

Singles chart, 27; Album chart, 26; New Singles, 27; Airplay guide, 18-19; Radio, 13; Rod Stewart special, 20-25.

December 15, 1980 VOLUME THREE Number 39

60p

Fans rush to buy Lennon LPs

AS THE country went into a genuine and prolonged mourning for John Lennon, sales of Lennon and Beatles products reached levels unheard of since the Beatlemania days of the mid-60s.

Stores all over the country have been reporting an unrelenting tide of grief-stricken fans demanding anything on record to do with the giant of British rock'n'roll who was murdered in New York last Tuesday.

In the first hour after news of his killing hit the headlines, WEA is said to have taken 13,000 orders for the Geffen Records *Double Fantasy* album, and MIP had completely sold out of its mid-price *Mind Games* Lennon LP by 9.30 am on Tuesday.

EMI reported orders exceeding

100,000 on each of Lennon's 'Imagine', 'Happy Christmas (War Is Over)' and 'Ballad Of John And Yoko' singles with very heavy demand right across the Beatles and John Lennon Catalogues on both Parlophone and Apple.

WEA refused to put a figure on sales response, but admitted: "Yes, there has been an increase in demand."

EMI is now approaching full capacity at its Hayes manufacturing complex. Staff have been put on full overtime to cope with orders but it is now certain some pressing will be contracted out.

Both WEA and EMI have been turning away magazine publishers and radio stations attempting to make a fast buck out of the tragedy with exploitative special magazines, commemorative issues, advertising pitches, or competitions.

The retail story was the same nationwide - a never-ending queue of

customers seeking Lennon material of any description.

Said Tony Bromwich of Callers in Newcastle: "Sales are just incredible - the public seems to have gone mad. Lennon back catalogue is strong and sales of his new album and single are immensely strong."

Similar remarks were made by Virgin Retail's marketing manager John Webster. "We are having to order vast quantities of Lennon and Beatles product to meet the demand and I wouldn't be surprised if the record companies are cleaned out of stock in the next day or so. One man walked into our Glasgow store and bought every single Beatles and Lennon album."

James Tyrell, HMV retail managing director said: "The new Lennon album has started moving very fast indeed. At Oxford Street alone we have had to order 750 copies. Lennon and Beatles back catalogue is also

moving fast."

● MESSAGES OF sympathy and tribute have been coming in from industry figures who knew and worked with John Lennon.

Former EMI chairman Sir Joseph Lockwood said: "I knew John for 18 years and an very sad indeed to hear of his tragic death. He was a man for whom I had the highest regard; never a trouble maker and indeed a very kind man. He was one of the great pop composers of this century and an outstanding talent."

L. G. Wood, EMI managing director at the time of the Beatles signing added: "Although one should be prepared for anything to happen in New York, I am shocked by what has happened to John Lennon.

"We know that, from time to time, John would indulge in unorthodox - but harmless - behaviour, but he was never a man abruptly to push aside a

● TURN TO PAGE 2

Arista-Ariola rationalises top team

A REORGANISATION of the German-owned Eurodisc operation in London has rationalised the top-level management position which has been subject of speculation since the departure of Robin Blanchflower, Ariola md, to form his own label.

The outcome of the restructuring makes Andrew Pryor managing director of Ariola, while Charles Levison continues in his role as md of Arista. A&A Marketing, the centralised operation of which Pryor was previously in charge, has been discontinued. In future, marketing for Arista, Ariola and its associated labels will be handled through Eurodisc, of which Pryor and Levison are the resident UK directors.

Brian Yates is marketing manager.

Pryor commented: "With my interest in marketing and Charles' legal background there will obviously be crossover areas and we will use our expertise in whichever are relevant. We work well together and we have no secrets."

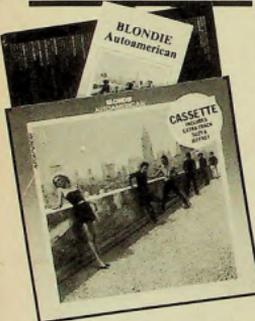
Levison stressed that the separate identity of the two labels would be maintained, with Arista largely concentrating on streetlevel acts and its American artists, while Ariola would be concerned more with MOR talent. "If we are signing new talent, then the act will be placed on which of our labels seems most suitable," he said.

The new management responsibilities come at a point when the Eurodisc

operation has been enjoying its best run in the UK. Turnover in the six months from July-December has matched that of the previous 12 months.

And, in the opinion of the two executives, the first six months of 1981 looks no less encouraging in terms of sales potential. In the pipeline are albums from Stray Cats, The Beat, Sky, Kiki Dee, Three Degrees, Ray Parker and Raydio, Gino Vanelli, plus new signing Elaine 'Evita' Paige and Greg Lake. Also awarded is the first solo album from Kevin Peake of Sky.

On December 20, the whole company is due to move into a new building at 3 Cavendish Square W1 (Tel: 01-580 5566).



THE NEW six-inch square cassette package being test-marketed by Chrysalis in the UK with Blondie's *Autoamerican* album. See story on page 2.



ASM
— More on our cards than Christmas
JOE JACKSON forthcoming single "BEAT CRAZY"
SPLIT ENZ forthcoming single "POOR BOY"

Released January 2nd 1981



Woolworth drops Chevron albums but boosts tape

FACED WITH the competitive appeal of the wealth of low-cost merchandise available in deletions and cutouts, Woolworth is dropping its in-house budget record label Chevron.

However, the Chevron cassette line will be set for a New Year boost to maximise its continuing buoyant sales, according to record buyer Bob Egerton.

"We have found that our budget albums are no longer such good value as they were, so far as the public is concerned. We reduced the price to 79p and that has certainly helped to improve sales, but at that price there is no profit."

The £1.10 Chevron cassettes have always been a strong volume seller since Woolworth introduced them about three years ago. They are currently outselling the LPs in the ratio of about 2:1 and have shown a 16 per cent volume growth in the last 12 months. "We shall be expanding the range and

merchandising display of the tapes to further improve their sales," commented Egerton.

