

RECORDS BUSINESS

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WITH
RADIO WEEK

Singles chart, 10-11; Album chart, 26; New singles, 27; Airplay guide, 18-19; Look North supplement, 20-24.

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Video producers rebel at BVA's first meeting

AMID HEATED exchanges, automatic dominance of the new British Video Association, branch of the BPI, passed rapidly out of the hands of the record industry at last week's inaugural meeting.

A furious row over membership of the BVA council erupted when plans were revealed for five of the twelve seats on the council to be filled by record company executives for the next three years.

It was proposed that these five seats would be automatically taken by CBS chairman, Maurice Oberstein, who chaired the BPI committee that set up the Association, PRT/Eye joint md, Walter Woyda, Michael Kuhn, PolyGram legal affairs director, BPI director general John Deacon and Guy Marriot, EMI executive and chairman of the BPI Copyright Association.

However, following a storm of protest from video software companies and producers the "gang of five", as one prospective BVA member described the record company representatives, were forced to back down and agree to stand for election for the council along with the other seven members.

RTL to move into TV and UK radio

RADIO LUXEMBOURG's newly formed company RTL (UK) is poised to assist the expansion of ILR through financial help for new stations. Under the leadership of chairman Sir John Rodgers, the company also intends to set up an airtime sales operation for ILR, and extend its interests into breakfast television, satellite television and multi-lingual programmes. Sir John talks to Gabrielle James in Radio Week (P.12).

Video consultant Bonnie Molnar sparked off the row when she told the meeting: "Independent video companies are not being properly represented on the council and in a new industry they should be. We don't want the BVA to end up like the BPI - dominated by the major companies."

And Mike Tenner, Intervention managing director, commented: "We are grateful for the work done so far by the record companies, but everyone would be more enthusiastic about the BVA council if it represented the whole video industry. Only one of the five is directly involved in the video business."

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THESE DAYS gold discs are hard enough to come by - but gold chairs are something else. Joan Armatrating is snapped in the very act of being presented with the piece of furniture that appeared on the front cover of her recently-certified gold album *Me, Myself, I* by A&M men (left to right) marketing director John Cokell, a&r director Mike Noble and senior promotion director Tony Burdfield.

Singles and LP deliveries down again in 2nd quarter

TRADE DELIVERIES - the BPI - measured indicators of the health of the record industry - were down in the second quarter of this year to £46.4m - less than 70%, in real terms, of their value a year ago.

According to figures released by the BPI last week, shipments of singles were down by 28.7% (at 16.3 million units) and of LPs by 19.2% (at 11.4 million units) compared with the same April-June period in 1979. Because of price increases the drop in cash terms is slightly less, but price rises have nowhere near kept pace with inflation (singles up 10%, LPs up 2.1%).

BPI director general John Deacon, writing to the BPI member companies, noted that "the figures underlined the reasons for the current straitened circumstances in which many companies

find themselves". Home-taping and parallel imports are singled out as major contributors in a sharply declining market currently valued at between 50 and 55 million LPs annually. In 1978 the figure was 86 million.

Cassettes remain the only growth area, showing a 22.8% increase over the last year, although 'he growth appears to have been in cheaper pre-recorded tapes as the overall value of the tape market remains almost steady. With 5.8 million tapes delivered in the quarter, the ratio of LP to tape deliveries is now less than 2:1.

The fact that the pre-recorded cassette market has held up under pressure tends to confirm, according to Deacon, indications that sales of discs are more seriously affected by in-home taping than sales of cassettes.

Spartan buys disc factory

INDEPENDENT DISTRIBUTOR Spartan Records is spending in excess of £200,000 in buying its own pressing plant from MSD and installing a computer-controlled sales and stock system.

The move is designed to make the Wembley-based company virtually self-sufficient for its labels' pressing requirements and is seen as the biggest step it has taken since it was formed two years ago.

Spartan has bought Ian Miles' ISS plant on the Treceydd Industrial Estate at Caerphilly, Glamorgan.

The takeover of the factory and its present staff will take effect from September 1 when it will be renamed Spartan Manufacturing. It has a capacity for 125,000 singles and 50,000 albums per week and facilities for every part of the manufacturing process from lacquer stage to pressing.

To coincide with the factory purchase Spartan is in the process of installing a Systime computerised sales and stock control system at a five-figure cost.

Commented managing director Tom McDonnell: "A very large proportion of our labels are now looking to us to arrange pressing of their product, which we are presently doing on a third party basis. However, with the high volume we now handle, a pressing plant of our own has become a necessity."

Marketing manager Dave Thomas added: "The move completes the service we wish to offer our labels. This will give them a much greater degree of control over pressing requirements."

● In order to handle extra business, the company has taken on two more sales representatives. They are Nick East to cover Southern England and Paul O'Donoghue to handle the North-West. A new North-East salesman is to be appointed shortly.

NINE BELOW ZERO

THE NEW ALBUM
RECORDED LIVE AT THE MARQUEE



AMLE 68515





MCA RECORDS snaps up heavy metal Brum band Quartz. Their debut single and LP for the label will be released in September. Pictured left to right: (back row) Mick Hopkins, David Bainbridge, management, Malcolm Cope, Danny Reddington, Reddington's Rare Records, Stuart Watson, MCA general manager, (seated) Taffy Taylor, Derek Arnold and Roy Featherstone, MCA International president.

Hendrix box set

TO COMMEMORATE the tenth anniversary of the death of the legendary Jimi Hendrix, Polydor Records is issuing a special box set of single and albums on September 5.

The set is made up of six singles - including 'Hey Joe', 'Purple Haze' and 'All Along The Watchtower' - and eleven albums, which have been available via the company's import subsidiary IMS for the last month as a separate box set. It will carry a suggested list price of £29.50.

Marketing back up for release will include in-store displays and advertising space in the rock press. Among the albums in the set are *Cry Of Love*, *Are You Experienced* and *Electric Ladyland*.

● VIDEO From page 1

Donald MacLean, md of the Thorn-EMI Videogram Production Division, said that the BVA would "suffer from a credibility gap" if it was dominated by record companies as opposed to representing the entire video industry.

CBS chairman, Maurice Oberstein, argued that four of the five proposed council members were involved in the video business and that the BVA would not be representing only the interests of the record industry.

But he added: "I'm not going to sit here and plead for membership of the BVA council, it was a case of the BPI seeing the urgent need for an association and deciding to do something about it."

It was finally agreed that all candidates for the BVA council would be nominated and elected by the entire membership - a decision that is likely to significantly decrease record industry representation.

Guy Marriot went on to outline steps that had already been taken towards opening negotiations with publishers and the Musician's Union over royalties on video product, moves towards a levy on blank video cassettes and plans to counter video piracy.

It is anticipated that the BVA council will be elected by mid-September and that the first meeting will be held by the end of September.

Bicester shop drops LP rent scheme

THREATS of legal action by the BPI have forced Bicester record dealer Disc Discounts to drop its controversial "rent-a-disc" scheme.

The BPI wrote to Disc Discounts claiming that it would apply for a High Court injunction unless the retailer stopped lending out records - a scheme which the BPI believes infringes copyright by encouraging home taping.

Shop manager, Richard Honour, told *Record Business* last week: "We

still feel we are in the right but we just could not afford to go to the High Court so we've decided to sit back and wait and see what happens with the Ames case."

Preston dealer Philip Ames introduced record libraries into his Burnley and Blackburn outlets two months ago. The BPI subsequently applied for a High Court injunction and a full trial into the dispute is likely to take place within the next six months.

BPI director general John Deacon

commented: "With the recession in the industry gathering momentum largely due to the cancerous spread of home taping we cannot condone any act that would appear to encourage still further growth of the evil."

He continued: "It is in the interests of not only the industry but the retail trade as well to do everything in our power to slow down the growth of home taping and therefore we welcome this responsible decision of Disc Discounts."

Rough Trade to close during September

ALTERNATIVE DISTRIBUTOR and record store Rough Trade is closing throughout September while it completely re-organises and expands its operations.

The distribution arm will reopen from new commercial premises three blocks away from the present address at 202 Kensington Park Road. The new location will be 137 Bleenheim Crescent, London W11 and all record company and wholesaling functions will be carried out from there from September 29.

The record shop will close for three weeks from September 8 for long-overdue self-building and essential repairs. It remains at 202 Kensington Park Road and will reopen with the rest of the operation.

Rough Trade mail order will move downstairs to occupy the old wholesale stockroom behind the record store. New phone numbers are to be announced. The moves were precipitated by local

council objections to running a business from the floor above the shop which should be a residential flat.

Anyone ordering Rough Trade-distributed product should put in orders before August 26. Meanwhile Rough Trade discs and distributed lines will be available through the company's regional outlets Red Rhino, Revolver, Discount and Inferno.

"Rough Trade hopes this will develop and strengthen the independent distribution network," said spokesman Scott Piering. "All shops who usually

buy directly from Rough Trade are requested to deal with those distributors for the month of September."

August sees six releases from the company. James Blood Ulmer's 'Are You Glad To Be In America?' (RT 045) and Glenn Babin's 'Limbo Entertainment' (Y 6) came out on Friday, while the Swell Maps' *LP Jane From Occupied Europe* (ROUGH 15), Pere Ubu's *album The Art Of Walking* (ROUGH 14), Robert Wyatt's 'At Last I Am Free' (RT 052) and The Gist's 'This Is Love' (RT 058) are out on August 22.

'Home Taping Hurts' campaign

A LEEDS-BASED record promotion man is waging a one-man campaign to solve the home-taping problem currently being put forward as one of the main causes of the record industry's present problems.

Glenn J. Simpson of Public Eye Enterprises launched his push for a 'Home Taping Hurts' campaign at the start of the month and has since followed it up with personal letters to managing directors of most of the country's record companies.

Simpson is urging record companies, dealers and associated traders to: activate a national point-of-sale campaign to create consumer awareness of the problem under the 'Home Taping Hurts'

masterhead; alert the relevant media to the problem and collect funds from interested companies to fight the battle.

For his part, Simpson has offered the services of his own company and the 500 professional DJs who he says are ready to give free plugs at their venues to the cause.

In his letter to managing directors Simpson points out that few consumers would be keen to help a campaign aimed at increasing profits for record companies, but would appreciate anything that demonstrated that disc prices will rise and that new talent will receive fewer breaks if home taping went on unabated.

Polydor rushes Shads cassette in anti-home taping test

IN AN experiment at reducing the problem of home taping, Polydor Records is to release the cassette of the new Shads album ten days before the LP itself.

Titled *Change Of Address*, the cassette will be put out on August 26 and the album is scheduled for September 5. A single - 'Equinox (Part 5)' was released last week.

If the specially delayed release has any significant effect on sales and home taping in general, the company is likely to extend the policy to other selected releases, label manager John Perou claimed last week.

Perou commented: "We're doing it on a trial basis and by choosing the Shads album we're going for the MOR car cassette market. We hope it will go some way towards combating home taping."

Polydor is also lining up an extensive marketing campaign to back release of the album and cassette. It will feature national press advertising, 500 window displays and a poster campaign on the London underground.

EMI-Tetley talent contest

EMI RECORDS is co-operating with the Joshua Tetley brewery company in a massive talent search in Yorkshire and the North-East with a first prize of £1,250 and 12 hours free recording at Abbey Road studios.

The scheme is known as the 'Super group Contest' - the scheme kicks off on September 1 in association with Artists Unlimited of Leeds and John Goodison Enterprises of London.

Entrants must be professional or semi-professional groups whose members or managers are based in North South or West Yorkshire, North and South Humberides, Cleveland, Tyne and Wear or Durham and Northumberland. Heats will take place at The Compton Arms, Compton Road, Harthill, Leeds 9 on Monday nights.

Those wishing to take part must submit a demo tape and two 10" x 8" photographs of the band to Artists Unlimited at Gledhow Mansion, Rox-

holme Grove, Leeds LS7 4J. Heats run through until November 17.

Each heat winner will have one original track recorded for an album to be released by EMI before the semi finals. Losing semi-finalists will receive £50 expenses.

ILR revenue up

ADVERTISING REVENUE to ILR for the month of June was £4,051,130 - 26 percent up on June 1979 which was £3,214,464. This year's figure includes Mercia Sound and Cardiff Broadcasting. It brings the year to date to £22.2 million, 28 percent up on last year to date of £17.3 million.

With these figures AIRC released new advertisers or products to ILR during June. They number 40 and include Aer Lingus, Benson & Hedges Falstaff cigars, Fiat 127, Guinness, Sensodyne, Ever Ready Shell Shop and the Cambridge Folk Festival.

MULLINGS

WHEN GRANADA Television's *World In Action* expose of the record industry hits the small screen it will be interesting to see if some startling footage of a certain major company's md showing unexpected athletic prowess is included. . . is it back-from-the-dead for **John Lennon** at last? The cattle-breeding one is reportedly back recording in a New York studio but **Epic** is backing off reports that it's about to sign him, although the label's keenness to have him if at all possible was certainly conveyed to **RB**. . . **EMI's** ticket allocation for the **Pink Floyd** concerts apparently cost them £16,000, some of which was, of course, re-charged to overseas companies who were represented. . . rumour has it that **Ariola** was so determined to pick up the **Chrysalis** label for Germany that it jumped in with a bid of 50 percent more than the other contenders (10 million dollars was the basis for negotiations) . . .

RELIEF FOR industry PRs sweating about who will be numbered in the latest sensational Fleet Street scoop – **Simon Kinnerley**, the erstwhile gentleman farmer who writes those remarkable pop pieces in the *Daily Mail*, is moving on to flex his right wrist on more general features. But with **Rod Gilchrist** moving on to the news desk, the *Mail's* hard news coverage of pop should increase. . . **Jet Records** is pulling a fourth single off the *Xanadu* album – 'Magic' by **Olivia Newton-John**. Can this match the performance of CBS with its four singles taken from *Abba's Voulez Vous* album? . . . devotion to duty corner – last week Spartan sales manager **Mike Denton** married **Angie Simmons** and then went on honeymoon in the South of France to catch **UB40** concerts . . .

