIOUS Pure Soul
- KENT 021 VARIOUS Gems
- KENT 023 VARIOUS Hot Chills & Cold Thrills



RECENT & FORTHCOMING RELEASES

- CH 74 JOHNNY TILLOTSON Poetry In Motion (release date Sept. 7)
- CH 91 VARIOUS Live In London
- CH 92 JIMMY WITHERSPOON Whose Been Jivin' You
- CH 93 JIMMY CLANTON Just A Dream
- CH 94 VARIOUS Jumpin' The Blues
- CH 95 WILLIE EGAN Going Back To Louisiana
- CH 96 JESSE BELVIN Memorial Album
- CH 97 IVORY JOE HUNTER This Is Ivory Joe Hunter
- CH 98 VARIOUS Ace Story Vol.4
- CH 99 LEROY VAN DYKE The Auctioneer
- CH 100 HUEY PIANO SMITH Somewhere
- CH 101 BIG JAY McNEELY Big Jay McNeely Meets The Penguins
- CH 102 GALE STORM Gale Storm Hits
- CHD 103 ROY HAWKINS Highways 59
- CHD 104 VARIOUS Jake Porter's Combo Records Story Vol.2: The Blues
- CH 105 GLEN GLENN Everybody's Movin' Again
- CH 106 VARIOUS Teenage Rock 'n' Roll Party Vol.3
- CH 107 DION & THE BELMONTS Presenting . . . (release Aug. 17)
- CH 108 DION Alone With Dion (release Aug. 17)
- CHA 109 LITTLE RICHARD His Greatest Recordings (release Aug. 24)

Distributed by Pinnacle and Making Waves

The beat goes on ...

ROCK 'N' ROLL, the music first made popular by Bill Haley and Elvis Presley, did not suddenly burst on to the music scene in February 1956 — the date Elvis recorded Heartbreak Hotel. It evolved gradually from blues and jazz, starting back in the late Forties and early Fifties with artists who were popular with America's black population — Amos Milburn, Bullmoose Jackson, Joe Turner, Lionel Hampton, Louis Jordan, Tiny Bradshaw and Wynonie Harris, the hoarse-voiced blues-shouter whose 1945 recording of Around The Clock Blues was a forerunner to Bill Haley's Rock Around The Clock, the theme song of the rock 'n' roll revolution.

This was a period of change in US pop music. The big jazz and swing bands had almost disappeared; barrelhouse boogie-woogie was giving way to western swing; and easy-listening pop singers like Doris Day and Rosemary Clooney were no longer in big demand. But the blues, forgotten for years, was back on the scene in a fantastic electric reincarnation. The black ghettoes were jumping to a new sound. It was "black music" or rhythm & blues, the goodtime negro music that was later watered down and mixed with country and western to become rock 'n' roll, the revolutionary Fifties dance music with the big, big beat.

By 1950 there was a growing army of white teenagers in the US who were into R&B, who listened to the DJs who featured it (Clarence "Poppa Stoppa" in New Orleans, Dewy Phillips in Memphis, Gene Nobles in Nashville, and later Alan Freed in Cleveland) and who purchased rhythm and blues records (songs recorded by blacks for blacks) where and when they could find shops that stocked labels such as Ace, Aladdin, Apollo, Bullet, Chess, Duke & Peacock, Federal-King, Harp-Tone, RPM-Modern, Savoy and Specialty, the Hollywood label that launched Lloyd Price, Larry Williams and Richard Penniman, alias Little Richard, the wild rocker with the magnificent leonine coiffure, sloe-black eyes, pencil-thin moustache and fire-blizzard voice, whose recordings of Tutti Frutti and Long Tall Sally created a national furore in the US. They were two overtly sexual songs that, like Bill Haley's version of Joe Turner's Shake Rattle & Roll, Chuck Berry's Reelin' And Rockin' and Hank Ballard's Work With Me Annie, had to have the words altered so as not to offend the general public.

There were, however, many who dismissed R&B as nothing more than just another name for "black music" with little interest to whites. But Louis Jordan and Wynonie Harris were making records that broke down the colour barrier and became hits outside the black ghettos. Perhaps you remember Wynonie "Mr Blues" Harris from the far-off Fifties; perhaps not? He was a brash, exuberant, and totally outrageous blues-shouter who belted out songs with all the finesse of an elephant breaking wind! Wynonie's dead now, but he was notorious for his risqué lyrics and had no less than 10 records in the *Billboard* jazz 'n' blues charts between 1948 and 1954.