Chevron is supplied to Woolworth by Multiple Sounds whose md Ian Miles reported that Chevron LPs had been introduced to meet Woolworth's requirements. "I think the novelty so far as low-price LPs is concerned has worn off, but budget tapes are still something new for customers and that is why their sales are holding up much better," said Miles.

New Year publication likely for home-tape 'green paper'

GOVERNMENT PLANS to deal with the music industry's home taping problems are unlikely to be unveiled until the New Year.

The BPI, the MCPS and other music business bodies have submitted urgent appeals to the Department of Trade and Industry for the imposition of a levy on blank tape sales to help compensate for massive losses caused by home taping. According to recent estimates these are running at more than £200 million per year.

A levy is strongly opposed by a trade body set up by blank tape manufacturers. But the news from the DTI, which has been working on a 'Green Paper' discussion document on copyright for almost a year, is that a final draft has still to be approved, although there are high



NOTHING LIKE a big quill for a big deal. At least, that's the way Phil Collins looks at it as he signs a solo contract with Virgin Records for the UK. Manager Tony Smith (left) and Virgin md Simon Draper look pleased with the deal too.

hopes for a New Year publication date.

A 'Green Paper' is the first step in the Parliamentary process leading first to a White Paper and then a Bill, eventually culminating in a new Copyright Act to include legislation for a tape levy. Proceedings can take years, but the discussion paper was originally promised before the end of 1980.

However, a DTI spokesman told RB: "This green paper has taken longer than expected to prepare for publication due to the complex nature of the copyright law subject matter. The earliest date for publication will be soon after Christmas."

Usill acquires Enigma label

ACADEMY SOUND & Vision, the company formed by former Argo chief Harley Usill, has purchased the Enigma classical catalogue. The company has acquired the highly regarded label from WEA, which had previously taken it over from founder John Boyden.

The catalogue will provide the basis for the launch of the ASV label, probably next March, with all releases carrying an Enigma credit. There are about 100 titles recorded, of which about 20 have not been released, and artists featured include the Halle Orchestra, John Lill, Julian Lloyd Webber and Susan Milan. It is anticipated that 30-35 titles will be reissued as part of the ASV launch.

WEA will delete the catalogue from December 31, and will be taking trade orders until that date.

'Cash Cows' case

VIRGIN'S COMPILATION LP *Cash Cows* has been withdrawn following the decision of London's High Court to uphold a ban on the track "Kick Down The Doors".

The copyright action was brought against Virgin by Andrew Allen who was a member of The Professionals and who had written the song with Paul Cook and Steve Jones.

The track will be replaced with "Permafrost" from Magazine's live album *Play*, and *Cash Cows* will be re-issued as soon as possible.

Blondie LP in tape pack market test

CHRYSLIS IS the first company in the UK to test its new six-inch square cassette box which the manufacturers hope will eventually replace the current plastic box design.

The present Blondie album *Autoamerican* is being packed in the new housing and is being sold through the HMV and Woolworth chains, although it can be bought in direct from the Tandem sales force. Conceived by Shorewood Packaging, the idea is being tested in America on Blondie, Barry Manilow and Barbra Streisand cassettes, although only the Blondie tape is being used here.

The 6-inch by 6-inch format gives more area for graphics and allows a direct 50 per cent reduction of album artwork. Shorewood claims improved display possibilities and a customer browsing facility. This is regarded as a significant advance at a time when album and tape prices are becoming comparable.

Chrysalis has included a postage-paid card in each package to test customer reaction, asking whether the packaging influenced the purchaser; if the package was immediately identifiable as a cassette, whether the customer likes the design and whether the tape will be kept in its box for storage purposes.

Shorewood president Paul Shore said: "We feel it gives people more for their money. It is better to look at and hold, and it makes a very attractive gift. The box is not intended to be disposable, it is planned to replace the plastic cassette box."

Video juke boxes set for debut

THE VIDEO juke box is to be launched in the UK during January by Young Blood Records.

The company has signed an exclusive distribution and marketing deal with the American First Video Corporation for the UK and Europe for the newly developed Startime Video Jukebox.

Young Blood has formed a new company - Wildone Ltd - to handle distribution and it is estimated that 2,000 machines will be sold in the first year. Young Blood will also be responsible for compiling the video jukebox programmes, which will be drawn from American programmes, existing UK videos and record company promotion films.

All machines will initially be imported from the US and it is estimated that they will cost about £4,500 each. Negotiations should be opened shortly for manufacturing of the machines in the UK. The video jukeboxes are already available in the US on a limited basis.

Young Blood's sales pitch will be aimed at breweries, night clubs and holiday camps. Franchise and leasing deals are being offered.

Spears LP rushed

LIBERTY-UNITED is rushing releasing Billie Jo Spears' new album today (Dec 15) entitled *Special Songs*. The LP inaugurates the new Liberty label design and is being promoted in the trade press and *Country Music People*, while 'Heartbreak Hotel' has been released as a single and is picking up airplay. The singer will be featured on a BBC TV special in the new year.

Legality of video exchange schemes to be tested soon

THE LEGALITY of exchange schemes for pre-recorded video cassettes looks likely to be put to the test within the next few months.

The controversy has been brought to a head by a dispute between the newly launched Cream mail order video com-

● **LENNON** - From Page One
 fan, so I can only assume he has been the victim of a senseless crank.

"John's immense contribution in the world of pop music is well known and it is a real tragedy that, just as he had re-entered the recording arena, after far too long an absence, his great talents for the future are irrevocably lost."

Beatles producer George Martin condemned the senseless waste of life and called for a curb on the "pornographic violence that is causing our sensibilities."

"John had many faults," he continued, "which have been well aired but few people had the privilege to know what a warm and kind human being he was, genuinely loving his fellow man. He was a true original. His zany sense of humour could elevate the meanest of spirits. He will be sadly missed."

pany and ACC subsidiary Precision Video.