FUNKY, DOWNHOME Bromley very nearly saw a replay of the famous Cambridge Record War last week when **Our Price** and **Bonaparte's** started shaming up to each other discount-wise. But some rapid phone calls between **Our Price** director **Gary Nesbitt** and **Bonaparte's** **Guy Melhuus** eventually resulted in a truce with both discounters agreeing to cut prices by the same figure. . . showing in the *RB Airplay Guide* is 'You're Leaving', the second release produced by ex-Decca *et* man **Frank Rogers** for the so-called **Columbia Brothers** – who are in fact **Frank's** brother **Lewis** and a CBS promotion man. But once again the song didn't appeal to the ears-that-be at **Soho Square** . . .

DENNIS KNOWLES reckons he knows what's wrong with the record business. "Everybody went out to lunch in 1970 – and they haven't come back yet!" says the ex-Arista marketing director, now running Tellydisc and experiencing the frustrations of trying to contact people who never seem to be available when wanted. . . **Trisha O'Keefe**, one-time industry press officer and producer of 'You Gotta Be A Hustler' by **Sue Wilkinson**, claims she was turned down by 34 companies before **Chas Chandler** at **Barn** was sharp enough to make the deal. . . the latest 'Gerry Dorsey award for never giving up' goes to **Mike Berry**. His 'Sunshine Of Your Smile' is his first hit for 17 years – he used to be Britain's own surrogate **Buddy Holly**. . . which record company, realising it was going to trade at a loss, turned itself into a profit on paper by submitting to the corporate hierarchy a supplementary budget to cover its mythical plans to sign an equally mythical superstar – and got it accepted? . . .

ORIGINAL RECORDS went to great trouble to make the front cover of saxman **Chris Hunter's** debut album into a remarkably accurate pastiche of **Bob Dylan's Freewheelin'** LP sleeve, down to the use of a minibus and an antique American car. . . in a *Variety* interview, **Derek Block** complains that labels are "continually trying to create a performer's career through records". Funny, we thought everybody, including agents, took that for granted. . . **NME** feature described **Walter Yetnikoff** as an "ex-CBS executive". We thought he was still president of the CBS Records group, but you never know these days. . . finally, the new **Splodgenessabounds** single 'Two Little Boys' (**ROLF 1**), apparently dedicated to the singing antipodean folk hero, not only comes in a picture bag but the first 20,000 include a free boomerang guaranteed not to come back.

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THE NOLANS

New single

'GOTTA PULL MYSELF TOGETHER'

THE NOLANS



the next in a long
line of hits

EPC 878

Order from CBS Order Desk. Tel: 01-960 2155. CBS Distribution Centre, Barby Road, London W10

Merchandising

Major push for
Tygers debut
album/Gary
Numan free
live single

MCA RECORDS is mounting a major marketing campaign around the release of Tygers Of Pan Tang's debut album *Wild Cat* released next Friday.

Full page advertisements have been booked in the music consumer press while the forthcoming Reading Festival programme also has a page for the band. Four-sheet posters will be fly-posted in London Birmingham and Manchester and there will be window and in-store displays in town towns the band visits on a national tour beginning in September.

'Suzie smiled', a cut from the album — was released last week coupled with 'Tush' which is not included on the LP packaged in a picture bag for the first 10,000 copies.

THE FIRST 100,000 copies of Gary Numan's new album *Telekon* (BEGA 19) will contain a free single recorded live at Hammermith featuring 'Remember I Was Vapour' and 'On Broadway'. Cassette buyers will find the singles 'We Are Glass' and 'I Die: You Die' features as extra tracks on the tape as an attempt to compensate for lack of album packaging and an encouragement to tape purchasers.

Release has been set for September 5. The forthcoming Gary Numan single will be 'I Die: You Die', the song first performed earlier this year on the Kenny Everett Show. The 'B' side is a piano version of 'Down In The Park', neither of which crop up on the *Telekon* album.



FRANCIS ROSSI rubs shoulders with TV and film star Robert Powell and RCA record executives at the Cafe Royall launch of *Exiled* a concept album on the grand scale. Pictured (left to right) are: Colin Blunstone, co producer Trevor Vallis, vocalists Terry Cassidy, Lesley Duncan and Bernie Frost, RCA's Derek Everett, songwriter producer Bob Mitchell, Robert Powell who narrates, Francis Rossi who sings, RCA promotion man Phil Paterson, co-producer Steve Coe, RCA merchandising chief Gareth Harris and a&r man Iuill Kimber.

ORIGINALLY RELEASED on July 11, Jonah Lewie's follow-up single 'Big Shot Momentarily' is being re-promoted this week when Stiff Records issues a 5,000 limited edition of the 45 as a 5-inch single (BUY-5-85). The disc is being sold into dealers by the Virgin sales force or is available through CBS at a 35p dealer price and carries a 60p rrp.

Deals

POLYDOR RECORDS has signed Manchester heavy rock band A I I Z to a long term worldwide deal. A live album by the group, titled *The Witch Of Berkeley*, is due for release in the Autumn.

KICKING MULE Records has signed Lea Nicholson and his first album for the label, titled *The Concertina Record* and featuring Mike Oldfield, Russ Ballard and Rod Argent, will be released in early September.

BIRMINGHAM HEAVY rock band Quartz has signed to MCA Records and its debut album for the label — titled *Stand Up and Fight* — will be released on September 19. A single by Quartz, 'Stoking Up The Fires Of Hell' will be released on August 29.

THE CIRCLES, who clocked up sales of over 20,000 for their debut single on Graduate Records, have been signed to Vertigo. Their first single for the label — 'Angry Voices' — was released last week.

TEXAS BAND Joe King Carrasco and The Crowns have been signed by Stiff Records. A debut UK single and album will be released shortly and a UK tour is planned.

RCA Records has signed Grand Prix to a long term deal. Their first album Grand

Sports cars
on record

A NEW record company has been launched by the owners of West 4 Record shop of West London specialising in the sounds of famous sports cars.

The first release is entitled *MG—Just For The Record* (WES 88000) and is available through Lugtons. It carries an rrp of £4.99 and sells to the trade at £3.04 excl. VAT.

The disc contains the sounds of a variety of famous MG cars as well as interviews with prominent drivers and enthusiasts. Director Kenneth Roe said it was a coincidence that the album is released to coincide with publicity about MG's projected closure.

Roe has been collecting different sounds for some years with the eventual aim of starting a commercial sound library. Future releases from West 4 will include albums of Lotus and Ferrari sports car sounds to follow the same format as the MG album with a similar sleeve design.

The LPs will be recorded and edited in Roe's specially-built home studio which has previously been brought into use by radio commercial companies looking for background sounds.

Prix will be out in October and a debut single is scheduled for early September.

BRASS NECK Publicity has been formed by former WEA a&r and press special projects manager Mick Houston to handle pr for the Undertones, Moondogs, Talking Heads, the forthcoming Ramones tour and Zoo label artists including Echo and the Bunnymen, Teardrop Explodes and Dalek I. Brass Neck is based at 132-134 Liverpool Road, Islington, London N1 (Tel: 01-607 6257/609 4376).



WHAT MD'S will do to get their picture in RB's Polydor's Tony Morris tucks into a ketchup covered beret — apparently the results of a bet with product manager John Perou. Morris had claimed he would eat his hat if the Fatback Band made the charts.

Ins & Outs

STEVE BLACKNELL has been appointed to the newly created position of Chappell Music press and promotion executive. He was mostly recently with Velvet Music Management.

BOBHART, EMI Music publicity director, has been appointed video development director. Based in Hollywood, his responsibilities will include the development of

MANCHESTER-BASED manager David Rees is launching a record label in association with NEMS Records to present former Slaughter and the Dogs singer Ed Banger along with two new bands *Gammer* and *Diagram Brothers*. Banger's first single 'I've Just Had My Car Nicked' will be out in late September at the same time as *Gammer's* release 'Rocket Ticket'.

TROJAN RECORDS has signed a non-exclusive distribution deal with Birmingham-based distributors H. R. Taylor for the label's back catalogue, which includes the recently released 'Tighten-Up,' series.

EMI Music's home video catalogue, and he will report to Fred Wilms, assistant to the chairman, EMI Music Worldwide.

As a result of Hart's move, Roger Stubbs, EMI Music's planning director, becomes director of planning and business development and Geoff Kempin, EMI Records video projects manager, takes over responsibility for co-ordinating promotional video production in the UK.

BARRY MC-CLOUD has resigned from independent promotion company Rush Release to pursue other activities.

In his wake, the company has carried out a major re-structuring with Robert Blemman being promoted to national radio promotions manager and Jim Neville, regional radim co-ordinator now reports to him. Four new regional representatives have also been appointed covering radios Forth, Clyde, Trent, Piccadilly, Hereford, BRMB, Beacon Mercia and Hallam.

Meanwhile the company has also re-structured its fees.

STEPHEN NOBBS has joined Record Merchandisers as financial director replacing Philip Matthews who left the company at the end of June. Nobbs previously worked for a petro-chemical firm.

WHAT'S BLACK AND GROOVY?

MYSTIC MERLIN:

12CL16153
"GOT TO MAKE THE BEST
(OF A LOVE SITUATION)
/ CAN'T STOP DANCING"
Special Disco re-mixes Follow-up to
"Just Can't Give You Up!"

SUN: "SPACE RANGER/
QUEST (Instrumental)
/ HOT SPOT" 12CL16157

A TASTE OF HONEY:

"RESCUE ME" 12CL16156
A 3 tracker including the original American
promotional version of "Boogie Oogie Oogie"
never previously available in this country.
"Rescue Me" was produced by George Duke.
Already heading up the UK charts—
Playlisted on Radio 1

OUT NOW—
3 SIZZLING 12" CUTS
FROM AMERICA



Also available on 7"

RETAILING

The drawbacks to Ames' 'indie dealer' association

WHILE I'VE no objection to various retailers forming their own groups or associations to deal with local problems, facilitate bulk buying or what-have-you, I am a little concerned at what I've heard of Philip Ames and his proposed "British Independent Record Dealers' "idea. To start, there are hundreds of independent dealers, often one-man or family businesses in small towns, who do not have anything remotely approaching the £1 million turnover Ames suggests is the minimum to have the "stature" to join his "association".

Many of these small businesses survive because they have "stature" within their local communities; their customers prefer the personal and investigative service they provide to the take-it-or-leave-it attitude in the busier outlets.

Observation Post

Whereas I applaud Ames for his ideas on national advertising campaigns and the formulation of codes of practice, his stand for the abolition of returns is another matter.

On the five percent returns question it was only last year that a poll showed the majority of dealers in favour of five percent returns: following which, every major reintroduced the system. I have no quarrel, however, with those who may wish to be able to opt for either returns or additional discount.

But Ames goes on to advocate abolishing all returns. He seems to be prepared to accept faulty and wrong-picks in favour of lower dealer prices. This, I believe, is a most dangerous concept.

The quality of pressing, let alone the obviously faulty, is a constant thorn for dealers, and wrong-picks, although

admittedly infrequent by the majors, are very irritating to the catalogue type of dealer. If record companies knew they would get no faulty or wrong-pick returns they would have little incentive to maintain high standards in their quality control and packing departments.

Apart from his bulk buying desires, that Ames sees it desirable to form an association is indicative that, maybe, something is wrong in the industry - perhaps the lack of communication I wrote of last (RB August 4).

There is, of course, the MTA, but this seems to be a too amorphous (and too expensive) organisation for the average record retailer. There may be a need for a specific "national" or "British association of record retailers" but there must be a distinction between "buying cartels" and "retailer associations". The former are clearly self-motivating while the latter should surely represent the wider views of record retailers in every form and size, regardless of turnover.

MARTIN ANSCOMBE

TV GUIDE

Albums to be advertised on television

ATV	
LAW WOMAN	Various
Various	Polystar WOVTV WOMMOC 01
(Now, 2 weeks) (3.23.95)	
SEVEN PROCESSIONARY	
Various	Kathedral KATH 1
(Now, 1 week) (2.46)	
GRANADA	
HEART TO HEART	
Ray Charles	London RAYTV.RAYMC 1
(Now, 4 weeks) (3.23.95)	
COUNTRY GENTLEMAN	
Jim Reeves	K-tel NE 1088 CE 2088
(Now, 1 week) (4.99.99)	
TRIDENT	
ESPECIALLY FOR YOU	
Various	K-tel ONE 1085 OCE 2085
(Now, 3 weeks) (4.99.99)	

(All prices indicated (excluding K-tel) are trade prices.)

LIVE MUSIC

Floyd: last of the big spenders?

PINK FLOYD
London, Earl's Court (11,000)
OVER the years Pink Floyd has repeatedly attempted to create a genuine multi-media show with questionable success. The last stage performance - for *Animals* - was half-way there but still fell down as a total entertainment package.

The same was most certainly not true for *The Wall*, a magnificent and awe-inspiring example of just how much money talks. The show is rumoured to have cost around £1 million to stage, with its 35 foot wall, team of doubles, vast range of special effects and custom-made graphics. The combination of Roger Waters' desperate and depressing state of mind, and Gerald Scarpe's heartless vision of human nature makes for stern but powerful stuff, which combined with the consummate music from *The Wall* album made for two hours genuine entertainment, if that is not a contradiction in terms.