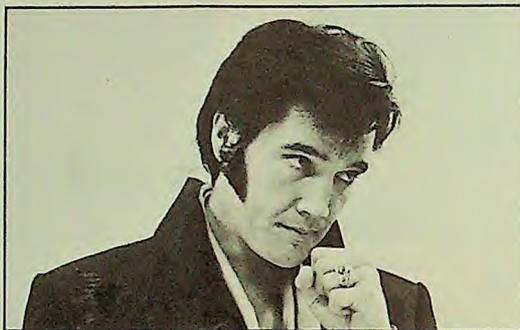
Hillbilly bandleader

Then, in 1954, a chubby-faced hillbilly bandleader with a kiss-curl plastered on his forehead stood before a microphone and belted out a new sound. The bandleader was Bill Haley and the sound was rock 'n' roll. What was new about this sound was, in fact, integration — the simple but explosive blending of white C&W music with black rhythm and blues. In his own words: "I simply combined the blasting R&B sax with a country guitar and that was it — rock 'n' roll!" The same year Bill Haley & His Comets came into being as such. The band was previously known as The Saddlemen. Their first release was Crazy Man, Crazy, which was the first white rock 'n' roll record to enter the US charts. The rock 'n' roll revolution had begun. But it took another year before the shock waves crashed on British ears.

It began in the UK, strangely enough, in Gaumont and Odeon cinemas, where Haley's big rhythm-packed feature film Rock Around The Clock had Teddy Boys jiving in the aisles. They ripped up cinema seats, beat up and stabbed each other, assaulted policemen, stopped traffic, banged on doors and roofs of cars and threw bottles, which in retrospect makes them sound like some of today's British football fans. And all because of such innocuous lyrics as "One o'clock, two o'clock, three o'clock rock ... we're gonna rock around the clock tonight". The song, incidentally, had originally been written as a novelty fox-trot by two Tin Pan Alley songsmiths, one of whom was 64 years old! But Bill Haley's reign was a short one. The reasons were simple. The stocky, chubby-faced bandleader was 10 years older than his audience and married with five children! The kiss-curl gimmick, the loud tarten jacket

Roll out the rock

Why the current wave of nostalgia for pre-Beatles rock 'n' roll? Publicist WAXIE MAXIE, claiming a life-long fascination for the subject, takes a look at the origins of the music and some of the imminent re-issues



THE KING is dead . . . long live the King.

and black danceband trousers were not trends that teenagers wanted to follow.

Enter Elvis the Pelvis, the King of Rock, who had listened to blues and gospel music as a teenager and borrowed from it when he started to sing. He was worshipped by the kids and reviled by their parents. It was the first time that young people had a hero in their own age group. His blatant sexual charm, swivelling hips, the edgy nervous voice and his youth crystallised and expanded the whole teenage revolution. His first single, That's All Right (Sun 209), was an instant success, aside from its raw and insistent beat, this uptempo remake of an old Arthur Crudup song made it clear beyond question that in Elvis Presley, alias "The King Of Western Bop" and "The Tupelo Mississippi Flash," Sun Records' boss Sam Phillips had discovered an artist of world-shattering talent. By the end of the year he was an international star and had made his first Hollywood film, Love Me Tender.

By 1957, Chuck Berry, Elvis Presley, Jerry Lee Lewis, Fats Domino and Little Richard were selling records faster than any other artists in the history of popular music.

Best known

Charly is a London-based record company, perhaps the best known of the many independent labels now reissuing material from the Fifties, Sixties and Seventies. The two men who run the company are Jean Luc Young and Joop Visser, who used to work as an A&R man for EMI. In his panelled and leather upholstered office in SE London (01-639 8603), with a pile of new releases on his desk, Joop said: "The revival of interest in Fifties r&b and rock 'n' roll at a time when most of the original artists have been almost forgotten is a phenomenon I won't attempt to explain. Whatever the reason, it's great that record-buyers want to hear these boot-shaking sounds again."

The company's long-term licensing deal with Shelby Singleton's Nashville-based Sun International Corporation gives

the SE London firm the British release rights to Sun Records, the legendary Memphis label that gave the world Elvis Presley, Carl Perkins, Jerry Lee Lewis, Johnny Cash, Roy Orbison, and the wild, foot-stomping beat of rockabilly. Charly also draw on material from a varied assortment of US licensing deals.

The Charly LP catalogue (for those who have spent the last few years in isolation) lists such nostalgia-provoking gems as Jumpin' With Joe (CRB 1070) by Joe Turner, Billy Haley's Rock & Roll Stage Show (CR 30221), Real Gone Gal (CRB 1072) by Lavern Baker, Look Out! (CRB 1048) by Louis Jordan & The Tympany Five, Fats Domino's Reelin' And Rockin' (CRB 1054), and Clyde McPhatter's Rock & Cry (CRB 1073), while the blues section lists albums by Albert King, Bobby Bland, Otis Spann, T-Bone Walker and other prominent blues artists. (Note: Some of the r&b material now available to Charly has been released in the UK before on various labels, but has subsequently been off the market through deletions or licence deal lapses).

Other product in the rock 'n' roll vein though not by US artists is also of concern to Charly, two recently issued LPs, Relaunch (CM 115) by Tony Crombie & His Rockets and Rarities (CM 120) by Johnny Kid & The Pirates, are selling extremely well.