Cream is offering a wide selection of video movies on a 'Buy And Exchange' basis. Customers purchasing a pre-recorded title can exchange it at any time up to three months later for a £7.95 fee. Included are various Precision and Warner Home Video titles.

Precision managing director, Walter Woyda, told RB last week: "By exchanging these tapes, Cream are avoiding copyright payments. Our legal department is now involved in discussions with the Cream lawyers and we hope to sort the whole thing out amicably."

Warner Home Video general manager, Geoff Grimes, commented: "As far as we are concerned our titles are not available for rental or exchange at the present and we will take any possible measures to prevent this going on."

Jack Levy, who runs the Cream video mail order company, was unavailable for comment last week but it is understood that the company took legal advice before launching its 'Buy And Exchange' scheme.

Similar exchange schemes and unofficial rental systems are currently being operated by many video retailers throughout the UK.

MULLINGS

MEDIA TREATMENT of John Lennon's death, on a par with a royal or presidential assassination, was by and large well done, bearing in mind the short time there was to put the tributes together. The number of words spoken last Tuesday on tv became blurred, but **Andy Peebles**, looking increasingly jet-lagged, seemed to be popping up all over the place, as he was entitled to having just finished his Radio-1 interviews in New York. Some of the other renegade experts were a touch left-field, particularly the appearance by Lennon's former headmaster on Nationwide, which didn't seem too confident of its ability to cope, notably when Hugh Scully enquired of one guest: "He was a rather good lead guitarist - wasn't he?". And was it really necessary to trot out jaundiced Hunter Davis who obviously disliked Lennon intensely? Inevitably, those with anything to write were much in demand, with professionals like **Ray Connolly** (authoring features in the *Evening Standard*, *Mail* and *Star*) and **Don Short**, ex-Daily Mirror and "the man who shared his secrets" leaping into print in *The Sun* with the *John Lennon Story*. **Dezso Hoffman**, freelance photographer with best collection of early Beatles pictures, reported calls from all over the world, while IPC is running a 50p *John Lennon Story* mag before Christmas. But **Derek Taylor**, who could probably write a better piece than anybody, maintained a dignified silence, leaving word that he didn't wish to talk to anybody... by ironic coincidence, one of BBC TV's holiday films will be *The Birth Of The Beatles*, dramatisation of their rise to fame, due for screening on New Year's Eve...

DEVOTED FOLLOWERS of the writings of the *Daily Mail's* gentleman farmer of pop **Simon Kinnersley** will all be aware of the debagging incident at the Embassy after-show party, reported at some length in the paper a week ago. In it, he who hates to be kept waiting for 35 minutes for Stewart's concert to start, complained that "was but a few weeks ago that Stewart was "unctuously friendly" in Stockholm in his eagerness to secure precious column inches in the *Mail*. Well, the view from Riva is somewhat different. Arnold Spokesperson down in the New Kings Road claims that Kinnersley had expressed his eagerness to interview Stewart at the first convenient moment for many months and was finally put on a plane to Sweden, treated in a manner befitting a Fleet Street VIP and apparently expressed his approval of the 1980 Stewart. Imagine then the wailing and gnashing of teeth in the Stewart camp when the *Mail* put the boot in after the concert. At the time of the incident, by the way, Stewart wasn't personally on hand - he had taken his mum and dad out for dinner. What nobody at Riva can figure out is how the Mailman actually came to be invited - no other scribes were asked to attend the party which, by the way, was paid for by the Embassy...

NOW BECOMING increasingly involved in talent management. His latest clients are **Landscape**, a recent world signing to RCA, who number among their line-up one **Richard Burgess**, producer of *Spandan Ballet*. Wyper's other clients are film and stage writer **Tudor Gates**, the man who wrote the screenplay for the Jane Fonda movie *Barbarella*, and American conductor **Robert Mandell** who fronts the George Melachrino Orchestra in concerts... first seasonal binge at Chappell attracted guests as far apart (musically) as **Jimmy Henney**, **Dennis Waterman**, **Robin Sarstedt** and **Paul Cook**, formerly a Sex Pistol, now of the Professionals... and a rather impressive evening was organised last week by **Davis Marcus** and **Tommy Sanderson**, the men who run **Dansan Records**, which specialises in strict tempo dance music, and functions unpretentiously from the basement of a textile shop in Soho which supplies all those yards of tulle and stacks of sequins for the ballroom twirlers. To swanky King David Suite at Marble Arch, laid on a four course dinner, dancing to the Johnny Howard Orchestra and a competition for thebest amateur dancers in the London area... at Motown's pre-Christmas uncocking at the Square, **Jermaine Jackson** spotted among the revellers... while invites to Phonogram's staff party feature a cartoon of The Maliphant Man...

THE SPECIALS

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NEW SINGLE
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45
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Tim Smith (Retailing); Frank Granville Barker (Classical);

Sarah Lewis

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ADVERTISING Howard Rosen (Manager); Roger Kent (Sales

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COMMERCIAL/CIRCULATION Richard Tan (Manager); Doreen See

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* TAKEN FROM THE ALBUM
"MORE SPECIALS" CHRTT500

Merchandising

Echo & Bunnymen LP reactivated

ECHO AND The Bunnymen's album *Crowdies* is being reactivated by Korova Records at a special price of no more than £3.99 complete with a free shrink-wrapped single of 'Do It Clean' c/w a hitherto unreleased version of 'Read It In Books'. Anyone who previously bought the album can still obtain the single by writing enclosing a 20p stamp to: Bunnymen single offer, Korova Records, 17 Berners Street, London W1.

WEA IS putting in a heavy in-store merchandising push around the December 19 release of a Yes live double album entitled *Yesbush* (Atlantic K 60142). The set sports a Roger Dean sleeve design and contains prime material from concerts recorded between 1976-78. The band is currently on an extensive UK tour.