It was possibly the last of the big production events to be staged this decade and it leaves memories of David Gilmour's stunning guitar work in the second half perched atop the wall, built brick by brick throughout the first hour of the show, along with Scarpe's vicious cartoons and blow-ups of characters from Waters' dark tale of alienation, politics and death. The sound in the giant hall was too

good to be true. Now wait another two or three years for the follow-up.

JOHN HAYWARD

DEXY'S MIDNIGHT RUNNERS

Kilburn, National Ballroom
DEXY'S MIDNIGHT RUNNERS are among the more interesting of this year's crop of new names and their first starring appearance at Kilburn's National Ballroom (for a commendable £2.50) provided an opportunity to see whether live they match up to the high standards of the singles and album.

The answer is a qualified affirmative. For the moment they are the conquering heroes, projecting an image of rebelliousness and anti-hype, but if soul as they claim, is what they are all about, then they must learn that there is more to the idiom than the sledgehammer approach. Pretty well every number was played at fatout volume and once the initial impact of the tremendous punch generated by the three horns had worn off, then the lack of contrast became increasingly apparent.

Apart from 'Geno' and 'There There My Dear', which predictably drew the biggest response, along with an unannounced instrumental, their songs are not yet well known, but their quality is worthy of clearer projection than they received from vocalist Kevin Rowland. Scarcely a word from that distinctively choked voice could be discerned, not even when he tackled the strangely moving 'I'm Just Looking'.

If grey and black is the in colour next year, together with woolly hats, berets, gabardine raincoats and boxing boots,

then Dexy's will still be cooking. If not, then the chattering on the venue's balcony may need to be silenced by more than just volume.

BRIAN MULLIGAN

THE KINKS

London, Lyceum (900)

IT WAS wonderful. Dave Davies even managed 'Death Of A Clown'. Floyd may have stunned thousands with pigs and walls but The Kinks can still pull the grass-roots, club-going followers of fashion. A variety of fans, surprisingly young in the circumstances, crammed the venue.

Gone are the 'mini-operas' and their place is pure rock for the people. Only blue and violet spotlights and the

leader's infectious enthusiasm support the music.

The band id still charmingly rough. Ray Davies' naturally flatchish voice can sound a bit off unless the whole band starts and stays in key, but somehow everything just about hangs together. Ray's Max Miller persona carries the day while to stage right brother Dave provides the anchor - stylishly laconic as ever.

It works because The Kinks can still write modern anthems - 'David Watts' was produced as an encore to a roar of approval, while the singalong 'Lola', 'All Day And All Of The Night' and 'Louie Louie' proved similar ecstasy.

DAVID REDSHAW

Q-Tips have the white soul touch

Q-TIPS

London, Ronnie Scott's Club

THE MOMENT every new record company signing must dread is stepping out on the stage of some club at lunchtime to play a showcase gig in front of assembled music press.

If Q-Tips dreaded it, nobody noticed as the eight-piece soul combo burst into a selection of 60s standards and self-penned material that made up for what it lacked in total originality with sheer exuberance. Vocalist Paul Young is a genuine discovery - one of those timeless British blue-eyed soul voices that is likely to vie with names like Rod Stewart, Frankie Miller and Paul Rogers.

But the really attractive aspect of Q-Tips is the brass section, which has obviously been together for a lot longer than claimed in the official record company biography. These boys know the game and swing like mad whenever they are given the chance. Apart from standards like 'Tracks Of My Tears' and 'The In Crowd' the eight-piece has put together a selection of very good original numbers, with 'A Man Can't Lose What He Don't Have' which could easily become a black music standard in years to come. Like Dexy's, Q-Tips can be confident of building on a firm live following.

JOHN HAYWARD



A SILVER Disc for the Korgis and Rialto Records – the first such award for both the label and the artists – was presented by Pye last week. Pictured above are: (left to right) Richard Zuckerman (divisional a&r head and PRT's Rialto label manager); Phil Harrison (a Korgis); Tim Heath (Rialto); James Warren and Stuart Gordon (two more Korgis); Nick Heath (Rialto); John B House (a&r director) David Lord.

Album & magazine tie-up

A SMALL Bristol label has come up with a unique idea for reflecting its local music scene and is due to launch it in September.

Wavelength Records, formed last year, is putting together a project to be known as *The Bristol Recorder* to take the form of a combined album and local music magazine. Wavelength hopes to issue an edition every three months.

The first will feature the best of three live concerts currently being recorded in the city. Bands include Various Artists, Joe Public, The Electric Guitars and Circus, Circus.

The front of the album covers will look like a tabloid newspaper carrying a

list of contents. Stapled into the gatefold will be a 12-page paper detailing local music events and interviews with personalities like Richard Brooman.

Wavelength hopes to retail the results at £2.50, although a more flexible approach might be necessary outside Bristol. The price will be subsidised by £1,500 to £2,000-worth of advertising in the magazine section.

Director Thomas Brooman told RB: "We really want to avoid the usual indie path of hyping anybody we sign. We just want to reflect what is happening musically in and around Bristol, which has previously been a neglected area."

Hot rockabilly

THE BRITISH ted and rockabilly market has plenty of classic re-issue material to choose from, but not many labels are recording the original American artists – as well as current UK rockabilly bands – in their contemporary settings.

Doing just that is Hot Rock Records, buried way out in Newport, Shropshire which was launched last Autumn by accountant and enthusiast David Harris. So far his passion for rock'n'roll has resulted in four single releases, but he has albums and more 45s on the schedule.

Having built up a reputation and lots of experience working with Rollin' Rock UK, the local marketing arm of the American collectors' label, Harris went into full time by flying to Fort Worth to record the first Hot Rock release, an

EP called 'Hot Rock Boogie' by Mac Curtis.

Then came a popular greaser novelty disc called 'Punk Bashing Boogie' by Don E. Sibley and the Dixie Phoenix and a surprise come-back from Freddy Cannon called 'Hey Punk Rocker'. The latest release was a custom car record titled 'Zodiac' by the Midlands based Rhythm Hawks produced by the Sutherland Brothers.

David Harris has filled in time between releases by organising UK tours for his heros like Charlie Feathers and Johnny Carroll & Judy Lindsey, both of whom have 45s scheduled on Hot Rock.

Latest plans are for the August 15 release of 'Big As Memphis' c/w 'Rock'n'Roll Hall Of Fame' (HR45 005) by the Memphis Tenor 'Gs with the obvious aim of commemorating the third anniversary of Presley's death. All

THE INDIE CHART

SINGLES EPs

1	LOVE WILL TEAR US APART	Factory FAC 29 (P)	25	16	WHERE'S CAPTAIN KIRK?	
2	PARANOID Black Sabbath	NEMS BSS 101 (S)	26	23	BORN IN FLAMES Red Crayola	RT 054 (N)
3	GOLDIE IN CAMBODIA	Do It DUN 9 (N)	27	24	THE FEATURES ON MY WALL	Zone CAGE 004 (M)
4	Dead Kennedys - Cherry Red CHERRY 13 (M)		28	25	THE TUNING YOUNG	Zone CAGE 004 (M)
5	HOW I WROTE ELASTIC MAN CITY		29	26	REALITIES OF WAR Dispatch	Clay (P)
6	HOBGOBLIN		30	27	KIND AND COUNTRY	Clay (P)
7	TERROR COUPLE KILL COLONEL	RT 048 (N)	31	28	TV Personalities	RT 051 (N)
8	ZERCO Adam & The Ants	Do It DUN 9 (N)	32	29	The Teardrop Explodes	206 CAGE 008 (N)
9	22 BLOODY REVOLUTIONS PERSONS UNKNOWN		33	30	1984'S POP FRENCH	RT 042 (N)
10	Transgression	Crass 4211984-1 (P)	34	31	22 BETTER SCREAM	Inevitable MEV 001 (H)
11	Crass-Popon Girls		35	32	SOLDIER SOLDIER	
12	John Division	Factory FAC 13 (P/H)	36	33	EDWARD FOX Smack	RT 030-3 (N)
13	ARMY LIFE Exploited	Exploited EPY 1001 (V)	37	34	THE THOR AGES Cupot	4AD BAD 9 (N)
14	MY WAY OF THINKING I THINK IT'S GOING TO RAIN TODAY	Ubiq	38	35	NOT READY? Grewer 27	Franc BEC 27 (L)
15	12 REALITY ASYLUM	Crass 19454U (G)	39	36	YOU CAN BE YOU (GIRL ON THE RUN)	Crass 571984-1 (C)
16	FIGHT BACK (EP) Discharge	Clay 3 (P)	40	37	WRITE NICE MO-TONES	Mode MODE 1 (C)
17	DON'T NEED YOUR LOVE	Neat 06 (Ne Z) P	41	38	MILLIONAIRE	Crass 571984-1 (C)
18	FRANK DAYS		42	39	40 CARBON THOUGHT	Do It DUN 10 (N/P)
19	Young Marble Giants	RT 043 (N)	43	40	1984	Graduate GRAD 6 (M/T)
20	CALIFORNIA UBER ALLES	Dead Kennedys	44	41	FRANK SOLUTION Pte Ubu	RT 049 (N)
21	SNOW MARIJUANA	Fast FAST 12 (N)	45	42	PIERY JACK FAF	Slip FORWARD 13 (P)
22	NO ROOM	Red Rhino RED 1 (V)	46	43	36 STRANGE EFFECT	Direct HI 04 (P)
23	Adriano Spaz 80		47	44	BLACK AND WHITE/CONTRASTAL	
24	THE MATROSEN Legat	Multi Multi 008 (N)	48	45	THE	4AD AD 10 (N)
25	LUST LIKE EDDIE/SUN FLIGHT	Silicon Teens	49	46	Wasted Youth	Bridge House BHS 5 (P)
26	MAN NEAT DOOR SITS	RT 045 (S) V	50	47	44 WILD MATION DUB	RT 041 (N)
27	GET MY MOTHER WAS A FRIEND OF AN ENEMY OF THE PEOPLE	Blurt	51	48	THERE GOES CONCORDE AGAIN	And The Native Vipers
28	DO YOU DREAM IN COLOUR	Fast Pressing TP 1 (H)	52	49	46 BEVA TROU	Healer Volume HVR 254 (H)
29	GOD THROUGH THE MOTIONS	Cocoon COO 1 (M)	53	50	41 SEX MACHINE	Safari SAFE 11 28 (M)
30	MADMAN Cuddly Toys	RT 040 (N)	54	51	Crawling Chaos	Factory FAC 17 (P/H)
		Fresh FRESH 1 (P)				*A10MC, 15 Great Western Road, London W9.

LPs

1	CLOSER Joy Division	Factory FACT 25 (P/H)	11	11	INFLAMMABLE MATERIAL	
2	UNKNOWN PLEASURES	Factory FACT 10 (P/H)	12	12	ESTER HILTON DE FROHARD	RT ROUGH 1 (N)
3	THE VOICE OF AMERICA	RT ROUGH 11 (N)	13	13	John Cooper Clarke	taboo NOCE 1 (P)
4	STATIONS OF THE CRASS	Crass 511984 (C)	14	14	HOME	Gratham Lewis & Bruce Gilbert
5	COLOSSAL YOUTH	RT ROUGH 8 (N)	15	15	CRY TROUGH, DUB ENCOUNTER CHAPTER 2	
6	COBURN VIGORE	RT ROUGH 10 (N)	16	16	20 RETURN OF THE QUINTELLI COLUMN	4AD DKL 15 (P)
7	TOTALE'S TURNS IT'S NOW OR NEVER	RT ROUGH 10 (N)	17	17	STARBUCK	Factory FAC 14 (P/H)
8	LIVE AT LAST	NEMS BS 001 (S)	18	18	STARBUCK	Creation Rebel
9	MUSIC FOR PARTIES	MUS STUMM 2 (N)	19	19	THE RAINCOATS	4AD ADLP 1 (M)
10	THE IRISH UNID	MUS STUMM 1 (N)	20	20	THE BLUE MEANING	RT ROUGH 3 (N)
	Deutsch Amerikanische Freundschaft		21	21	DIRK WARENS WHITE SOX	Safari KEA 866 (M)
	5 WE ARE TIME	Y RT ROUGH 12.7 5 (N)	22	22	DO IT RIDE 3 (N/P)	Do It RIDE 3 (N/P)
	Pop Group		23	23	10 ANGLES X	Slash SR 104 (L)

See New Singles page for Distributor Code details

Briefs

THE WALL has a new single out this week on Fresh Records. Entitled 'Ghetto' c/w 'Another New Day' and 'Mercury' it is produced by Pete Wilson and Jimmy Pursey. The Edgeware Road label also promises an album from the band to be called *Personal Troubles & Public Issues* due out in

royalties are to be donated to the Hospital Broadcasting Services.

The label is distributed by Pinnacle or can be contacted direct on 0952 810870. The 'Big As Memphis' single comes in an initial picture bag, retails at £1.15 and has already been picked up on the Radio-1 Breakfast show in the past week.

September to coincide with a three-week UK tour.

The IRANHAS revival of Elias and the Zig Zag Flutes' 1955 hit 'Tom Hawk' is taking off in a big way, providing the Brighton-based band with a debut hit on Sire. Prior to signing with Sire the group recorded two singles for hometown label Attrix which are still available through Rough Trade. These were 'Yip Yip' (RB 04) and the indie chart hit 'Yap Yap Yap' (RB 06).

THE E.F. Band spent four days at Redball's studios in Market Drayton last week recording tracks for a new single to be rush-released later this month to tie in with an extensive UK tour. Three of the tracks under consideration were written by the band itself while the other is an HM version of 'I'm A Man'.