Right behind Charly and moving up fast are Demon & Edsel Records (01-847 2481) in Brentford. They have already put together a catalogue that can rival that of any other company involved in reissuing material from the Fifties, Sixties, and Seventies. There are albums by artists as diverse as Elvis Costello & The Attractions, Dr John, Freda Payne, Del Shannon, The Pretty Things, Sam & Dave, Larry Williams, The Chairmen Of The Board, The Yardbirds and Rufus "Bear Cat" Thomas, the Memphis DJ who became a novelty blues singer (Jump Back, Do The Dog etc). The nostalgia market is well covered by albums from some of the most legendary names in blues and early rock 'n' roll. The best examples are One More Mile (FIEND 6) by Clarence "Gatemouth" Brown, Frenzy (ED 104) by Screamin' Jay Hawkins, Get Down With It (ED 114) by Little Richard, Bip Bam (ED 132) by Clyde McPhatter & The Drifters, The Larry Williams Show With Johnny "Guitar" Watson (ED 119), and Rockin' Is Our Business (ED 117) by The Treniers, whose film appearances included Don't Knock The Rock and The Girl Can't Help It.

Singles collection

Other labels catering for the growing number of nostalgia buffs are Chiswick, now reissuing some fine rock 'n' roll and R&B material, and Old Gold Records, whose much-praised singles collection is to record collectors what Elvis Presley was to early rock 'n' roll — the ultimate, the last word, the point of excellence beyond which it is impossible to go. The current catalogue contains over 850 hit singles from the Fifties and Sixties, including such rock 'n' roll classics as Rock Around The Clock (OG 9220) by Bill Haley & The Comets, Cathy's Clown (OG 9069) by The Everly Brothers, The Train Kept-A-Rollin' (OG 6010) by Johnny Burnette, Shakin' All Over (OG 9366) by Johnny Kidd & The Pirates, and Great Balls Of Fire (OG 9110) by Jerry Lee Lewis, whose frenzied stage performances were a joy to behold.

"There are many pop and rock classics that will never be reissued by the majors again, but stand as masterpieces marking the progress of pop music," said label boss Keith Yershon. "Now they are collector's items on Old Gold". The demand has built up to a point where Old Gold have been forced to make a special pressing of several out-of-stock items such as The Locomotion (OG 9328) by Little Eva and Leader of the Pack (OG 9085) by The Shangri-Las. Leaving aside the quaint choice of name, invoking pirate treasure and Spanish doubloons, Old Gold Records are a force to be reckoned with.

Then there is Nervous Records (01-674 2892), the most promising new rockabilly label since — well, since Sam Phillips launched Sun Records in 1953, the year The Treniers recorded Rockin' Is Our Business for US Okeh. Nervous are promoting Fifties-style rock 'n' roll and rockabilly as a living musical force and giving today's fans — young and old — what they want with albums by young British groups such as The Sharks, Deltas, Richochets, Shaikin' Quiffs and Restless, the band whose songs don't need dope to make sense.

These are some of the record companies who are making sure that the pre-Beatles rock 'n' roll sounds are not lost forever. They are a welcome relief from the glut of record companies producing so-called "modern" rock 'n' roll — the insipid, wishy-washy music we hear every day on the radio.



EDDIE COCHRAN: rare cuts.

The Conifer connection

IMPORTER AND distributor Conifer Records has carved a handsome niche for itself in the UK record market supplying both multiple and independent retail outlets with catalogue material generally unavailable from other sources in this country.

Conifer's successes have prompted some of the majors to rethink their own catalogue exploitation policies. "In our own quiet way," says Conifer's sales manager Alison Wenham, "we have been instrumental in EMI — particularly with the Capital T, Liberty and UA stuff — becoming very active in this field. And the same can be said for the Blue Note jazz label."

Wenham does not see the majors' activities as conflicting with Conifer's: "Independent companies like ourselves, with no corporate structure — and no manufacturing — peopled by enthusiastic specialist professionals, can polarise our business towards the record outlets geared

to sell the product. We don't need across-the-board sales, nor are we looking for chart success.

Rather than conflicting with the majors, we are building close relationships, working on a co-operative basis. But as the majors become fewer through mergers, the independents will play an even more important role in the specialist catalogue areas."