THE BEAT'S new single 'Too Nice To Talk To' has been issued on an unlimited 12-inch edition as a disco mix with extra instrumental breaks. The 'B' side is a dub version of 'Psychedelic Rockers.'

AARDVARK RECORDS' latest release is a double-pack single from Artery entitled 'Unbalanced' with a free live EP packaged in the gatefold sleeve carrying an rrp of £1.38 (dealer price 80p). The pack (STEEL 3) is billed as 'a deluxe 45' and is distributed by Pinnacle, IKM and the indie network.

DEFENSIVE RECORDS is promoting the Mad Hatters second EP 'The Declaration' (NATO 2). It is previously only available in Manchester outlets but has now secured national distribution. The 7-inch disc plays at 33 rpm and contains six tracks: 'Fragments', 'Danger', 'Help Now', 'Water Torture', 'Chances' and 'Stabbings'.



THE ULTIMATE HM outfit, Metal Mickey the talking robot from the networked London Weekend TV series has been signed to make his disc bow.

The robot, whose controller prefers to remain anonymous, has been signed by Dingle label chief Roger Holt, the man behind last year's seasonal best-seller 'Day Trip To Bangor'. The single 'Metal Mickey Magic' (Metmik 1) is being released on the specially formed Mickeypops label. Distribution is via Pinnacle.

The toy firm Pallitoy is producing Metal Mickey replicas for Christmas sales and the robot is due to be featured in *The Sun* newspaper, when promotion for the record is anticipated.

Industry lawyers meet on MIDEM opening day

THE INTERNATIONAL Meeting of show business and industry attorneys will take place on the opening day of MIDEM, in Cannes, on January 23. Subjects discussed will be the money problems of artists on tour or recording in foreign countries, and the effect of

these problems on record companies. There will also be discussion on the buying and selling of catalogues.

Reports will be presented by specialists from Canada, USA, France, Italy, Japan, Germany and Britain.

Deals

KIPLING-MCGOWAN Associates is the name of a new integrated press and promotion firm launched this week by former Keith Goodwin pr Heidi Kipling and manager, agent and promotion man Allan McGowan.

Clients already on the roster include Saxon, Taurus and Deaf Aids, with Krokus and Lautrec signed for public relations only. Based at 6 Lillie Yard, 19 Lillie Road, London SW6. (Tel: 01-381 3446) the company will specialise in tour-related promotion and pr, in radio, TV, press and record store fields and clients can book a package of both services or engage McGowan or Kipling separately.

AFTER MUCH speculation, Elton John has re-signed with Phonogram International for his world wide distribution outside the USA and Canada. The long term contract with Phonogram runs parallel with his Geffen Records contract for North America.

The negotiations were finalised in Sydney, Australia, on 28th November, and include the entire roster of Rocket Records' artists - who hope to finalise a similar North American deal soon.

Elton John is currently halfway through a tour of Australia that began in Sydney and ends in Perth. He will then be flying back to Britain for Christmas. Next year he will tour Europe, including many British dates in early spring.

A NEW long term agreement between Chappell International and Famous Music has been announced. The deal is a continuation of the relationship between Chappell and Famous who have been associated with each other for 50 years. It covers past and future product contained in the catalogues of Famous Music, Paramount Pictures and associated companies for the world except the USA, Austria, Japan and Germany.

ROCKET PUBLISHING has made its first major signing under the leadership of Jim Doyle (general manager). The deal is a co-publishing agreement owned by writer Geoff Gill. It is a world wide agreement and will also include material from Paul Rafferty, who is about to sign a major recording contract.

REGGAE ARTIST and poet Linton Kwesi Johnson, who recently left Island Records, has set up his own company LKJ Records with the aim of demonstrating, by example, what artists can do for themselves without

sacrificing the highest artistic standards for commercial gain.

LKJ will be administered by Dennis Bovell's Studio 80 organisation based at 6-8 Emersion Street, London SE1 (Tel: 01-928 9858), and its debut release is a 12-inch 45 featuring an instrumental, followed by a toast from Brixton DJ Abu Bakka and two reggae poems by Jamaican Michael Smith.

MCPS reminds importers on B.T. Express

THE MCPS has issued a strict reminder on the import and copyright laws. The records in question are *Greatest Hits and Stretch* by BT Express, which were manufactured in the USA by CBS and are being imported and sold in Britain. The licensees, Red Bus Music Ltd. are not prepared to grant a license for any import or sale of copies of the CBS records.



JOHN AND Pauline Tandy being presented with a Paul Brett Aria Guitar as a prize in helping to promote Paul's K-tel album, *Romantic Guitar*. Record Sales organised the promotion; record dealers were asked to play and display the album and if they were doing so when a Record Sales representative called, they would have a chance of winning the guitar.

Ins & Outs

PETER DIXON has been appointed CBS Records commercial director. He replaces David Adams who has left the company. Reporting to CBS senior director Tony Woolcott, Dixon will be responsible for commercial marketing, advertising and market research and marketing services. He joins CBS from Airfix Craynone.

TERRY HOLLINGSWORTH, formerly with WEA, has joined Siff Records promotion department, reporting to Sonnie Rae.