MIKEY DREAD

WORLD WAR III

IS COMING

LIMITED EDITION £3.99

DISTRIBUTED BY STIFF RECORDS

AT REDBALL

THE GUNTOOLS

TNT 1

A WEEK of surprises, as the Gap Band enter George Benson at the chart top by a whisker. The sales of 'Oops Upside Your Head' increased right across the board, and it seems that the band's appearance on the first of the new-look *Top Of The Pops* may well have been instrumental in giving their record a final, important boost. It record also tops the 12-inch sales total, with Tom Browne (now another huge pop crossover hit) hanging on in runner-up position, and Benson and Locksmith at 3 and 4.

Shakata's slip backwards out of the top 10 is curious, though probably only a temporary setback, and partly due to the fact that a considerable number of records overtook 'Steppin'', rather over-emphasising its drop in sales. On the more positive side, Kelly Marie has finally broken out of her Scottish and Yorkshire strongholds to make a massive 19-place leap upwards; Locksmith have reached the top 10 with the expected ease; and the new Surface Noise 12-inch on Groove Productions, mentioned here last week, debuts comfortably at No. 22. WEA distribution is apparently imminent for this, as was eventually the case with the previous hit 'The Scratch', though the label will remain as Groove in order (apparently) to maintain DJ credibility.

Jimmy Senyah's 'Weakness For Your Sweetness', available through RCA, is something of a surprise entry, selling extremely well in London and across Southern England, though yet to make much of an impression elsewhere. One dealer described it as 'that George Benson soundalike', which would well account for the disc's popularity.

A likely entry in the chart next week is Linx with 'You're Lying', the latest in the healthy line of UK home-grown productions from London disco centres such as la Atmosphere, Shakata, Surface Noise etc. On the Aves Records label (LINX 8001), this 12-inch has been initially available through City Sounds, though Brian Freshwater of Aves Music advised Disco Dealer that he would be "placing the master with a major this week". On an 'indie' note, the Soul Shock disc 'Galactic Funk' from Record Shack has disappeared this week after only a brief showing on the chart, presumably because of the usual supply-and-demand problems of limited-pressing distribution; expect to see it return in a week or so, especially if it also follows Shakata onto a major label.

The biggest import of the week is undoubtedly the Deodato album *Night Cross* on Warner Bros, though due to some difficulties with insufficient quantities reaching British importers, many shops which could easily have moved large numbers of the set by now are still awaiting their orders. Nonetheless, the album debuts at No. 10 on RB's disco imports albums chart, and looks like being a number one there shortly. Other imports freshly into the shops are *Larry Carlton Strikes Twice* by Larry Carlton (Warner Bros); Michael Henderson's *Wide Receiver* (Buddah), also an instant chartbuster; *Closer* by Melba Moore (Epic); and *Year 2000* from the O'Jays (Philadelphia). BARRY LAZELL

Compiled by RB Research from returns from specialist-oriented shops

The	Last	Week	Artist	(Singles not in italics)	Supplier	West Midlands	Edinburgh	East of England	Out	RBW	12 inch
1	2	[DOPS] UPSIDE YOUR HEAD GAP BAND	Mercury	MER123	22	F	106	60			
2	1	GIVE ME THE NIGHT GEORGE BENSON	Warner Bros	K17673	23	F	110	54			
3	3	FUNKIN' FOR JAMAICA TOM BROWNE	Arista	AR110357	27	F	122	65			
4	2	UPSIDE DOWN DIANA ROSS	Motown	1217MG	1195	10	38				
5	24	FEELS LIKE I'M IN LOVE KELLY MARIE	Capitol	PS 1215	11	A	121	38			
6	4	16 USE IT UP, WEAR IT OUT ODYSSEY	RCA	RPBPC1	1962	R	128	44			
7	8	PRIVATE LIFE GRACE JONES	Island	12PWP	6609	E	105	45			
8	16	3 UNLOCK THE FUNK LOCKSMITH	Arista	AR157	12356A	F	114	91			
9	5	10 COULD YOU BE LOVED BOB MARLEY	Island	12PWP	6610	E	106	46			
10	5	9 BURN! HOT JERMAINA JACKSON	Motown	1217MG	1194	F	119	62			
11	4	10 BACK STROKING 'FATBACK'	Spring	POSPX	1149	F	118	75			
12	19	3 YOU'RE BEEN GONE CROWN HEIGHTS AFFAIR	De-Luxe	MEP21	27	F	122	65			
13	21	2 TASTE OF BITTER LOVE GLADYS KNIGHT	CBS	1318890	2	F	109	81			
14	18	6 LOVE MEETING LOVE LEVEL 42	Epic	POSPX1	170	F	99	93			
15	7	5 STEPPIN' SHAKATA	Polydor	POSPX1	163	F	99	92			
16	26	6 MARIANA GIBSON BROTHERS	Island	POSPX	6617	E	126	N/A			
17	12	12 DOES SHE HAVE A FRIEND? GENE CHANDLER	20th Century	TCID1	2451	R	90	50			
18	11	4 A LOVER'S HOLIDAY CHANGE	WEA	K791417	7	F	117	53			
19	17	7 I'VE JUST BEGUN TO LOVE YOU DYNASTY	Solar	SO 12120	1	R	115	61			
20	27	3 ROLLER JUBILEE AL DI MEOLA	CBS	1318803	3	F	128	70			
21	6	4 ARE YOU GETTING UNDER HOT CHOCOLATE	Hak	1204R	318	E	116	26			
22	32	1 HANGING BY MY FEELS SURFACE HOSE	Capitol	PS 1215	12	F	129	94			
23	57	2 CAN'T STOP THE MUSIC VILLAGE PEOPLE	Mercury	MR 116	F	N/A					
24	1	1 DON'T MAKE ME WAIT ROBERTA FLACK	Arista	K115521	7	F	117	81			
25	10	13 IN THE FOREST BAY	Capitol	CABL1	505	A	126	65			
26	13	11 JUMP TO THE BEAT STACY LATTISAW	Atlantic	K114961	7	F	119	42			
27	36	9 I LIKE WHAT YOU'RE DOING YOUNG & CO	(Brunswick) 2123	12P	120	F	100	100			
28	53	3 RESCUE ME A TASTE OF HONEY	Capitol	12PC	16156	E	106	60			
29	15	9 BRAZILIAN LOVE AFFAIR GEORGE DUKE	Epic	EPC1	1318751	3	126	64			
30	1	1 LET'S GET IT UP! CAMERON	Saltire	SAL	1204	E	119	77			
31	25	6 LIVE UP TO THE PUNK BIT EXPRESS	Capitol	CABL1	503	A	118	55			
32	41	3 WANDA DO IT WITH YOU RITZ	Phonogram	POS 1201	119	F	118	100			
33	22	14 THEME FROM THE INVADERS YELLOW MAGIC ORCH	AMM	AMSP1	752	F	120	50			
34	10	12 TAKE YOUR TIME (DIT) SOS BAND	Tabu	TBU	133554	2	119	73			
35	23	5 SHINING STAR MANHATTANS	CBS	6624	C	Slow	N/A				
36	30	3 POP TO ONE WAY WITH AL HUDSON	MCA	7119	13	F	91	31			
37	1	1 YOU'RE A STAR STARSHIP ORCHESTRA	CBS	131886	12	F	122	100			
38	1	1 ALL ABOUT THE PAPERS DELLS	(20th Century) 1210	112P	122	88					
39	47	4 SOUL SHADOW TRUSMARTINS	MCA	7120	6	F	88	70			
40	24	2 LONELY DESIRE TEENA MARIE	Motown	1217MG	1196	A	124	99			
41	28	3 WAS THAT ALL IT WAS JEAN CARL	Phil Int	PR	133880	2	114	75			
42	1	1 WEAKNESS FOR YOUR SWEETNESS JIMMY SENYAH	Road Run	RR 1213	1	114	100				
43	29	8 MY KILL WHISPERS	Solar	SO 1218	1	118	38				
44	35	4 FOR YOU, FOR LOVE AVERAGE WHITE BAND	RCA	AVB	1212	R	121	46			
45	6	6 GIRLFRIEND MICHAEL JACKSON	Epic	EPC	8782	C	103	N/A			
46	38	1 CUPID - I'VE LOVED YOU DETROIT SPINNERS	Atlantic	K114981	7	F	124	43			
47	47	4 POP YOUR FINGERS ROSE ROYCE	Whitfield	K17674	120	N/A					
48	34	5 MY GUY AMI STEWART & JOHNNY BRISTOL	Island	12PWP	6615	W	120	N/A			
49	1	1 GIVE IT UP ON TIME	Epic	46-50518	11P	117	83				
50	2	2 DETRACTED AL JAFFREAU	Warner Bros	K117650	120	100					
51	56	3 SEARCHING CHANGE	WEA	K791561	7	128	174				
52	42	14 THIS FEELING FRANK HOOKER	DJM	DJS	10647	R	100	113			
53	50	3 I HEARD IT MCGADDEN & WHITEHEAD	Phil Int	259	4188	119	N/A				
54	19	15 BEHIND THE GROOVE TEENA MARIE	Motown	1217MG	1185	E	118	37			
55	1	1 THE MONEY'S TIGHT LINDA HUFF	Phil Int	259	3101	111	N/A				
56	38	5 STRETCHIN' OUT GAYLE ADAMS	Epic	EPC	1318791	1	101	85			
57	48	6 BIG TIME RICK JAMES	Motown	1217MG	1188	F	117	17			
58	4	4 I DON'T WANT NOBODY ELSE MICHAEL WALDEN	Atlantic	K115491	7	F	126	66			
59	10	10 REALLY REALLY LOVE YOU CECIL PARKER	EMI	12ZEM	5056	E	112	75			
60	52	2 WHEN I COME HOME (REMIX) AURORA	(Deann) CD 709	11P	118	100					

See New Singles page for Distributor Code details

UK DISCO LPS

IMPORT LPS

1	1	GIVE ME THE NIGHT	Epic	2	1	T.P. Teddy Pendergrass	Phil Int
2	1	UPSIDE DOWN DIANA ROSS	Motown	2	2	JOY & PAW MAMA	Capitol
3	1	FEELS LIKE I'M IN LOVE KELLY MARIE	Capitol	3	1	MUSIC! A	Warner Bros
4	1	DIANA DIANA ROSS	Motown	4	1	WATERGATE LEWIS	US
5	1	OFF THE WALL JAYMCKINNON	Epic	5	3	HUNT UP THE WIND	Inner City
6	1	LOVE APPROACH TOM BROWNE	Arista	6	5	FIGURES CAN'T CALCULATE	Tec
7	1	BRAZILIAN LOVE AFFAIR	Epic	7	1	MAKE IT COUNT RIZ MUHAMMAD	Tec Fantasy
8	1	CAN'T STOP THE MUSIC	Mercury	8	1	WEE MEGAN	Buddah
9	1	PHAROOS & BLUES CRUISERS	MCA	9	4	THE GLOW OF LOVE CHANGE	Warner Bros
10	1	MOTOWN 20th ANNIVERSARY	Motown	10	1	DEE DEE DELADDO	Capitol
11	1	LET'S GET SERIOUS	Jaymckin	11	7	ADVENTURES IN THE LAND OF MUSIC	Solar
12	1	HANG UP YOUR ODDSSEY	A&M	12	8	GARDEN OF LOVE RICK JAMES	Geordy
13	1	MULTIPLES Yellow Magic Orch.	Arista	13	1	DEEP HIPPO RICK	Inner City
14	1	ROBERTA FLACK Robert Flack	CBS	14	1	ALDOLA Tim Eyeman	Inner City
15	1	LOVE LOVE Gladys Knight & The Pips	CBS	15	1	SURF A DUBIN Carole	Inner City
16	1	OFF THE WALL Jaymckin	Epic	16	1	LARSON-FITZEN BAND	Warner Bros
17	1	FOR MEN ONLY Mike Jackson	Phil Int	17	12	JUST HOW SWEET IS YOUR LOVE	Buddah
18	1	OFF THE WALL Jaymckin	Epic	18	1	THE MILEN BREAD	San
19	1	LET ME BE YOUR ANGEL	Atlantic	19	1	EAST WINDS Walter Bar	Chrysalis
20	1	HOW WE REAGIN	Atlantic	20	1	STATION STREET	Chrysalis
21	1	LINX WE MAY BE	Warner Bros	21	1	LARRY CARLTON STRIKES TWICE	Warner Bros

THE TREND towards renting out pre-recorded video cassettes gathers momentum with software company VCL the latest to announce launch of a rental scheme.

VCL, which offers what is probably the best range of music video programmes, is providing its whole catalogue for rental from the beginning of September.

Retail prices for three days rental of video cassettes will be £3.90 for a 30 minute programme, £4.90 for a 60 minute show and a £5.90 for 90 minutes. Retailers enrolling in the scheme will be supplied with free point-of-sale material.

VCL's catalogue includes music software as Intervention and Music Band, Black Sabbath, The Boomtown Rats, Amanda Lear, Tina Turner and Susan George.

Already renting out pre-recorded video as Intervention and Music Band. And last month saw Rank Audio Visual launch its own video library, offering all its 43 titles at between £4 and £6.

Meanwhile, on the video and hardware side, Philips has finally shipped out its long-awaited V200 video cassette recorder - the first machine in the company's V2000 system.

Carrying a retail price of £675, the arrival of the V2000 recorder is certain to increase the competition for market share between manufacturers of VHS, Betamax and VCR (Philips) formats, with all three now offering second generation machines.

Probably the most outstanding feature of Philips' V200 is the unique flip-over video cassette which provides a total of eight playback time.

Other new features include touch sensitive electronic controls, dynamic track following, search time and menu programming facilities for storage of up to five separate programmes 16 days in advance.

According to the most recent market share figures, manufacturers of VHS formats continue to command about 70 percent of the UK market, with the remainder split fairly evenly between Philips and Betamax.