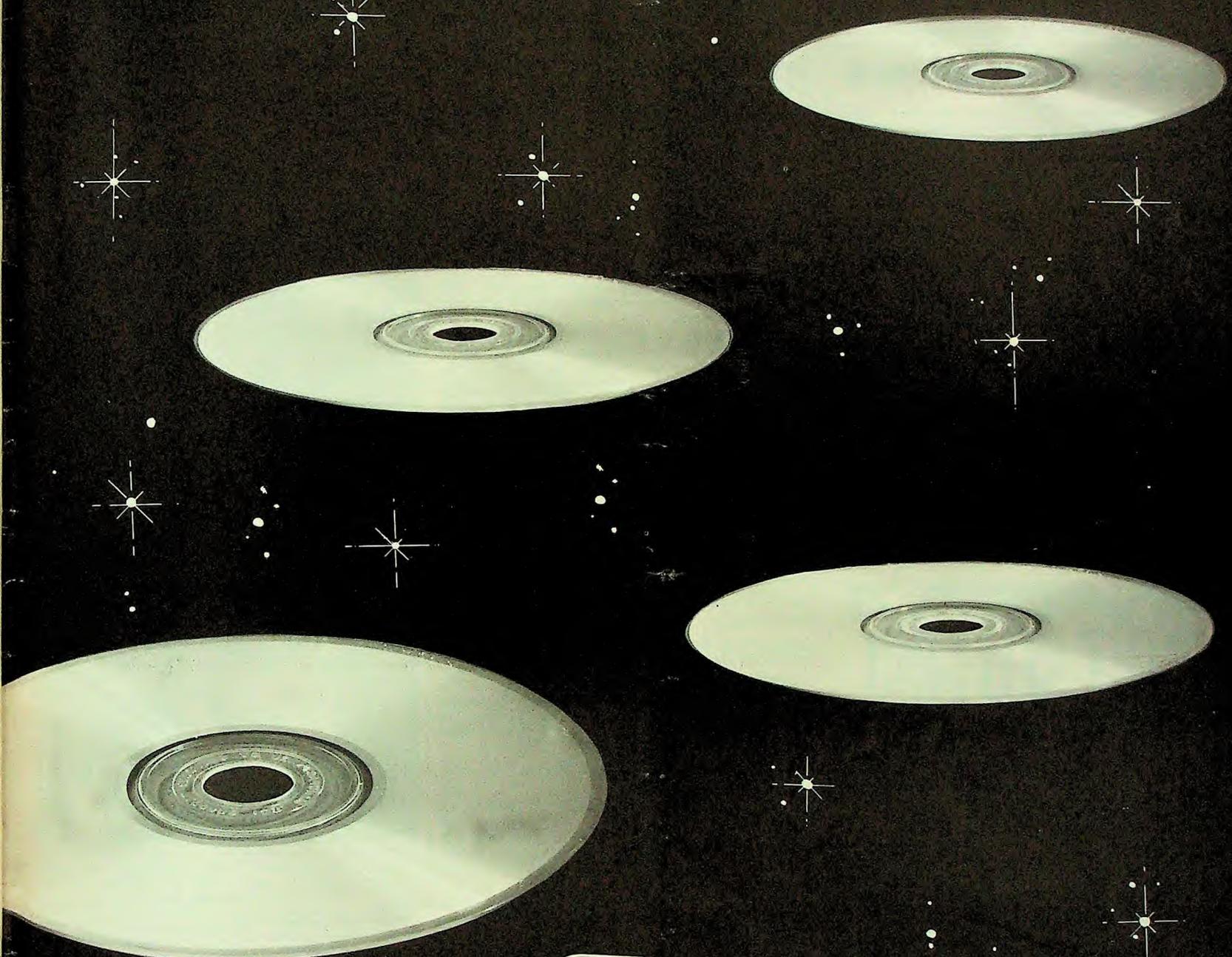
Conifer, as well as enjoying good business with albums drawing on the nostalgia period of the Twenties, Thirties and Forties ("Whether it's jazz, swing, big band or whatever, it's best described as nostalgia," says Wenham), also boasts one of the most extensive rock 'n' roll and R&B catalogues in the country, featuring rare material from such artists as Fats Domino, Eddie Cochran, Gene Vincent, Johnny Burnette, Bobby Vee and The Ventures, not forgetting the likes of Leadbelly, T-Bone Walker and Johnny Otis.

The beat goes on ...

Editorial
CHRIS WHITE
JIM EVANS
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INDEPENDENT LABELS

Edited by
CHRIS WHITE

Cherry Red: gay cover from Brats

CHERRY RED Records has re-issued the Hollywood Brats singles, *Then He Kissed Me*, in 12-inch format and with a new, "camp" sleeve. The Brats' gay version of the Sixties oldie was originally released in 1973 "but was a little too strong for the sedate manners of that time".

Seven at Syndicate

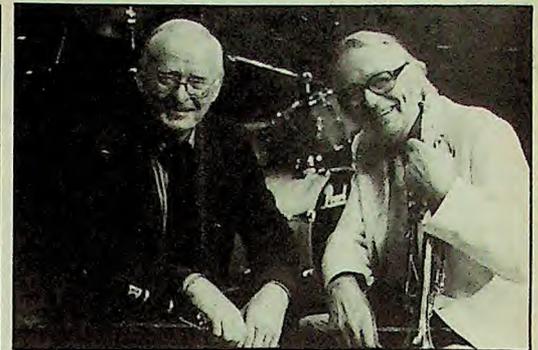
SYNDICATE RECORDS goes into overdrive with no less than seven albums scheduled for release in the next three months. Already released are the 4-Skins' last-ever album, *From Chaos To 1984* which was recorded at a secret farewell gig earlier this year, and *The Time Was Right*, by Welsh punk band *The Partisans on Cloak & Dagger Records* which is licensed to Syndicate.