TV GUIDE

Forthcoming TV advertised above. All prices dealer prices except K-tel (rrp)

NATIONAL: All Regions

GOLD EFFECT SERIES Various Rnco EG54 5001-8
(Now, 1 week) (£ 97/99)
HITMAKERS Various
(Now, 2 weeks) (£ 26/29) Polystar HOPTV (HOPM3)
SLADE SMASHES Stage
(Now, 1 week) (£ 26/29) Polydor POLTV (POLVM) 13
PLACE IN THE VALLEY Various Rnco (4C) RTL 2043
(Now, 1 week) (£ 26/29) Doid
LEGENDARY BIG BANGS 2 Various Rnco (4C) RTL 2047
(Now, 1 week) (£ 99/99)
CLASSICAL GOLD VOL 1 & 2 Rnco (4C) RTD 2020 2021
(Now, 1 week) (£ 99/99) Rnco (4C) RTD 2020 2021
20 GOLDEN YEARS Ken Doid
(Now, 2 weeks) (£ 25/3/45) Warwick WW(4) 5098
EVERYTHING IS BEAUTIFUL, Dear
(Now, 2 weeks) (£ 25/3/45) Warwick WW(4) 5099

ATV

REFLECTIONS IN GOLD Max Jaffa Warwick WW(4) 5090
(Now, 1 week) (£ 25/3/45)
RANGE AD Various K-tel (See Below)
(Now, 1 week) (Various)
(Now, 1 week) (£ 69/49) K-tel NE 1107 (CE 2107)
GREATEST HITS Dr Hook Capitol (TCIE-ST 26037
(Now, 2 weeks) (£ 26/29)

ANGLIA

STEPPING STONES Adrian Brett Warwick WW(4) 5091
(Now, 1 week) (£ 25/3/45)

BORDER

REFLECTIONS IN GOLD Max Jaffa Warwick WW(4) 5090
(Now, 1 week) (£ 25/3/45)

GRAMPIAN

REFLECTIONS IN GOLD Max Jaffa Warwick WW(4) 5090
(Now, 1 week) (£ 25/3/45) K-tel (See Below)

GRANADA

REFLECTIONS IN GOLD Max Jaffa Warwick WW(4) 5090
(Now, 1 week) (£ 25/3/45)

RANGE AD Various K-tel (See Below)
(Now, 1 week) (Various)
GREATEST HITS Dr Hook Capitol (TCIE-ST 26037
(Now, 2 weeks) (£ 26/29)

HTV

REJOICE St Paul's Choir K-tel NE 1064 (CE 2064)
(Now, 1 week) (£ 25/25)
RANGE AD Various K-tel (See Below)
(Now, 1 week) (Various)
REFLECTIONS IN GOLD Max Jaffa Warwick WW(4) 5090
(Now, 1 week) (£ 25/3/45)

LONDON

RANGE AD Various K-tel (See Below)
(Now, 1 week) (Various)
REJOICE St Paul's Choir K-tel NE 1064 (CE 2064)
(Now, 1 week) (£ 25/25)
REFLECTIONS IN GOLD Max Jaffa Warwick WW(4) 5090
(Now, 1 week) (£ 25/3/45)

SCOTTISH

REFLECTIONS IN GOLD Max Jaffa Warwick WW(4) 5090
(Now, 1 week) (£ 25/3/45)

SOUTHERN

REFLECTIONS IN GOLD Max Jaffa Warwick WW(4) 5090
(Now, 1 week) (£ 25/3/45)

TRIDENT

REFLECTIONS IN GOLD Max Jaffa Warwick WW(4) 5090
(Now, 1 week) (£ 25/3/45)

WESTWARD

REFLECTIONS IN GOLD Max Jaffa Warwick WW(4) 5090
(Now, 1 week) (£ 25/3/45)

NOTE: Included in the Range AD above are the following:
The New Album (NE 1090), A Touch Of Love (NE 1095),
Especially For You (NE 1085), Ave Attica (NE 1100),
Night Life (NE 1107), Incubations (NE 1107), The Very Best
Of Elton John (NE 1094), Chart Explosion (NE 1103)
and Masterworks (NE 1093).

THE NEW SINGLE FROM

Stevie Wonder



'I AIN'T GONNA STAND FOR IT'

TMG 1215 FULL COLOUR PICTURE BAG

'I AIN'T GONNA STAND FOR IT'
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**'Imagine all the people
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JOHN LENNON
1940 - 1980

EMI



Now for the Good News!

'New wave humour' from Auntie Beeb

SELLING 100,000 copies of an album is great going for popular music. It's even more impressive for a comedy album, SARAH LEWIS sees how BBC Records markets its (often very hot) product these days.

JAMES FLEMING, marketing manager of BBC Records, has something of a breakthrough on his hands. An album of the BBC-2 series *Not The Nine O'Clock News* has just sold 100,000 copies and is set to become the Corporation's biggest selling record ever. It has put the seal of success on BBC Records' most successful year. "What it proves to me is that there's room for the spoken word in popular records - people don't just want tunes all the time," he says. "We're also hopeful about the potential of 'The Ayatollah Song' as a single - it features the voice of Pamela Stephenson. I like to think of it as new wave humour," he says.

The viewing figures for *Not The Nine O'Clock News* have now reached 9.8 million, which is why BBC Records is confident that Christmas sales will easily

double the 100,000 copies purchased so far. In all in a remarkable achievement by a programme which the Corporation didn't know what to make of when it started in 1979.

It is inevitable that the often successful album-of-the-series is released by the BBC's own record company? "We expect to be given the first option on recordings of our shows. Employees are at least expected to offer it to us. This system tends to work well, we've got John Lloyd who produced the *Fawlty Towers* record for the BBC producing the *Not The Nine O'Clock News* album" he says. Both albums were successful therefore we can conclude that BBC producers and the BBC label is successful.

The recording division is obviously only one facet of the BBC's many activities, but Fleming realises the advantages he sometimes has over larger, single-minded competitors. "With our success has come confidence," he says. "We know we're as good as any other record company at getting our records in the charts. If you've got the goods you get the support - we're treated the same as everyone else on the radio, but we do have an advantage on TV," he says.

This advantage takes the form of 'trails' - advertising to all intents and



JAMES FLEMING of BBC Records and Tapes.

purpose, but presented in a low key form and screened directly after the relevant show. Fleming comments: "Of course, we're treading a very fine line here, but I feel we should make the most of the resources we've got to contribute towards the BBC's income. We request a trail for all our records, but it's not guaranteed - the BBC is very sensitive about it."