VIDEO TOP 10

(Wynd-Up, Manchester)

1	THE BUDDY HOLLY STORY	Hokushin VM-24
2	ABBA MUSIC VOL 2	Hokushin VM-24
3	ELECTRIC BLUE, VOL 2	World Of Video 2000 EB 002
3	TEXAS CHAIN SAW MASSACRE	Iver Films VA-22
4	BLONDIE - EAT TO THE BEAT	Betamax BTR Walker C1
5	DOOMWATCH Guild Home Video	80022
6	BOOMTOWN RATS	VCL M005B
7	EL INTERVIEW	F-4-3
8	SMOKEY & THE HOTWIRE GANG	Mountain VCF 207
9	THE MILEN BREAD	Hokushin VM-33
10	CIRCUS WORLD	Intervention FE-41

THE SINGLES CHART 1 - 60

Record Business guide to last week's market strength

SALES RATING
100 = Strong No. 1 Sales

AIRPLAY RATING
100% = maximum radio play plus BBC's Top Of The Pops

The Record Business Top 100 is compiled from sales and airplay on a system adapted from the charts of the successful US trade paper *Record World*. The Top 30 is based on sales alone. Positions 31-100 are determined by the sales rating + 5% of the airplay rating. 300 shops report weekly sales, average reporting time being Thursday noon.

Action Of The Week



JAM

This Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No	D	Debut List
★ 1	1	4	77 100	THE WINNER TAKES IT ALL ABBA	EPIC EPC 8935	C
★ 2	7	6	62 80	9 TO 5 SHEENA EASTON	EMI 5066	E
★ 3	2	6	62 79	UPSIDE DOWN DIANA ROSS	MOTOWN (12)TMG 1195 E	R
★ 4	4	2	57 64	ASHES TO ASHES DAVID BOWIE	RCA BOW 6	R
★ 5	5	4	41 77	OH YEAH ROXY MUSIC	POLYDOR 2001 972	F
★ 6	9	10	37 45	OOPS UPSIDE YOUR HEAD GAP BAND	MERCURY MERIX 22	F
★ 7	10	6	31 77	GIVE ME THE NIGHT GEORGE BENSON	WARNER K17673 (LV 40)	W
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★ 13	16	7	24 75	MARIANA GIBSON BROTHERS	ISLAND WIP 6617	E
★ 14	8	7	24 51	BABOOSKA KATE BUSH	EMI 5085	E
★ 15	11	10	21 31	COULD YOU BE LOVED BOB MARLEY & THE WALLERS	ISLAND WIP 6610	E
★ 16	18	4	21 83	ALL OVER THE WORLD ELECTRIC LIGHT ORCHESTRA	JET 195	C
★ 17	20	2	20 7	BANKROBBER CLASH	CBS 8323	C
★ 18	22	11	20 26	LIP UP FATTY BAD MANNERS	MAGNET MAG 175	A
★ 19	■	1	18 53	START JAM	POLYDOR 2059 266	F
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★ 22	21	8	13 58	SLEEPWALK ULTRAVOX	CHRYSALIS CHS 2441	F
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★ 25	25	4	12 24	C30, C60, C90 GO BOW-WOW-WOW	EMI 5088	E
★ 26	74	2	12 5	MODERN GIRL SHEENA EASTON	EMI 5042	E
★ 27	■	1	11 16	CIRCUS GAMES SKIDS	VIRGIN VS 359	C
★ 28	31	6	11 63	ARE YOU GETTING ENOUGH OF WHAT MAKES YOU HAPPY HOT CHOCOLATE	RAK (12)IRAK 318	E
★ 29	41	3	11 52	A WALK IN THE PARK NICK STRAKER BAND	CBS 8525	C
★ 30	44	3	10 32	YOU GOTTA BE A HUSTLER IF YOU WANNA GET ON SUE WILKINSON	CHEAPSKATE CHEAP 2	R
★ 31	47	5	10 70	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL	CBS 8753	C
★ 32	■	1	10 73	DREAMIN' CLIFF RICHARD	EMI 5095	E
★ 33	■	1	10 25	BEST FRIEND - STAND DOWN MARGARET BEAT	GO-FEET FEET 3	F
★ 34	95	2	8 28	CAN'T STOP THE MUSIC VILLAGE PEOPLE	MERCURY MER 16	F
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★ 36	19	10	10 5	JUMP TO THE BEAT STACY LATTISAW	ATLANTIC K11496(T)	W
★ 37	62	3	8 51	I GOT YOU SPLIT ENZ	A&M AMS 7546	C
★ 38	23	5	9 22	BURNING CAR JOHN FOX	METALBEAT VS 360	C
★ 39	33	8	8 28	WEDNESDAY WEEK UNDERTONES	SIRE SIR 4042	W
★ 40	27	9	8 28	DOES SHE HAVE A FRIEND? GENE CHANDLER	20TH CENTURY T(C)D 245 1	R
★ 41	52	3	7 36	FREE ME ROGER DALTRY	POLYDOR 2001 980	F
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★ 43	34	5	8 24	BURNIN' HOT JERMAINE JACKSON	MOTOWN (12)TMG 1194	E
★ 44	37	3	8 4	KINGS OF THE WILD FRONTIER ADAM & THE ANTS	CBS 8877	C
★ 45	36	12	8 9	LET'S HANG ON DARTS	MAGNET MAG 174	A
★ 46	66	2	6 59	SOUND OF CONFUSION SECRET AFFAIR	I-SPY SEE 8	F
★ 47	24	9	8 11	CUPID - I'VE LOVED YOU FOR A LONG TIME DETROIT SPINNERS	ATLANTIC K11498	W
★ 48	29	4	7 15	BACK TO FRONT - MR. FIRE COAL-MAN STIFF LITTLE FINGERS	CHRYSALIS CHS 2447	F
★ 49	77	2	6 38	MARIE, MARIE SHAKIN STEVENS	EPIC EPC 8725	C
★ 50	46	3	7 8	BLACK NIGHT DEEP PURPLE	HARVEST HAR 5210	E
★ 51	57	3	7 26	YOU'VE BEEN GONE CROWN HEIGHTS AFFAIR	DE-LITE MERIX 28	F
★ 52	32	6	6 34	GIRLFRIEND MICHAEL JACKSON	EPIC EPC 8782	C
★ 53	35	9	7 2	LOVE WILL TEAR US APART JOY DIVISION	FACTORY FAC 23	P/O
★ 54	30	10	7 4	MY WAY OF THINKING - I THINK ITS GOING TO RAIN TODAY UB40	GRADUATE (12)GRAD 8	M
★ 55	39	7	5 41	SANCTUARY NEW MUSIK	GTO GT 275	C
★ 56	■	1	5 52	MAGIC OLIVIA NEWTON-JOHN	JET 196	C
★ 57	61	3	5 32	ANOTHER DAY (ANOTHER GIRL) LAMBRETTAS	ROCKET XPRES 36	F
★ 58	■	1	7 5	BIKO PETER GABRIEL	CHARISMA CB 370(12)	F
★ 59	64	3	4 66	IF IT'S ALRIGHT WITH YOU BABY KORGIS	RIALTO TRES 118	A
★ 60	65	2	6 14	GIVE ME BACK MY MAN B-52S	ISLAND WIP 6579	E

THE SINGLES CHART 61-100

- **Bullet**
Strong upward movement on sales and/or airplay
- **New Entry**
- **Platinum Disc**
1 million sales (BPI certified)
- **Gold Disc**
500,000 sales (BPI certified)
- **Silver Disc**
100,000 sales (BPI certified)
- **Sales or Airplay Index less than 0.5**
For details of distributor codes, see New Singles Page
- **Charts as a part of catalogue numbers**
Indicates 12-inch availability, e.g. CAROLIN 503 indicates catalogue numbers as follows:
CAB 503 = 7-inch single
CABL 503 = 12-inch single

This Week	Last Week	Sales Index	Airplay Index	Artist/Title	Label/Cat. No.	D	Debut
61	42	13	6	ME MYSELF I JOAN ARMATRADE	ABM AMS 7527		C
62	53	3	5	RACE WITH THE DEVIL GIRLS/GROUP	ROCKET 960 100		F
63	61	1	4	SARTORIAL ELOQUENCE ELTON JOHN	ROCKET XPRES 41		F
64	50	2	5	SUMMER FUN BARRACADAS	ZORPHONE 25		F
65	51	4	6	LAST NIGHT ANOTHER SOLDIER ANGELO UPSTARTS	ZOHOPHONE Z7		F
66	75	2	8	BACKSTROKIN' FATBACK	SPRING POSPOX 149		F
67	98	2	6	CAROLIN BLACK SABBATH	NEMS BSS 101		S
68	45	5	18	SHINING STAR MANHATTANS	8K8 8624		C
69	98	2	3	YEARS FROM NOW DR.HOOK	CAPTLOL CL 16154		E
70	43	6	20	MY GUY - MY GIRL AMY STEWART & JOHNNY BRISTOL	ATLANTIC/HANSA K11550		W
71	18	13	5	COMPUTER GAME (THEME FROM THE INVADERS) YELLOW MAGIC ORCHESTRA	AXM AMPST 7502		C
72	63	5	5	HOLIDAY IN CAMBODIA DEAD KENNEDYS	CHERRY RED CHERY 13		M
73	67	4	22	THEME FROM NEW YORK, NEW YORK FRANK SINATRA	REFRISK 14502		W
74	38	8	5	A LOVER'S HOLIDAY CHANGE	WEA K79141/2		F
75	54	5	4	10 IN THE FOREST BABY	CALIBRE CABL 505		A
76	80	2	2	SINCE I DON'T HAVE YOU DON MCLEAN	EMI 5094		E
77	58	8	5	NEON KNIGHTS BLACK SABBATH	VERTIGO SAB 3		F
78	60	7	4	PAINT IT BLACK MC-DETTES	DERAM DET-R-1		F
79	91	2	2	IT'S REALLY YOU BARBARA DICKSON	EPIC EPIC 8338		C
80	43	1	9	LATE IN THE EVENING PAUL SIMON	WARNER BROS K17666		W
81	50	8	3	FOR YOU FOR LOVE AVERAGE WHITE BAND	RCA AWB 113		F
82	69	2	4	HOY DETROIT'S ATHLETIC SPIZZ '80	ABM AMS 7550		C
83	61	1	3	TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS	CBS 113 8930		C
84	56	10	4	747 (STRANGERS IN THE NIGHT) SAXON	CARRERE CAR 15117		W
85	88	2	4	2002 THE FUNK LOCKSMITH	ARISTA ARIST 12364		F
86	99	2	4	I'VE JUST BEGUN TO LOVE YOU DYNASTY	JOL 12-10		R
87	81	1	4	LOVE IS A GAME GIRL	SET (101)91		F
88	84	2	4	3 STEPPIN' SHAKATAK	POLYDOR POSPOX 163		F
89	72	8	4	WHOLE LOTTA ROSIE ACC	ATLANTIC HM 4		W
90	91	1	2	THE WHISPER SELECTA	CHRYSALIS CHS 51		F
91	61	2	5	ONE DAY I'LL FLY AWAY RANDY CRAWFORD	WARNER BROS K17680/1		F
92	68	5	4	BUTCHER BABY PLASMATICS	STIFF BLYT11 78		C
93	65	6	4	3 BRAZILIAN LOVE AFFAIR GEORGE DUKE	ICL 81 8751		C
94	49	7	3	4 GIRL WHISPERS	SOLAR SO 112-18		R
95	68	7	3	5 TAKE YOUR TIME (ID TO RIGHT) PART 1 S.O.S. BAND	TABU TB1 (13) 8564		C
96	91	3	2	60 BODY LANGUAGE DOOLEYS	GTO GT 276		F
97	81	1	2	28 DON'T MAKE ME WAIT TOO LONG ROBERTA FLACK	ATLANTIC K11555/1		W
98	100	2	3	17 LOVE MEETING LOVE LEVEL 42	POLYDOR POSPOX 170		F
99	79	4	3	5 DOES IT FEEL GOOD B.T. EXPRESS	CALIBRE CABL 503		A
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ALL RECORD BUSINESS Charts are compiled by Record Business Research and are read by newspapers and broadcasters throughout the UK including Capital Radio, Luxembourg, Independent Television, New Music News, Daily Star, Sounds, Smash Hits, Black Echoes and the London Evening News.

All enquiries concerning RB charts and listings should be sent to the research director, Godfrey Rust (01-836 9311).

Lux's new role in independent radio

SIR JOHN Rodgers has been chairman of Radio Luxembourg for just over a year. In that time RTL's London operation has undergone several changes, not least the formation of RTL (UK) which Sir John also chairs, a company which, says Sir John, will be committed to broadcasting excellence in both radio and television, its tentacles now poised for a slice of IRL cake.

While the company is prepared to help finance new IRL stations, Sir John believes that as far as possible they should be financed locally. But advertising revenue must come in and submissions have been made to a group of IRLs with the notion that RTL could take over sales of airtime for them, obviously some of that airtime will be to local advertisers. "One particular station," says Sir John, "has asked us to tender in the Autumn. I'm a great believer in competition."

A successful bid would probably see the birth of a new company to deal with local radio. "We'd start another company for that job," he says. "But I'd like to let it be known that we will have this service. We think we have the best salesmen in the business and it will be in IRL's interest to look at us."

As Sir John points out, selling airtime from 8pm until 4am is quite a daunting

AFTER A year as chairman at Radio Luxembourg, Sir John Rodgers talks to GABRIELLE JAMES about how the new RTL (UK) company may help independent local radio.

prospect. He's almost saying "If they can sell that, they can sell anything!"

When IRL is 60 stations strong, Sir John believes many will have difficulties with money, people, programmes and advertising. This is where RTL (UK) will help.