July releases include a special limited-edition live double album by *The Gonads*, entitled *Live - The Official Bootleg*. Another in the series of *Official Bootlegs* is *Loud, Punk And Live* by the

1981-83 line-up of *The Businessmen* who will be re-forming specially to do a series of live dates to promote the LP. Last but not least will be *Oi of Sex*, the second in a new series of *Oi* albums.

August sees LP releases from *Cock Sparrer* and *Major Accident*, the latter in the *Bootleg* series.

All albums have a dealer price of £2.80 and are distributed by IDS. Syndicate Records, 133a High Street, Acton, London W3 6LY, tel (01) 291 2211 or 852 8880.



RISING LONDON label *Savoir Faire*, whose releases so far have been in the pop and disco fields, have notched up a major success on the jazz scene with the *Humphrey Lyttelton* album, *It Seems Like Yesterday*. Released on *Calligraph Records* (marketed and administered by *Savoir Faire*) and distributed by *PRT*, the LP has been voted the *Best Contemporary Recording* by the *Music Trades Association*. *Lyttelton* is pictured with clarinetist *Wally Fawkes* (also known as cartoonist *Trog*) who features on the album.

RAH : rare and new

SOUND RECORDINGS will be releasing a 12-inch single by the *RAH Band*, featuring two mixes of *Dream Street* (one with new vocalist *Nadia Flasch*), *Rising Star* and a new recording of *Sam The Samba Man* (*Summer Samba*). None of the mixes have been previously available, although the first two tracks have

appeared on recent limited-edition pre-release copies. The single which has a playing time of 23 minutes has a dealer price of £1.79 - a 7-inch version containing *Sam The Samba Man* and *Dream Street* will also be available. SOUND is based at 38 Wharnclyffe Gardens, London SE25 6DQ (01-653 2386).

Tracking...

COLOURBOX, WHOSE last single *Say You* made the indie charts, release a new single on *4AD Records*. *Punch/Keep On Pushing* was produced by *Bob Carter* of *Linx/Junior/Mari Wilson* success, and edited by band member *Martyn Young*. The single is the second in a series of three which are preceding *Colourbox's* debut full-length LP, due in August. Also on *4AD*, *X-Mal Deutschland* present their second album, *Toocsin*, produced by *Mick Glossop*. The band are currently playing on tour around the country.

NEW INDIE label *Hackney Records* debuts with a single, *Pixie Hammers* by *The Tabloids*. *Hackney Records*, 89 Goldsmith Row, London E2 (01) 739 1915.

THE LEATHER NUN follow up their recent indie hit *Prime Mover* with a 30-minute mini-LP, *Slow Death*, on *Criminal Damage Records* (distribution: *Jungle/the Cartel*). *Slow Death* was first issued as an EP on *Throbbing Gristle's Industrial Records* label a few years ago and has since become a collector's item. The new mini-LP features all four original tracks, with the addition of a 15-minute version of the title track recorded live. *Leather Nun* are about to begin work on a new album and single to be produced by *John Cale*, and are also planning a flying visit to the UK to play a major London venue.

GESCHLECHT AKT, who supported *The Alarm* on their recent London Lyceum dates have signed to *Criminal Damage Records* and are currently recording a 12-inch EP for July release, to coincide with a busy gigging campaign.

RAINY DAY, a loose collective of musicians drawn from American West Coast groups such as *Dream Syndicate*, *Rain Parade*, *The Three O'Clock* and *The Bangles*, release their debut, eponymous LP on *Rough Trade* this month. Titles include *Dylan's I'll Keep It With Mine* and *Neil Young's Flying On The Ground Is Wrong*.

MICRODISNEY RELEASE their debut LP, *Everybody Is Fantastic*, produced by *Steve Parker* on *Rough Trade* this week.

KATHY VINCENT follows up her debut single *Fantasy Of Love*, with a new record, *17 Electric*, on the *Buzzbee* label. The song has been written by *Paul Greodus*, *Ron Roker* and *Phil Wigger*, the team responsible for hits such as *I Eat Cannibal* and *Never Giving Up*, and will be backed by a publicity campaign. Distribution is through *Pinnacle*. Contact *Buzz Records* at 94 King Street, Maidstone, Kent (0622 677071).

ESSP DISTRIBUTION has released a cassette compilation, *The Winners' Pieces*, from the seventh annual *Synthesizer Tape Contest* organised by *The Roland Company*. The tape features 13 recordings and is available direct (£4.95 plus 50p postage and packaging) from *ESSP*, *The Sound House*, PO Box 37b, East Molesey, Surrey KT8 9JB. Tel: 01-979 9997.

WINSTON TONG'S *Theoretical China* on *Les Disques De Crepuscule* is distributed by the *Cartel* and *Island Records*, not *Pinnacle Records* as previously stated.