These trails also come in useful when selling the themes to popular shows. The music is usually chosen by the producer concerned, but Fleming would like to see the BBC eventually

commissioning and producing its own themes. "We could have, say, Paul McCartney, if he could be persuaded, writing a tune just for us," he says.

The current BBC catalogue contains over 200 titles, old and new. Best sellers include *The Two Ronnies* spin off, *A Top Of The Pops* compilation, the *BBC Symphony Orchestra's 50th Anniversary* album, and the *Fawlty Towers* sketches - now almost a gold record. Fleming anticipates that when the series is repeated (yet again) next year, another £10,000 in sales can be expected. And John Cleese is planning a second volume of *Fawlty Towers* (including that sketch with the rat). It seems that the old jokes are the best - Tony Hancock is still on the catalogue, so is the *Goon Show*, both continuing sources of steady sales.

Fleming is also pleased with an *Old Grey Whistle* Test album which features the Police, who normally shy away from compilations.

Children are catered for with low-priced (£2.29) albums from the *Play School* team. John Noakes and the *Mr Men* characters, who were leased from Epic Records.

Such a wide selection should keep the BBC Records ticking over financially next year, and the *Not The Nine O'Clock News* team has promised a sequel album to provide a BBC best-seller next year.

ALBUM REVIEWS

Top 10

QUEEN: Flash Gordon, Original Soundtrack Music (EMI EMC 3351)

A lucrative new avenue for Queen whose music is ideally suited to the pomp-rock demands of today's space movies. Ne'er a sung word in it but plenty of riffs, soaring synths and thunderous rhythms, plus a bit of film dialogue. Even without Mercury's arch vocalising, film fans and rock fans (often the same animal these days) will flock to purchase this artifact of our age. It's not Queen's 'official' latest album.

Top 40

FLEETWOOD MAC: Live (WB K66097) Prod: Richard Dashut/Ken Caillat/Band

It seems but yesterday that Fleetwood Mac ended their lengthy recording silence with the *Tusk* 2LP. Yet here we are with another 2LP. For which customers are expected to pay 'no more than £6.00', which generously reprises the better moments from *Tusk* like 'Over And Over', 'Sara' and 'Not That Funny'. In its own right, the album is highly enjoyable and beautifully recorded, while songs like 'Rhiannon', 'Over My Head', 'Say You Love Me' and 'Go Your Own Way' doubtless have sufficient staying power to re-enthusiast punters yet again. But after a similar 2LP exercise from the Eagles, it sometimes seems that contractual

requirements are less aimed at stimulating fresh creativity than ensuring that adequate tonnage of vinyl is shipped.

SHOWADDYWADDY: Bright Lights (Arista SPART 1142) Prod: Band

Current indications suggest that there is no let-up in the appetite of Britain's record buyers for repackaged nostalgic hits. After six years of making hit records, Showaddywaddy are still raiding the vaults of doo-wap and rock'n'roll with undiminished vigour and producing hits like 'Blue Moon' and 'Why Do Lovers Break Each Others Hearts'. These are featured along with vigorous treatments of other vintage winners like 'Doo Wah Diddy', 'I'll Never Get Over You' and 'It's Only Make Believe', plus some of their own in-character material. Sales will be up to their proven level of achievement.

Top 60

MIKE BERRY: Sunshine Of Your Smile (Polydor 2383 592) Prod: Chas Hodges

Mike Berry continues to prove that there's no song like an old song with an album that picks up where his *Sunshine Of Your Smile* hit left off. Apart from a surprisingly buoyant version of 'Near You', the album is very much in the cosy mood of the hit single and such oldies but goodies as 'Anniversary Song', 'Heart Of A Clown', 'If I Couldn't Only Make You Care' and the not so oldie 'Words get

that friendly double-tracked vocal treatment. If the temptation to indulge personal and producer copyrights had been resisted, and more quality evergreens included the LP would have been even better and more commercially appealing to those who might be expected to relate to this kind of material.

RANDY CRAWFORD: Everything Must Change (WB K56328) Prod: Stewart Levine

A little research on the label copy reveals that this album was actually recorded in 1976, although the date is not indicated on the sleeve. Consumers assuming that it is a new album from possibly the most important black female singer to emerge in 1980, may not therefore find quite what they are expecting. However, they should not be disappointed, for it merely serves to emphasise that Randy Crawford's success should have come much earlier. The material has that slick, commercial soul feel that Gladys Knight used to handle so well and her warmly individual approach suggests that this might have been her chosen direction four years ago.

Best of the rest

WEATHER REPORT: Night Passage (CBS 84597) Prod: Zawinul/Pastorius

This album has few connections with the rock and perhaps goes beyond the accepted frontiers of jazz. Complex

time signatures and unusual chord structures assail the senses on a rollercoaster musical ride, the tempo varying from fast to frantic with only one breather on each side ('Dream Clock' on side one and 'Madagascar' on side two).

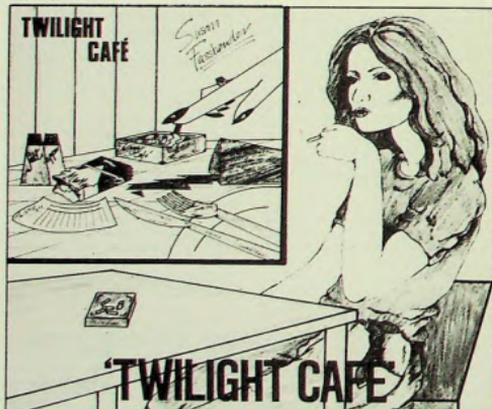
Drummer Pete Erskine sets the pace (he's good!) Wayne Shorter and Joe Zawinul improvise on sax and piano as fast as fingers permit. Robert Thomas Jr. fills out on percussion with rhythms and polite noises while Jaco Pastorius' quirky bass often irritates the more delicate ear.

The result is cerebral music that is hard work to listen to and even harder work to understand. It is often criticised by jazz buffs and passed over by rock fans, but it still sells.