IRL is not by any means the company's only interest, but one of many. Sir John is involved in Lord Lever's AMTV breakfast television bid which includes Capital and some IRLs. But mostly he thinks internationally. After all RTL is a multi-national broadcasting company - the largest in Europe - of which its London operation is a relatively small piece. It's one of the reasons Sir John believes his group might win the breakfast TV franchise. "We've got the creative talent and expertise, cash and international connections as well as considerable influence in Europe and elsewhere. We could probably introduce something quite new."

Sir John is highly critical of most American television, the standard of radio and television in this country, he says, has got to be kept high. "It's important that we should avoid making changes just for the sake of making money." Yet change and more change is just what Sir John predicts for an exciting next decade in broadcasting terms.

The next 10 years will be the age of the satellite and Sir John predicts the presence of possibly 25 TV channels in 10 years time - all available in this country with little interference. "It all depends where they put up the satellites," he says, not doubting for a moment that up they will be.

Sir John was MP for Sevenoaks, in Kent, for 30 years until his retirement from the Commons last year. He was one of the prime movers in the 'One Nation' back-bench group which, among other clauses, fought to end the

BBC monopoly in broadcasting. Included among its members were such people as Enoch Powell, Ted Heath, the late Reggie Maullin and Iain Macleod. Sir John was the youngest ever director of J. Walter Thompson and deputy chairman for a number of years. He was the founder and first chairman of the British Market Advisory Council. His political achievements have earned him a number of prestigious awards from seven countries.

For the last ten years Sir John was leader of the UK Conservative delegation to Strasbourg and of the Western European Union in Paris. He is therefore enthusiastic about several programmes ventures where Radio Luxembourg's London operation will begin participating in joint productions with other European countries which is less costly and could produce better programmes. A proposed joint production television drama, for example, would be dubbed at the time of production into different languages.

As to Radio Luxembourg (London) itself, losses in 1979 were half that of 1978. Its great strength is still its 75 per cent reach of under 25s, and a listenership that's still growing all the time. And the answer to the question of why doesn't 208 broadcast during the daytime is an honest one. The wavelength is used more profitably by the German service. Nevertheless RTL Community and English-speaking afternoon FM service reaches 12 per cent of Luxembourg's population, a figure which excludes listening in France, Germany and Belgium.

Although Radio Luxembourg is 51 years old, RTL (UK) is a relatively new force in British broadcasting but one which cannot be ignored. Its board includes Sir John, plus newly appointed vice-chairman Patrick Cox, John Hawkesworth, Viscount de L'Isle, VC, HG, and Sir Keith Skinner of the IPCs as well as two or three other notable people. Be it breakfast television, new IRLs or satellite broadcasting, the chances are that Radio Luxembourg will be there somewhere.

No playlist at 2CR, & Metro changes list

TWO COUNTIES Radio in Bournemouth will not have a playlist. Programme controller John Piper believes that the employment of competent professionals working with a brief to the station's requirements should be adequate. At Newcastle Metro Radio has cut its playlist to Top 30 only, the remaining records featured being oldies.

2CR's music policy is MOR-based with the more melodic Top 40 singles dominating. Piper feels very strongly about the playlist system. "I worked with a playlist at Solent," he told RB, "and it was like an abtrossound round our neck. Granted," he added, "there are playlists and playlists - it depends how they are handled." He believes his system will in fact give record companies a "wider bite of the cherry", than a restrictive playlist format would allow.

Within Bournemouth's range of programmes three distinct listening groups must be catered for. 48 per cent of the station's potential audience are 55 years old or over and at different times of the day the station must appeal to these, young adults and youngsters. It will be up to the individual presenters to balance their programmes within the brief, using a certain amount of album tracks and oldies.

The teenage contingent will be catered for each evening from 6.30-8pm. Eight months ago Piper set up a Youth Advisory Panel of 15 youngsters from the area aged 14-20. "They're telling me what they want to hear," he says - his panel will be dictating the music played. "There's no way you can kid yourself you can programme what a 17-year old wants to hear without asking a 17-year-old what he wants," he maintains.

Since it came on air Metro's playlist has always been long and adventurous. Since the recent ICRAR survey when average hours listened dropped from 10.4 to 10.2 steps have been taken to tempt people to listen longer and the belief is that familiar music will help.

Metro's playlist is now limited to Top 30 material, a secondary list of 100 oldies to be added soon, the new policy being that only familiar music is aired and no new records will get a chance unless the artist happens to be Abba, or the like. Album tracks are featured only if they represent familiar sounds.



SIR JOHN Rodgers. He helped fight to end the BBC monopoly in broadcasting.

West gets two new Beeb stations

THE BBC is to open two county stations in the South-West of England, BBC Radio Devon and BBC Radio Cornwall which have just received government go-ahead. They will be based at Exeter and Truro - the Exeter station will have a Plymouth studio.

Says Michael Barton, BBC Local Radio controller: "We have switched the headquarters of our Devon station from Plymouth to Exeter because Exeter is the county seat, a university city and has stronger links with the North coast." He adds that the two county-sized stations will bring localised, community-based programmes to the rural and remote areas as well as the towns and will eventually replace the present regional radio service. "With this scheme," he says, "there is the potential to develop more, smaller sta-

tions if resources become available."

The BBC is opening two county stations later this year, Norfolk and Lincolnshire, with Cambridge and Northampton due to begin broadcasting by the spring of 1982. Its plans for local radio mean county stations which can later be supplemented by either satellite or full stations within each area possibly broadcasting on their own wavelength. Where these wavelengths will come from, or how the BBC intends to cover such areas as Barrow or Taunton, remains to be seen.

The Corporation does state, however, that in view of the present financial stringencies it has modified its local radio proposals, the blueprint now aimed at a 90 per cent coverage of England with 35 stations. It is likely to follow Devon and Cornwall is York,

possibly covering North Yorkshire, and Shrewsbury, covering Shropshire. This will leave a further seven sites to be announced.

"These proposals re-affirm the BBC's faith in the future of our distinctive brand of public service broadcasting, with its emphasis on local news and current affairs, information, and involvement with the community," says Aubrey Singer, managing director of BBC Radio. "As far as the South-West is concerned, we are now seeking suitable premises in Exeter and Truro and hope to begin broadcasting there by the end of 1982."

Premises in Northampton have already been acquired at the offices of the Anglia Building Society in Abington Street. Management staff will be sought in around three months' time.

More school leavers info. in Autumn from BBC

FOLLOWING A special audience research survey revealing the worthiness of the BBC's recent campaign for school leavers in conjunction with Manpower Services Commission, the Corporation will launch a follow-up in the Autumn.

DLT's breakfast show was used to spearhead the eight-week campaign with 76 bulletins of up-to-date information about job prospects in major industries, details of Youth Opportunities Programme courses and help available from statutory bodies and other organisations.

More than half the people interviewed between the ages of 16 and 19, says the BBC, "had heard the bulletins with a staggering 96 percent of these finding them useful." Over 32,000 people responded to the campaign, with the MSC handling 8,500 phone calls and 24,000 written requests for information. Nearly a quarter of a million fact sheets on jobs were sent out.

Geoffrey Holland, head of MSC's Youth Opportunities Programme, who had previously worked with a number of ILRs on various projects, comments: "It's all too easy to make speeches about youth unemployment. What the BBC and MSC did was to combine their forces to take positive action. This resulted in an effective campaign which has undoubtedly helped many youngsters."

Holland is always pleased to hear from independent radio and television companies who are prepared to devote some peak listening time to the problems faced by school leavers. During the BBC campaign details of some 8,000 jobs and training opportunities for young people were sent in by employers.

TOMORROW'S TUESDAY Call on Radio-4 (9.05am) gives listeners the chance to question Sir Ian Trethowan, director-general of the BBC... ILR could lose money this Autumn by failing to follow ITV's lead in metric rate cards.

This is the opinion of a number of agencies to whom R.S.E.M. has been presenting both the 1980 JICRAR research figures and the development of the medium. Malcolm Grant says the decision not to go metric is a shame because many TV advertisers will not be using 15 and 45 second ads in the autumn and TV advertisers would be more inclined

Owens quits Pennine for Devonair head post

PAUL OWENS is leaving Pennine to become head of music at DevonAir, the Exeter/Torbay twinned station. He currently presents Pennine's morning show and programme controller Peter Milburn is now looking for a replacement.

Owens will leave the Bradford station in mid-September after nine months for Exeter where former Pennine programme controller Jeff Winston holds the same position.

Since Milburn began his programme controller duties at Pennine this month he has dropped the station's *Early Early Show* which was presented by freelance Ray Stroud from 5-6am. Terry Davis's breakfast show has been extended by an hour, now running for four hours until 9am.

He has also introduced a new sports programme called *Touchdown* in which newly appointed sports editor Will Venters covers rugby league in the station's most ambitious coverage of this popular sport to date. A new big band programme is to be introduced due to demand.

Airlines

to use radio if they could readily adapt their TV commercials. It seems that certain regional stations objected to the innovations arguing that administratively they couldn't cope with a different that would mean up to eight different commercial lengths in any one minute.

Eddie Blackwell to leave AIR Services at the end of the year to take up his chief executive post at Radio Eastway in his home town of Scotland. Mike Goodrich set to take over new radio company business, but it is widely believed that the AIR group will appoint some kind of successor. Meanwhile Blackwell's talents will be sorely missed by an industry that owes much to his years of toil... Following the highly entertaining Mike Read breakfast show on Radio-1, could there be the remotest chance of a revival of the Read and Wright breakfast show as heard on Radio 210?... Now Metro's policy is to play familiar tunes only, how on earth does a tune become familiar?... RTE Radio 2 commences its new schedule on October 6 with several presenters getting new time slots. However there is no room for ex-pirate Declan Meehan who has been presenting the popular *Night*

Motes show (10pm-midnight) since Radio-2's inception. Meehan's contract has not been renewed amidst speculation that his (mostly) constructive criticisms of Radio-2 have made him unpopular with the powers-that-be... Radio Hallam's two memorial concerts staged by jazz musicians for the late Jean Doyle raised over £1,300 for donation to the Weston Park Hospital Day Care Unit Appeal for cancer care... Capital's Richard John isn't anymore - he's reverted to his real name Richard Allinson, a policy Tim Blackmore favours... Euston Tower seeing more of Anna Ford - she narrates Peter and the Wolf for *The Collection* classical programme... Tony Stoller of AIRC and Peter Meneer of BBC audience research getting together - to discuss joint research? Maybe. For cricket? Definitely...

Rockshow Report

MOST AIRPLAY Descending Order

- 1 CLOSER Joy Division Factory FACT 25
- 2 EMOTIONAL RESCUE Rolling Stones CLN 39111
- 3 CULTOUS/OVERS ERECTUS Blue Öyster Cult CBS 86120
- 4 ULTRAVOX Ultravox Chrysalis CHR 1296
- 5 DO A RUNNER Athletic Spizz 80 ASB AMLE 68514
- 6 DEEPEST PURPLE Deep Purple Harvest EMTV 25
- 7 BACK IN BLACK AC/DC Atlantic K 50735
- 8 PETER GABRIEL Peter Gabriel Charisma CDS 4019
- 9 SEARCHING FOR THE YOUNG SOUL REBELS Dexy's Midnight Runners Late Night Flange PCS 7213
- 10 WHERE ARE ALL THE NICE GIRLS? SHI SEZ 25

MOST ADDED Descending Order

- 1 GLORY BOYS Virgin V2171
- 2 UNDERWATER MOONAGE Soft Boys Armageddon ARM 1
- 3 TRUE COLOURS Spizz 80 ASB AMH L4822
- 4 DEMOLITION Misfits Bronie BRON 525
- 5 BLACK & DEKKER Desmond Dekker SHI SEZ 26
- 6 TIGHT SHOES Foghat Island LPS 9637
- 7 BREAKING BAND ASB AMH L6420
- 8 VOICE OF AMERICA Cabaret Voltaire Rough Trade ROUGH 11
- 9 NO FUN Slooges Feat. Iggy Pop
- 10 THE VTS Asylum K52234
- 11 THE VTS Criminal STEAL 1

AFTER A DISMAL week last week, new additions are back with a vengeance, with, not unpredictably, Gillan leading the pack. The strength of the album aside, Gillan has been at the centre of some very effective promotions schemes for the past few weeks including interviews and features at most of the radio stations around the UK. Ian Gillan will also be sitting in for Andy Lloyd at Merca on the 17th and 24th September while Andy is off on holiday.

Mike Brill of Medway is back on home territory after filling in for Radio-1's Mike Read and is feeling very much the proud co-producer of local band May West's track on the upcoming *Brute Force* lp on MCA. A management deal for the group is imminent.

A big welcome to Two Counties Radio in Bournemouth who will be joining the Rockshow panel in Sep-

tember. Presenter Simon Ward reports the station will be devoting 11 hours on weeknights and 21 hours on weekends to programming for the young people in the area during which he will be using the *RB* Indie, Disco and Rockshow charts.

On the interview front, Dexy's Midnight Runners seem to have broken their vow of silence with an interview at RTE with Dave Fanning. Amidst all that excitement, Dave managed to get an interview with the Police as well. Ted Nugent has been intimidating DJs at Merca (Andy Lloyd) and Nottingham (Graham Neal). Also runs including Duffo at interview (Matt Hopper), Any Trouble at Nottingham, and Ultravox at CBC (Tim Lyons). In the "I Played It First" category, Chris John of Radio Forth claims the radio premiere of the Simple Minds third album *Empires & Dance*. Chris also features an interview with the band and producer John Leckie and manager Bruce Findlay.

PAT THOMAS



EVERY DAY for the six weeks of the school summer holidays Piccadilly's Kids Carnival is taking fun and games to children in the area, spending a whole day at each of the localities, with an inflatable Fun Castle on board, rounders, football, a magician and sing-song man. Pictured are the Piccadilly Fun Crew, with Commander Luke Warmwater in charge.