NORTH LONDON group *Deziq* (above) whose previous singles have picked up a lot of local radio airplay, are releasing their third single this week (29), *Love Myth*, available in 7 and 12-inch on the *En-Ay* label. *Love Myth* features the group's new lead singer, *Derek Cross*, who replaces *Phil Conway* now pursuing a solo career in the UK. A promo video is also available, produced by *Roberto Fitzpatrick*. *En-Ay Records*, 299 Burnt Oak Broadway, Edgware, Middlesex, tel: (01) 952 3854.



STATIK RECORDS' latest signing is *Exposure*, whose first single *Institution* was produced by *Simon Humphrey* who has worked with *Secret Affair*, *The Clash*, and *The Jags*. The band signed to the label in a *Soho* restaurant following their *Marquee* gig. L to r: *Ashton Liburd* (vocals), manager *Jonathan Cooke*, *Eddie Butler* (drums), *Paul Gold* (bass), *Tony Doyle* (guitars) and *Laurie Dunn*, *Statik's* managing director. An LP is due for release in autumn.

The German invasion

NEW RELEASES from German independent labels, distributed by *Das Büro* in *Dusseldorf* and via *Rough Trade* in the UK, include *Lost Gringos' Troca Troca* on the *AtaTak* label, a four-track 12-inch single which, RT reports, "amalgamates South American samba music with mutable funk and original tapes from Asia and Latin America".

German pop band *Die Zimmermänner* release a 12-track album, *Goethe*, on the *AtaTak* label while *Der Plan* member *Pyrolater* also releases an LP, *Pyrolater's Wunderland*, featuring "12 instrumental and atmospheric songs".

Contact *Das Büro's* UK representative, *Suzanne Smetana*, 158 *Ladbroke Grove*, London, W10 5NA. Tel: 01-960 7619.

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SINGLE OF THE WEEK ISSUE 49

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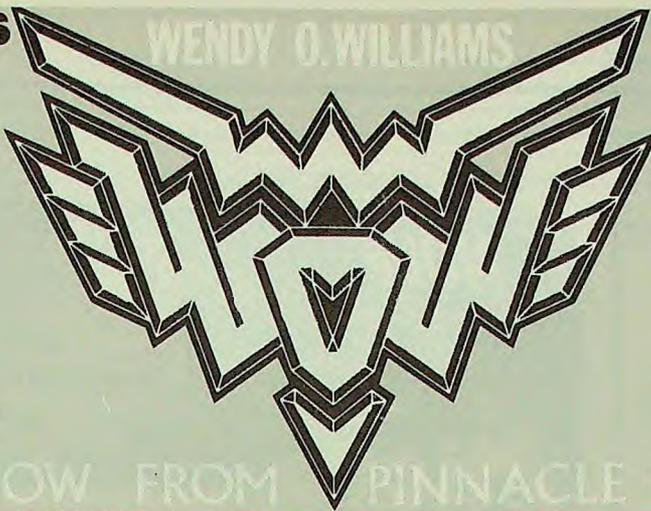
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TOP · SINGLES

INDIES

TOP · ALBUMS

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	3	THANKS FOR THE NIGHT	Damned DAMNED 1 (P)
2	2	5	HEAVEN KNOWS I'M MISERABLE NOW	The Smiths Rough Trade RT 156 (I/RT)
3	3	6	MURDER/THIEVES LIKE US (INSTRUMENTAL)	New Order Factory Benelux FBN 22 (12" only) (I/RT/P)
4	5	6	SPIRITWALKER	The Cult Situation Two SIT 35 (I/P)
5	NEW		IN THE GHETTO	Nick Cave featuring The Bad Seeds Mute 7MUTE 032 (I/RT/SP)
6	6	4	HIGH ENERGY	Evelyn Thomas Record Shack SOHO 18 (IDS)
7	7	10	THIEVES LIKE US	New Order Factory FAC 103 (12" only) (I/RT/P)
8	9	4	ANIMAL (F..K LIKE A BEAST)	W.A.S.P. Music For Nations KUT 109 (P)
9	4	10	PEARLY-DEWDROPS' DROPS	Cocteau Twins 4AD AD 405 (I/P)
10	12	3	HUP TWO THREE FOUR	Sid Presley Experience I.D. Records EYE 4 (IDS)
11	8	5	DARK STREETS OF LONDON	Pogue Mahone Pogue Mahone PM 1 (I/RT)
12	11	4	DOLLY	Microdisney Rough Trade RT 135 (I/RT)
13	36	2	ROMAN P	Psychic TV Sordide Sentimental SS 33009 (I)
14	17	3	SHAME (WHOLE HEART HOWL)	Gene Loves Jezebel Situation Two SIT 35 (I/P)
15	10	10	GOOD TECHNOLOGY	Red Guitars Self Drive SD 008 (I)
16	18	2	BIG HIP	Brilliant Corners SS20 Records SS22 (I/Rev)
17	NEW		STEELTOWN	Red Guitars Self-Drive SCAR 010 (I/Red Rhino)
18	15	6	BLUE MONDAY	New Order Factory FAC 73 (12" only) (I/P)
19	14	6	RECOLLECTS	Skeletal Family Red Rhino RED 42 (I/Red Rhino)
20	13	5	BIG JUGULAR (EP)	Inca Babies Black Lagoon INC 003 (12" only) (I/Red Rhino)
21	20	34	THIS CHARMING MAN	The Smiths Rough Trade RT 136 (I/RT)
22	16	11	HAND IN GLOVE	Sandie Shaw Rough Trade RT 130 (I/RT)
23	22	3	EIGHT MILES HIGH	Husker Du SST Records SST 025 (P)
24	NEW		SOUL MURDER	Brilliant Food FOOD 1 (I/RT)
25	19	40	SONG TO THE SIREN	This Mortal Coil 4AD AD 310 (I/P)