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- PRETTY THINGS I'M CALLING Warner Bros K17670
- DENNY LAINE GO NOW/SAY YOU DON'T MIND Scratch HS 408
- DETROIT SPINNERS SPLIT DECISION Atlantic K11558

DISCO/SOUL

Top new sellers on RB's Disco Chart

- SURFACE NOISE DANCING ON A WIRE Groove GP 102
- ROBERTA FLACK DON'T MAKE ME WAIT Atlantic K11555(T)
- CAMERON LET'S GET IT OFF Salsoul SAL (12)4
- STARSHIP ORCHESTRA YOU'RE A STAR CBS 13 8898
- JIMMY SENYAH WEAKNESS FOR YOUR SWEETNESS Rokol ROK (12)13

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210 Singles Chart	261 Singles Chart	219 Singles Chart	25 Singles Chart	219 Singles Chart	25 Singles Chart	25 Singles Chart

For the full story behind the Chartbusters subscribe to the weekly trade magazine Record Business

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DONNA SUMMER	ON MY HONOUR	Casablanca CAN 159
ELVIS PRESLEY	IT'S ONLY LOVE	RCA 4
RUTS WEST ONE	(SHINE ON ME)	Virgin VS 370
REVILLOS	HUNGRY FOR LOVE	Dindisc DIN Z 20
DR FEELGOOD	LOVE TO LOVE	UA BP 366
SURFACE NOISE	DANCIN' ON A WIRE	Groove GP 102

ROCK

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JUDAS PRIEST	UNITED	CBS 8897

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206 Radio London	206 Radio London	206 Radio London	206 Radio London	206 Radio London
Country Chart	Diaco Chart	Country Chart	Country Chart	Country Chart

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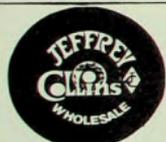
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The Airplay Guide features playlists which are in force in the current week (except for Radio Hallam which due to production deadlines is for last week). Playlists normally only affect daytime Monday-Friday shows.

NEW ADDITIONS TO PLAYLISTS ARE SHOWN IN BOLD TYPE

Basic Key
A - Main Playlist/Chart
B - Breakers/Climbers
C - Extras
★ - Hit Picks
☆ - Station Pick

		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20			
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20			
71	76	SIMMER DOWN MOBSTER	B	C	B																ENY 41	F	20	
72	72	C30, C60, C90 GO BOW-WOW-WOW	B	B																		EMI 5088	E	20
73	1	NO CHANCE BROKEN HOME	★																			K 18289	W	20
74	86	RESCUE ME A TASTE OF HONEY	B	C	B		A															CL 16156	E	20
75	61	SOUL SHADOWS CRUSADERS	B	C	B																	MCA 630	C	20
76	77	WATCH OUT BROTHER EAT AT JOES	B																			GO 1	M	20
77	1	UNITED JUDAS PRIEST	B	★																		CBS 8897	C	19
78	45	USE IT UP AND WEAR IT OUT ODYSSEY	B	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	PB 1962	R	19
79	26	BABOOSHKA! KATE BUSH	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EMI 5085	E	19
80	1	GIRL DON'T LET IT GET YOU DOWN O'JAYS	B	C	B																	PIR 8928	C	19
81	83	WHEN THE CHIPS ARE DOWN BOSS	B	B																		RAK 320	E	19
82	1	SHOULD'VE NEVER LET YOU GO NEIL & DARA SEDAKA	B	A																		POSP 153	F	19
83	88	RUM AND COKE (RUM AND COCA-COLA) BARRY WHITE	B																			★ ULG 8901	C	19
84	1	IF I'M WRONG ABOUT YOU GRACE KENNEDY	B	C																		★ DJS 10952	C	18
85	1	MODERN GIRL SHEENA EASTON	B	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EMI 5442	E	18
86	81	ROLLER JUBILEE AL DI MEOLA	B	C	A	B																CBS 8003	C	18
87	65	HOT ROD HEARTS ROBBIE DUPREE	B																			K 12472	W	18
88	48	DON'T DO ME LIKE THAT TOM PETTY	B																			MCA 596	C	17
89	1	IT'S ONLY LOVE ELVIS PRESLEY	B	B	C	A																RCA 4	R	17
90	91	LOVE MEETING LOVE LEVEL 42	B																			POSP 170	F	16
91	78	RACE WITH THE DEVIL GIRLSCHOOL	B	B	B	B	B	B														BRO 100	E	16
92	87	JOHNNY AND MARY ROBERT PALMER	B	B	B	B	B	B														WIP 6638	E	16
93	1	SOMEBODY LOVES ME ROBIN SARSTEDT	B	A																		7P 193	A	16
94	1	THIS IS IT MILLIE JACKSON	B																			POSP 159	F	16
95	1	PUMPING IRON FLATBACKERS	B	C																		REDS 005	A	15
96	95	PUT ME IN THE PICTURE MERTON PARKAS	B	C																		BEG 43	W	15
97	94	APACHE SKA-DOWS	B	C																		CHEAP 1	R	15
98	1	GOTTA PULL MYSELF TOGETHER NOLANS	B	B																		EPC 8878	C	15
99	57	DON'T MAKE ME WAIT TAO LONG ROBERTA FLACK	B	B																		K 11555	W	15
100	80	YOUNG BLOOD BUNK DOGGER	B																			PB 5269	R	15
BREAKER		ROCK IT LIPPS INC	B																			CAN 172	A	15
BREAKER		DRIVIN' MY LIFE AWAY EDDIE RABBITT	B	C	A																	K 12460	W	15
BREAKER		BULLET PROOF HEART FINGERPRINTZ	B																			V5 358	C	15
BREAKER		DO YOU LOVE ME? JUNIORS	B																			CB 372	F	14
BREAKER		GIVE ME BACK MY MAN B-52S	B																			WIP 6579	E	14
BREAKER		WAKE UP ENGLAND MADDY PRIOR BAND	B																			EMI 5093	E	13
BREAKER		HOT DESERTS ATHLETICO SPIZZ '80	B																			AMS 7550	C	13
BREAKER		WHY DON'T YOU SPEND THE NIGHT FRANKIE MILLER	B	A	B																	CMS 2448	F	13
BREAKER		HOT HOT SUMMER DAY SUGARHILL GANG	B																			SH 104	A	13
BREAKER		BLUE SUEDE SHOES (LEAVE ME ALONE) JOHNNY G	B																			BEG 44	W	13
BREAKER		DAVID WADES (EP) KINKS	B																			ARIST 360	F	13
BREAKER		COME 'ERE AT'S	B																			TREB 120	A	13
BREAKER		I SPY FOR THE FBI JOHN HIATT	B																			MCA 825	C	13
BREAKER		AMONGST THE ROSES SMALL CHANGE	B																			SC 14	W	13
BREAKER		ON THE BEACH DA BIZ	B																			SO 002	13	
BREAKER		ZODIAC RHYTHM HAWKS	B																			HR 45-004	P	13
BREAKER		TRAFFIC JAM THANE	B																			BAD 3	P	13
BREAKER		MY LITTLE RED BOOK RUMOUR	B																			BUY 81	C	13
BREAKER		CLOSE JIMMY T. & RICKY D.	B																			LAS 33	W	13
BREAKER		SINGLE GIRL ATTRACTIONS	B																			XX 7	W	13
BREAKER		THREE TIMES A LADY JOHNNY MATHIS	B	C	A	★	B															CBS 897	C	11
BREAKER		SECOND CHOICE ANY TROUBLE	B	C	B																	B 8929	C	11
BREAKER		YOU'RE LEAVING COLUMBIA BROTHERS	B	C	B																	B ROOM 002	M	11
BREAKER		SOMETHIN' 'BOUT YOU CAMPBELL & COLIDGE	B																			CL 16151	E	9
BREAKER		LATE NIGHT TAXI DANCER PETER STRAKER	B																			XPRES 35	F	9
BREAKER		ANY OLD WIND THAT BLOWS BILLIE JO SPEARS	B	C	B																	UP 627	E	9
BREAKER		EQUINOXE V SHADOWS	B	C	B																	POSP 148	F	8
BREAKER		KEEP SMILING CARRIE LUCAS	B																			SO 9	R	7
BREAKER		WE WERE MEANT TO BE LOVERS PHOTOGLO	B																			TC 2446	R	7
BREAKER		I'LL BE THERE JOHN WETTON	B																			POSP 151	F	7
BREAKER		I'M YOUR RADIO CHOCOLATE MILK	B	★	B	B																PB 2030	R	7
BREAKER		ALL FOR THE SAKE OF ROCK AND ROLL HENDY	B																			BRO 101	E	7
BREAKER		YOUR EARS SHOULD BE BURNING NOW MARTI WEBB	B																			POSP 166	F	6
BREAKER		I JIGSAW	B																			★ SP 015	A	6
BREAKER		BLACK NIGHT DEEP PURPLE	B																			HAR 5210	E	6
BREAKER		NEVER GIVIN' UP AL JARREAU	B	C	C																	K 17650	W	6
BREAKER		FRIENDS ALBI	B																			MAG 173	A	6
BREAKER		RING OF FIRE CARLENE CARTER	B																			XX 6	W	6
BREAKER		NEW AGE MUSIC INNER CIRCLE	B																			WIP 6537	E	5

Key To Station Playlists

- MERCIA SOUND**
Coverity
 A - Hit List
 B - Hit Picks
 C - Hit Picks
 D - Hit Picks
 E - Hit Picks
 F - Hit Picks
 G - Hit Picks
 H - Hit Picks
 I - Hit Picks
 J - Hit Picks
 K - Hit Picks
 L - Hit Picks
 M - Hit Picks
 N - Hit Picks
 O - Hit Picks
 P - Hit Picks
 Q - Hit Picks
 R - Hit Picks
 S - Hit Picks
 T - Hit Picks
 U - Hit Picks
 V - Hit Picks
 W - Hit Picks
 X - Hit Picks
 Y - Hit Picks
 Z - Hit Picks

The Radioactive symbol (☢) is awarded for a gain of at least 3% in the airplay rating - equivalent to one major or two or three minor ILR station playlists.

Each playlist is weighted according to approximate frequency of play and audience reach as indicated by available published research.

Key To Distributors
 A - Pine
 B - One Stop
 C - CBS
 D - Stage One
 E - EMI
 F - Polygram
 G - Rough Trade/
 Spartan
 H - Fast
 I - Faulty Products
 J - Fresh
 K - Creative
 L - Lugtons
 M - Spartan
 N - President
 O - President
 P - Financia
 Q - Rough Trade
 R - RCA
 S - Stage One
 T - Graduate
 U - MSD
 V - Red Rhino
 W - WEA
 X - Redingtons
 Y - Wind Up
 Z - Bullet

LOOK NORTH

The North: energy, commitment and talent

THE FIRST thing that strikes you about Yorkshire is that it really is rather dull. The people there know what they are about and do it with minimal affectation and maximum commitment.

The local radio news is full of the latest local board financial results... and it matters. The local bands regard themselves as a cut above anywhere else in the country. And the



FISHING FOR new bands; Bob Spence of Supermusic can pick up new talent from the vantage point of a sound hire company.

local operators make up for what they lack in proven firepower on a national scale by an infectious enthusiasm and bluff, non-nonsense approach to business.

Perhaps the best example of that kind of company is found in a semi-detached house in Copmanthorpe, near York. Amidst the comfortable front-room atmosphere Mal Spence and Dave Leaper run Supermusic, a company which has rapidly established itself as the leading PA hire company for the hard-edged punk/skinhead bands like Cockney Rejects, UK Subs, Slaughter and the Dogs and Stiff Little Fingers.

And, of course, the main breeding ground for the new wave of British heavy metal is also strung around the North-East, so bands like Tygers Of Pan Tang have also been renting the rig.

But the ingenious point about the company is that the partners' involvement in the PA system means they get to

EVER SINCE the small labels explosion began to break down the established rules of the entertainment industry by showing that no matter where a company was based, good records could be made and sold in quantity, the spotlight has begun to focus on areas outside of London W1.

In particular, the great industrial areas either side of the Pennines have shown themselves to be full of vital young talent that is prepared to take the do-it-yourself route if London ignores it.

Alongside the new labels has grown up a network of small local recording studios and service industries like PA rental, tapeduplication, video production and distribution, pressing plants and even national record promotion.

In addition, Manchester has long been a talent source and distribution centre for the whole area ever since The Hollies came busting out of Manchester and into the charts, so major companies like Kennedy Street on the agency, promotion and management side, and Wynd Up Records on the distribution front are national forces which cannot be ignored.

With this in mind, *Record Business* takes a look at the kind of services available to the Northern entertainment industry and the personalities that lie behind them.

see lots and lots of support bands — mostly without deals.

One such is The Exploited, a band that was going down well as second string to one of the tours. Leaper and Spence put together a production arrangement with the group's 16-year-old lady manager and the single 'Army Life' was released on the Exploited label. It now lies at No. 9 in the Indie Charts at the time of writing and the majors are chasing after it.

Now the Supermusic duo hope to follow up with a single and album from the band.



MARCUS FEATHERBY has found Sheffield to be a major source of music.

On the management side, Supermusic look after Kent-based R&B merchants The Nicky Moore Band and also Bob De Freis. Chart students may remember The Carvels who had a skateboard hit a while ago. Now christened Heat T treatment they have moved to London but still retain gratitude to Leaper and Spence.

"We like to help new young bands to get a start," said Spence. "We know the local scene and we know the problems from all points of view. If we manage to do something that makes the chart, we even have a heavyweight London lawyer to make sure of a good deal with a major record company."