26	23	30	SUNBURST & SNOWBLIND	Cocteau Twins 4AD BAD 314 (I/P)
27	35	2	THE CRUNCH (EP)	Nightingales Vindaloo YUS 1 (12" only) (I)
28	24	7	CRUCIFIX	Broken Bones Fallout FALL 025 (I/J)
29	25	55	HAND IN GLOVE	The Smiths Rough Trade RT 131 (I/RT)
30	26	13	GOREHOUND	The Cramps New Rose NEW 33 (I)
31	44	2	LOOKING FROM A HILLTOP	Section 25 Factory FAC 108 (I/RT/P)
32	30	18	YOU'RE ALREADY DEAD	Crass Crass 1984 (I)
33	28	8	COUNTRY GIRL BECAME...	Serious Drinking Upright UP 8 (I/RT)
34	33	23	WHAT DIFFERENCE DOES IT MAKE?	The Smiths Rough Trade RT 146 (I/RT)
35	41	20	SNAKEDANCE	March Violets Rebirth RB 21 (I)
36	NEW		CURSE OF THE CREATURE (EP)	The Apostles Pigs For Slaughter PFS 1 (I/RT)
37	NEW		JACK PELTER & HIS SEX CHANGE CHICKENS	Indians In Moscow Kennick Music KNK 1004 (IDS)
38	29	8	THE CAVE	The Guana Batz Big Beat NS 96 (P)
39	31	10	DO THE SQUARE	The Three Johns Abstract ABS 023 (P)
40	40	15	LOVE WILL TEAR US APART	Joy Division Factory FAC 23 (I/P)
41	50	2	CHROME HIT CORROSION (EP)	Music For Pleasure Whirlpool WH 4 (12" only) (I/Red Rhino)
42	21	6	BREAK DANCE PARTY	Break Machine Record Shack SOHO 20 (IDS)
43	42	10	NO ONE WAITS FOREVER	Orson Family New Rose NEW 30 (12" only) (I/RT)
44	49	2	EVERY INCH A KING (EP)	The Linkmen Kitchenware SK 12 (I/RT)
45	NEW		I'LL KEEP IT WITH MINE	Rainy Day Rough Trade RT 140 (I/RT)
46	43	18	ALONE SHE CRIES	Skeletal Family Red Rhino RED 41 (I/Red Rhino)
47	27	10	INFLUENZA (RELAPSE)	Gene Loves Jezebel Situation Two SIT 31 (I/P)
48	32	10	BREAK	Play Dead Clay CLAY 31 (P)
49	38	8	THE BLOOD IS ON YOUR HANDS (EP)	The Instigators Bluurg FISH 6 (I/RT)
50	37	14	HANK TURNS BLUE	The Folk Devils Ganges 84 RAY 1 (I)