Now concentrating on production and publishing, Supermusic has made its 1980 mark with the Exploited. The publishing company is called Sarah Music, administered worldwide by Chappel. And apart from Exploited and Cyanide material the catalogue includes the 'B' side of the current Girlschool hit.

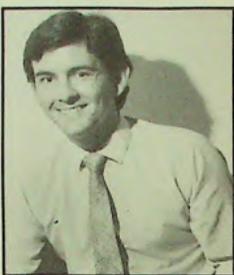
Meanwhile just North of Copmanthorpe at Knaresborough, North Yorks, is based Frank Stuart-Brown, whose previous involvement with MSB will long be remembered in the Dales as the company which launched Def Leppard as the spearhead of the new wave of British heavy metal.

Now fronting his own company — Metal Recording and Publishing — Stuart-Brown is backing his judgement again with the signing of Black Axe.

"I don't really class the good bands like Black Axe as heavy metal. They are just good rock bands. In fact I'm pretty sure a lot of the newcomers were punk bands before Def Leppard came along," said Stuart-Brown, who is no stranger to the major record companies, having worked as a pluggier and promotion man all over the UK.

However, he sees no immediate urgency to bring Black Axe to London, either to record or gig, before a reputation has been built up via singles releases on his own label.

"We use Guardian Studios just outside Durham," he said, "And although the band has been together for three



HOPING TO follow Def Leppard with Black Axe — Frank Stuart-Brown of Metal Recording and Publishing.

years, we are not letting them get out on the road nationally until they can command enough money to cover expenses.

"A single is now planned, which I will distribute around the specialist shops and the heavy metal DJs, although we now have a Pinnacle distribution deal.

"One of the reasons I have gone my own way with the record company was frustration from seeing so many good singles go to waste during my time with the majors out of sheer lack of promotion. I can stay with a record as long as it takes to become a hit, and I think artists appreciate that."

Meanwhile Stuart-Brown's efforts have already begun to pay off with interest already being shown from as far afield as Japan. By far the most bustling city in Yorkshire is Leeds. But for all its commercial and college life, it lacks the thriving local band scene that characterises other big cities in the area.

At least, that is the first impression. However, as usual with first impressions, it is simply not the case in practice. The city provides to be the base for one of the leading national record promotion companies Public Eye Enterprises, run by the dynamic Glenn J. Simpson. Simpson, in his first full year in the business gained top awards from both *RB* and *Disco International* for his independent promotion efforts. You may have noticed a single on the chart by Kelly Marie. Simpson was so keen that it was a hit that he told Pye he would promote it for nothing until it charted.

Situated in the Penthouse Suite at the top of an office block owned by Public Eye's giant parent company Town Centre Securities, Simpson is in the geographical centre of the country and controls a network of almost 750 DJs who reach getting on for two million dancers and enthusiasts nationally every week, at peak season.

Simpson also runs the increasingly successful Sponsorships scheme which has produced four EPs for Wrigley, and Foster Grant sunglasses, with a fifth now planned supported by Ski yoghurt. "Out of the 12 artists we have featured so far, ten have gone on to contracts with record companies," said Simpson. "It

● TO PAGE 27.

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● NORTH EAST - From Page 20

works because all the DJs get involved and plug the songs to so many people.

"The first disc for Ski will be a new departure because we are featuring just one artist - one of my DJs called Honey Bee Beniston - who will sing all four numbers. I don't have any chart clauses in my agreements with record companies," he stated. "They pay me a fee to do a job, and that's that."

Not far away in Armley Road in Leeds' only commercial recording studio run by Bob Miller and Paul Grainger. Currently an eight-track facility in an upstairs room, Ram Studios also features a rehearsal room into which Miller encourages local talent before they start spending money with him on the eight-track.

"Now I'm thinking of moving across the road before the end of the year and perhaps going up to 16 or even 24-track," said Miller. "We are really busy at the moment having just released a local compilation album called *The Art Of Solving Problems* featuring Sid Effect, The Gimmicks, The Beans, The Cat, and The Motivators and we currently have a band in the studio called Doodlepanger. The album has sold 1,000 units in four days and we are now re-pressing.

"Of course Gang Of Four are big news here, and they have been in rehearsing their new album.

"I think our main value to the record industry is that we are seeing talent in a very early stage of development and trying to guide it in the right directions. I find myself acting as a kind of A&R department in Leeds for the major record companies."

However, of all the Yorkshire cities, Sheffield has perhaps the strongest current reputation as a talent source. There is supposed to be a Sheffield 'industrial' sound, although the local bands are many and varied from schoolboy punk to sophisticated electronic outfits.

In the centre of the scene is Marcus Featherby Deconick and his Aardvark Label which came to prominence in the RB Indie Album Chart earlier this year with a local compilation called *Bouquet Of Steel*.

He wound up in Sheffield after a tour of the world and decided to put down roots after seeing a local band which

looked to have talent. That was in February of last year, and having decided to put his money where his mouth was, he released his first single on Limited Edition Records that June.

"It took me that long because I had no knowledge of this side of the business, and I must take this opportunity to thank Beggs Banquet for their help and advice," said Featherby. "But soon afterwards *The Negatives* on Aardvark got an NME Single of the Week and things began to take shape."

The *Negatives* single was picked up for the USA, and that set Featherby looking at the 70 other bands in the neighbourhood. "There was so much happening in Sheffield at the time like Cabaret Voltaire and the Human League I thought somebody ought to take notice of the city."

In all the album cost £4,000 to record, using the best studios on the budget could stand. Concentrating on value for money, Aardvark threw in an expensively designed and typeset illustrated booklet with the album giving details of around 70 local groups.

Now Featherby finds himself managing Artery and Flying Alphonso Brothers from the LP and assisting in the guidance of a further three acts. He states his aims as (1) personal satisfaction and (2) to make enough money to stay off financial pressure so that he can record even more local talent.

Forthcoming plans from Aardvark, excluding the batch of new singles coming out in September from *The Naughtiest Girl Was A Monitor 'All The Naked Heroes'* (Steel 4) and *Artery 'The Slide' c/w 'Unbalanced'* is a package tour of four bands to play London during September. Featured will be Artery, Flying Alphonso Brothers, NGWAM, and one other. And then there is a second Sheffield compilation scheduled for exactly a year after the first on May 22 with a similar book to be enclosed.

All the local labels swear by Red Rhino Records of York. Red Rhino is the leading small labels distributor in the North-East, having taken over handling local accounts for Rough Trade as well as building up its own list of clients and running a thriving mail order service. Like Graduate in Dudley and Revolver in Bristol Red Rhino is one of the new breed of indie distributors and is building up a national reputation.

Kennedy Street is the road to Northern entertainment

LIVE IN Manchester? Want to go to a panto? Kennedy Street is probably the impresario. Want to see a rock concert? Kennedy Street is probably the promoter. Want to record a disc? Kennedy Street owns the best local studio. Want to buy a record and a big local band? Kennedy Street probably manages it and owns the publishing rights.

Yes, Kennedy Street is rather a heavyweight name around the North West of England, and has been for almost 20 years when the original Kennedy Street agency was based in the above-mentioned thoroughfare.

So when RB visited the city, the first stop was an hour or two with director Harvey Lisberg who first came to



HARVEY LISBERG. Has promoting down to a fine art.

prominence in the early 60s when he discovered and managed Herman's Hermits. Meanwhile partner Danny Betesh was running the agency and promotion business at Kennedy Street and managing names like Freddy And The Dreamers, Wayne Fontana and the Mindbenders and Dave Berry. The agency had representation of The Who worldwide outside the USA and Betesh booked out the famous Beatles package tour in 1963.

"Basically, we promote," said Lisberg. "We promote anything. We are very interested in putting on a snooker championship. We can handle everything from panto to sport and we want to be known as the best in the country. We already turn away more concerts than we can handle."

"By the end of this year we will have promoted the world's leading live act Barry Manilow plus 10cc, Dr Hook, Hawkwind, Sad Cafe, Gary Numan and numerous others. People come to us because we are honest, we account quickly and we have the whole thing down to a fine art. It works."

For years the pantomime scene was sewn up by two or three national operators, but Kennedy Street managed to put one on at the Royalty

Theatre Chester with Peter Noone in the starring role and went on from there.

Involvement with The Mindbenders evolved into management of 10cc, and through into music publishing. Since Graham Gouldman was 15, he has been managed by Lisberg who until 1968 always did administration deals for his songs. But as a man with an accounting background, he soon realised he could do the job himself without giving away the extra 50%.

"In 1968 we set up St. Anne's Music," said Lisberg. "And since then it has proved to be the most profitable of all our companies. It has copyrights like 'I'm Not In Love', 'Deadlock Holiday', 'Bus Stop' and hundreds of others. Acts we have recently signed like Gordon Giltrap and Harvey Andrews are also contributing their new material."

Praising his staff at Kennedy Street, Lisberg remarked that even at the height of a recession, the company is enjoying its best ever year. "Every year since 1969 has been better than the year before," he said. "We have reached the position where anybody with any talent in Manchester comes to us."

"I get hundreds of tapes from new acts, although to tell you the truth, even though I listen to them all, I don't think I have ever found a band that way. We do it on the buzz around the business. There is always a buzz on a hot new band, and that's when we usually get involved."

So far Kennedy Street has resisted the temptation to launch a wholly-owned record company, despite the vast resources at its disposal. "We have thought about it several times," admitted Lisberg. "But in the end we couldn't be bothered." However, the company is now involved in a new logo deal with Polygram called the Revolver to launch a selection of four new bands from the area spearheaded by Kicks, and following up with Monroe, A to Z and Silverwings.

Will Kennedy Street ever move to London? "We have tried opening branch offices there, but it has never proved very successful," replied Lisberg. "We have usually kept out of all that and we prefer to be judged on our results alone."

"We will never move the whole firm down there in a million years. If we wanted to make more money, I suppose we could go to Los Angeles, but we are agreed we have got enough money. I don't think we are interested in expanding outside Manchester. We are very well set up here and I am convinced there is plenty of new talent."

The talent will also be using Strawberry Studios in Stockport Cheshire. It was opened ten years ago - at the time the first professional studio outside of London - by Eric Stewart and Peter Tattersall, and later joined by Graham Gouldman and the Kennedy Street Group.

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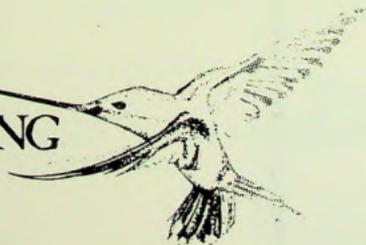
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LOOK NORTH

Crumpsall's King of Chrome (tape that is)

FIRST TO duplicate pre-recorded chrome tapes (for Stiff), Sound Recording Plant in Manchester is run by a native Londoner who has found the streets of gold by moving North.

DAVID REES, owner of Manchester's Sound Recording Plant, is not a born-and-bred Mancunian but another of that adventurous breed of Londoners who

are prepared to reverse the general trend and move North in search of business opportunities.

He now runs the North's best-known quality tape duplication plant from a converted vicarage in the pleasant suburb of Crumpsall where for the past three years he has specialised in producing relatively short runs of pre-recorded cassettes for the leading small labels of the area including the successful Factory Records.

Rees's latest move has been into super hi-fi metal tape duplication and picked up his first contract from a London

company for the service from Stiff Records in May when he produced a run of chrome pre-recorded cassettes of Graham Parker's *The Up Escalator* album.

With its 10,000 per week capacity, the Sound Recording Plant is not in the big league, even for the North, but Rees's enthusiasm and eye for an interesting project means he gets involved in some unusual work.

Like the 2,500 cassette-only albums for Factory Records by A Certain Ratio. They went out in pink day-glo plastic evening bags.

Having brought his plant up to a high technical standard with JBL monitoring, Studer equipment and a Decca desk while the duplicating is taken care of on a Lyric Loop Bank with automated king loading and shrink-wrapping facilities, Rees is now moving into running his own label via a deal with NEMS Records.

First signings are Ed Banger who releases 'I've Just Had My Car Nicked' in late September, along with two new local bands Gammer and Diagram Brothers. Gammer also plans a single in September.



GRAHAM PARKER'S *The Up Escalator* on metal tape.

Rabid to Absurd, but it still makes sense for Manchester's pioneer indie label

WAY BACK in 1976 a tiny anarchic label called Rabid Records began to take shape in the minds of local personalities Tosh Ryan and Laurence Bence along with budding studio ace Martin Hannet (Ace).

From that stable emanated classic new wave front runners like Buzzcocks (the famed 'Spiral Scratch' (EP) John Cooper Clark and Jilted John.

Then, last year, times and circumstances had changed, leading Beedle

and co to move to 20, Cotton Lane, Withington, Manchester and form Absurd Records and Tapes.

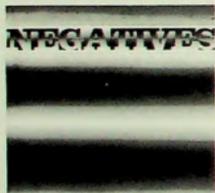
1980 finds the company beavering away with as much gusto as ever with bands like Bet Lynch's Legs, who narrowly missed the national charts with their version of 'Riders In The Sky' (narrowly beaten by the Shadows) and Cairo, who had their break with Absurd, left to join the Ariola roster, and are now back on home ground with

a new single 'Movie Star's c/w 'Cuthbert's Birthday Treat'.

On top of that the label is promoting a local sampler album *Absurd Take Away* (TASK 1) made primarily for export, and is involved in a small independent demo studio in the city centre called Relentless Sound Studios at 33, Blossom Street Manchester 3 sporting both 4-track and 8-track at 'very reasonable rates.'

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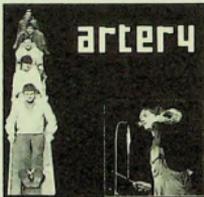
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STEEL 4

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