THIS WEEK
LAST WEEK
WEEKS ON CHART

1	1	5	FROM HER TO ETERNITY	Nick Cave featuring The Bad Seeds Mute STUMM 17 (I/RT/SP)
2	2	18	THE SMITHS	The Smiths Rough Trade ROUGH 61 (I/RT)
3	9	2	INVASION OF THE PORKY MEN	English Dogs Clay CLAY LP 10 (I/P)
4	3	34	HEAD OVER HEELS	Cocteau Twins 4AD CAD 313 (I/P)
5	4	7	VENGEANCE	New Model Army Abstract ABT 008 (P)
6	21	2	EVERYBODY IS FANTASTIC	Microdisney Rough Trade ROUGH 75 (I/RT)
7	5	3	REMAINS	The Only Ones Closer CL 012 (I/RT)
8	10	8	FROM THE CRADLE	Subhumans Bluurg FISH 8 (I/RT)
9	6	6	FROM THE PROMISED LAND	Play Dead Clay CLAY LP 11 (P)
10	7	19	GARLANDS	Cocteau Twins 4AD CAD 211 (I/RT)
11	12	3	GROSS OUT	Marc Riley with The Creepers Intape IT SEVEN (I/Red Rhino)
12	13	3	SMELL OF FEMALE	The Cramps Big Beat NED 6 (P)
13	11	14	THE F...	A Flux Of Pinks Indians Spiderleg SDLP 13 (I/RT)
14	19	2	WELCOME TO 1984	Maximum Rock 'n' Roll Maximum Rock 'n' Roll MRR 001 (I)
15	8	10	TEN BLOODY MARYS...	Elvis Costello & The Attractions Damon/IMP FIEND 27 (I/RT)
16	14	15	WHO? WHAT? WHY? WHERE? WHEN?	Various Mortarhate MORT 4 (IDS)
17	NEW		IMPROVED	Chaotic Dischord Riot City 12 RIOT 30 (I/P)
18	18	5	FROM THE HIP	Section 25 Factory FACT 90 (I/RT/P)
19	NEW		THE INDUSTRIAL RECORDS STORY	Various Illuminated JAMS 39 (I/J)
20	20	61	HIGH LAND, HARD RAIN	Aztec Camera Rough Trade ROUGH 47 (I/IDS)
21	17	59	POWER CORRUPTION & LIES	New Order Factory FAC 75 (I/P)
22	23	10	SEANCE	The Church Carrera CAL 201 (SP)
23	NEW		HUMAN CONFLICT NO 5	10,000 Maniacs Press P 2010 (I/RT)
24	16	9	L.A.M.F. REVISITED	Johnny Thunders & The Heartbreakers Jungle FREUD 4 (I/J)
25	15	8	CULL	Marc Riley with The Creepers Intape IT 005 (I/Red Rhino)

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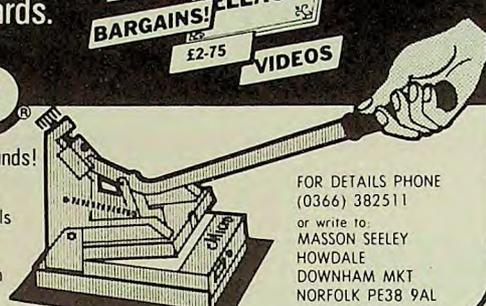
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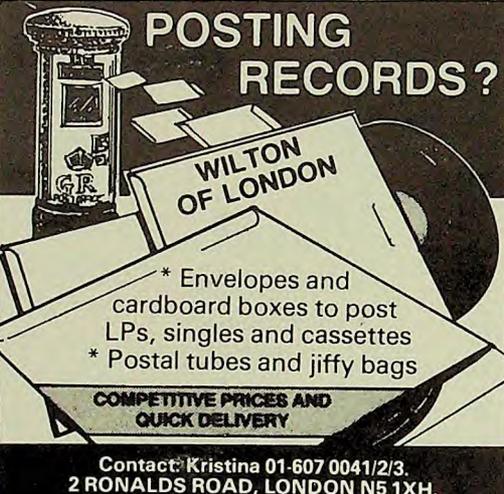
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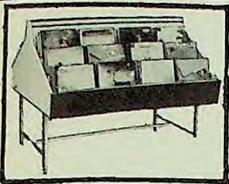
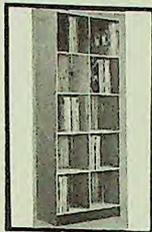
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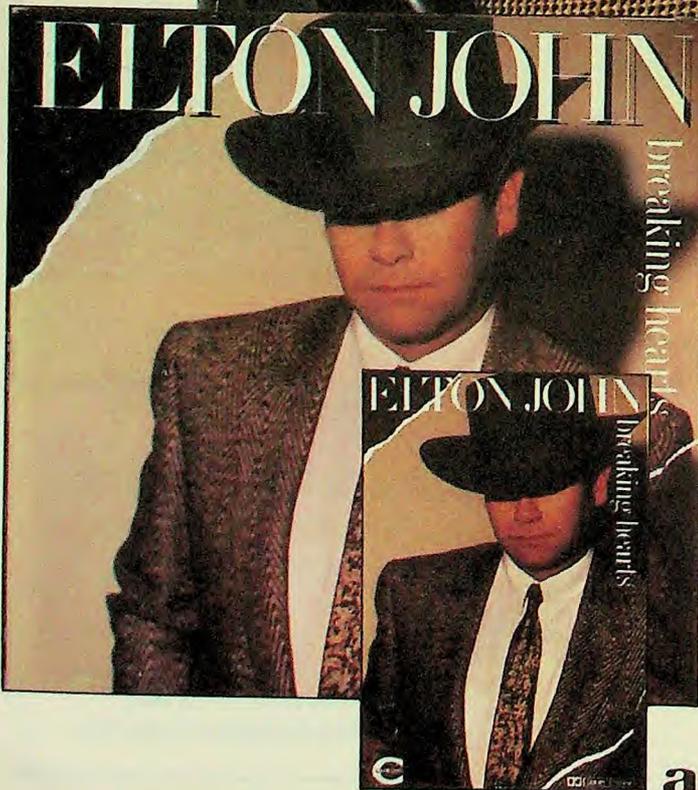
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