ANGELWITCH: Angelwitch (Bronze BRON 52) Prod: Martin Smith

Another debut album on a major label for a leader of the British new wave of heavy metal. This time it's Angelwitch weighing in with its contribution to rock culture: searching vocals from guitarist Kevin Heybourne and thundering bass and drums from Kevin (Skids) Fiddies and Dave Hogg plus a little synthesiser to fill out the riffs. Very run of the mill material - penned by Heybourne - rejoices in titles like 'Sorcerers', 'Gorgon', 'Angel of Death' and 'Devil's Tower'. The band will find a ready market for this amongst the hairy bragg but chart chances are not strong.

*Every success to
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on his forthcoming Tour
&
Congratulations on a
remarkable career
from his friends at
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NAME

JOB TITLE

COMPANY

ADDRESS

SIGNED

VIDEO

Edited by TIM SMITH

Suddenly, doubts surface about the videodisc

TRADEX HAS come and gone, and will be described at greater length in the next column. It was unremarkable, except for Technicolor's announced launch of its new Quarter-Porta format (universally incompatible) whose weight is only 7 lb for the player, while the 1/4-inch videocassette is little larger than those audiocassettes we all take for granted. Maybe the impact of this will be remarkable — it's yet another proof that technology can continue ever-more sophisticated features on to ever-smaller equipment.

Some glimpses of tomorrow's Home Entertainment Centre also surfaced — otherwise it was a flashy semi-event. Nord Media's two conferences, on Information Storage and Retrieval one day, then Video Assisted Instruction the next day, did produce some highly thought-provoking points from a well selected and articulate spread of speakers. More on that later, too, because too much was said for brief summary. A strong impression lingered, though, that the videodisc hasn't yet properly come to be recognised as the amazing instructional and knowledge-storing tool it so clearly is. Amazingly, Philips, so involved with videodiscs, didn't show at Tradex.

In the same busy week, the London 1980 Film & Video Market (that Sainsbury's of independent producers) happened, and a cheerful but muddled seminar, chaired by Variety's Simon Perry, featured Thorn-EMI's Garry Pownall, VCL's Steve Webber, RM Productions' Dr. Reiner Moritz and film publicist Alfred Jarrett. The last two talked the language of the industry which most concerns them: respectively, TV and film. The first two are now solid video men, though Pownall has a film background. He was able to give some intriguing snip-

pets about the video explosion and Thorn-EMI's plans to meet it: how its research indicated 450,000 installed video players by the end of this year, 860,000 by the end of next, and comfortably topping a million by end-'82. How the company plans to produce 270 hours of original programming by the end of 1985, believing that the disc will be viable in '86-'87, which will be crossover point — but the disc has a great deal of catching up to do. Plans

Charles Robinson's Video View

for disc involve less than 45 percent feature films with music, sports and non-fiction documentary spread about even, 7 percent for broadcast TV (sports events, etc) and only 4 percent for education. Pownall cogently argued that good TV didn't necessarily make a good videogram, and vice versa. A TV programme was made assuming it would only get one viewing — initially, at least. Video's repeatability has changed the ground rules. A few producers had grasped the implications, and programmes intended for video would tend to be more compressed. Several versions of the same programme intended for different media could easily happen. Dr Moritz offered some Orwellian futurology about the future of television, much incisive thinking, and no little healthy realism. When asked what as a producer, he would do with £200,000, he told the assembled media worshippers he would stick it in a bank at 14 percent.



TO ENSURE that the first CIC video cassettes reached the shops as early as possible, Roy Featherstone, CIC Video managing director (second left) assisted with the pulling and packing on the first video orders at the CBS depot last week. Helping Featherstone are John Porter (sales manager), Kathy Holahan (CBS new release supervisor) and Bernard Ladyman (CBS distribution manager).

ELVIS COSTELLO & THE ATTRACTIONS CLUBLAND

SINGLE XX12 OUT NOW



THE SINGLES CHART

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.

- **Bullet** Strong upward movement on sales and/or airplay
- **New Entry**
- **Platinum Disc** 1 million sales (BPI certified)
- **Gold Disc** 1/2 million sales (BPI certified)
- **Silver Disc** 1/4 million sales (BPI certified)
- **Sales or Airplay Index** less than 0.5
- * All indices are rounded to nearest whole number
- D **Distributor Code** details: see New Singles Page
- () **Brackets** as part of a catalogue number indicates 12-inch availability; eg. CABL/ 503 indicates CABL 503 = 7-inch single
CABL 503 = 12-inch single

This Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No	D	Dealer Use		
★	1	11	3	62	78	STOP THE CAVALRY JONA LEWIE	● STIFF BUY 104	C
★	2	12	5	61	28	NO ONE QUITE LIKE GRANDMA ST. WINIFRED'S SCHOOL CHOIR	● MFP FP 900	E
	3	1	6	61	76	SUPER TROUPER ABBA	● EPIC EPC 9089	C
★	4	5	4	44	71	EMBARRASSMENT MADNESS	○ STIFF BUY 102	C
★	5	13	7	42	50	(JUST LIKE) STARTING OVER JOHN LENNON	GEFFEN K79186	W
	6	4	5	42	71	BANANA REPUBLIC BOOMTOWN RATS	○ ENSIGN BONGO 1	F
	7	3	6	39	56	TO CUT A LONG STORY SHORT SPANDAU BALLET	○ REFORMATION CHS (12)21473	F
★	8	25	2	38	74	DE DO DO DO, DE DA DA DA POLICE	○ A&M AMS 7578	C
★	9	14	4	34	67	RUNAWAY BOYS STRAY CATS	ARISTA SCAT 1	F
	10	2	7	32	60	THE TIDE IS HIGH BLONDIE	● CHRYSALIS CHS 2465	F
	11	9	5	29	73	DO YOU FEEL MY LOVE? EDDY GRANT	ICE/ENSIGN ENY 45(12)	F
	12	8	7	29	46	CELEBRATION KOOL & THE GANG	DE-LITE KOOL 10(12)	F
★	13	17	3	28	51	ANT MUSIC ADAM & THE ANTS	CBS 9352	C
★	14	18	7	23	55	LADY KENNY ROGERS	UNITED ARTISTS UP 635	E
★	15	19	3	22	58	FLASH QUEEN	EMI 5126	E
	16	10	8	20	33	THE EARTH DIES SCREAMING - DREAM A LIE UB40	GRADUATE (12)GRAD 10	M
★	17	29	2	19	70	LIES STATUS QUO	VERTIGO QUO 4	F
	18	6	9	19	43	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS	20TH CENTURY TC(D) 2460	R
★	19	23	5	18	69	LOVE ON THE ROCKS NEIL DIAMOND	CAPITOL CL 16173	E
	20	16	4	18	26	ROCK AND ROLL AIN'T NOISE POLLUTION AC DC	ATLANTIC K11630	W
	21	7	9	18	52	I COULD BE SO GOOD FOR YOU DENNIS WATERMAN	○ EMI 5009	E
	22	26	3	17	75	DECEMBER WILL BE MAGIC AGAIN KATE BUSH	EMI 5121	E
★	23	28	3	16	39	THE CALL-UP CLASH	CBS 9339	C
	24	24	6	16	64	I'M COMING OUT DIANA ROSS	MOTOWN (12)TMG 1210	E
★	25	■	3	15	*	HAPPY XMAS (WAR IS OVER) JOHN LENNON & YOKO ONO	○ APPLE R5970	E
	26	20	5	13	67	DON'T WALK AWAY ELECTRIC LIGHT ORCHESTRA	JET 7004	C
★	27	37	3	12	59	BLUE MOON SHOWADDY WADDY	ARISTA ARIST 379	F
	28	32	7	12	60	LONELY TOGETHER BARRY MANILOW	ARISTA ARIST 373	F
★	29	39	3	11	57	OVER THE RAINBOW - YOU BELONG TO ME MATCHBOX	MAGNET MAG 192	A
★	30	44	2	11	18	DIE YOUNG BLACK SABBATH	VERTIGO SAB 4(12)	F
	31	15	8	11	34	FASHION DAVID BOWIE	○ RCA BOW(T) 7	R
★	32	48	2	10	61	GUILTY BARBRA STREISAND & BARRY GIBB	CBS 9315	C
	33	33	5	10	65	LOOKING FOR CLUES ROBERT PALMER	ISLAND WIP 6651	E
★	34	40	3	10	34	ISRAEL SIOUXSIE & THE BANSHIES	POLYDOR POSP(X) 205	F
	35	27	7	11	9	ACE OF SPADES MOTORHEAD	BRONZE BRO(X) 106	F
	36	31	8	11	46	I LIKE (WHAT YOU'RE DOING TO ME) YOUNG AND CO.	EXCALIBUR EXCL(I) 501	A
	37	21	12	10	4	WOMAN IN LOVE BARBRA STREISAND	● CBS 8966	C
	38	22	12	9	2	ENOLA GAY ORCHESTRAL MANOEUVRES IN THE DARK	○ DINDISC DN 22(12)	C
★	39	50	3	10	31	LORRAINE BAD MANNERS	MAGNET (12)MAG 181	A
★	40	45	3	9	33	RABBIT CHAS & DAVE	ROCKNEY 9	P
★	41	86	2	9	50	TOO NICE TO TALK TO BEAT	GO-FEET FEET (12)4	F
★	42	54	3	8	47	WHO'S GONNA ROCK YOU? NOLANS	EPIC EPC 9325	C
★	43	55	3	9	16	SANTA CLAUS IS BACK IN TOWN ELVIS PRESLEY	RCA 16	R
	44	41	3	8	27	IF I COULD ONLY MAKE YOU CARE MIKE BERRY	POLYDOR POSP 202	F
★	45	73	3	8	25	NEVER MIND THE PRESENTS BARRON KNIGHTS	EPIC EPC 9070	C
	46	46	2	7	22	WOMEN IN WINTER SKIDS	VIRGIN VSK 101	C
	47	30	7	8	15	PASSION ROY STEWART	RIVA 26	W
	48	38	5	7	47	WHIP IT DEVO	VIRGIN VS 383	C
★	49	64	4	6	55	WHAT A FOOL BELIEVES ARETHA FRANKLIN	ARISTA ARIST (12)377	F
	50	35	10	7	2	DOG EAT DOG ADAM & THE ANTS	CBS 9039	C
★	51	61	3	6	30	BOOM BOOM BLACK SLATE	ENSIGN ENY 47(12)	F
	52	36	7	6	14	SAME OLD SCENE ROXY MUSIC	POLYDOR/EG ROXY 1	F
	53	43	6	5	41	HUNGRY HEART BRUCE SPRINGSTEEN	CBS 9309	C
	54	34	13	6	3	SPECIAL BREW BAD MANNERS	○ MAGNET MAG(P) 180	A
★	55	■	1	5	44	DO NOTHING SPECIALS FEATURING RICO	2-TONE CHS TT 16	F
	56	57	3	5	41	WHITE CHRISTMAS - SH-BOOM (LIFE COULD BE A DREAM) DARTS	MAGNET MAG 184	A
★	57	72	2	5	*	YOUNG PARISIANS ADAM & THE ANTS	DECCA F13803	F
	58	42	4	4	50	GIRLS CAN GET IT DR HOOK	MERCURY MER 51	F
	59	51	5	4	45	KISS ON MY LIST DARYL HALL & JOHN OATES	RCA 15	R
	60	60	6	5	7	IT'S HARD TO BE HUMBLE MAC DAVIS	CASABLANCA CAN 210	A

Metro sticks by smaller playlist

RECORDED MUSIC forms the basis of ILR network programming, but there are wide variations in the way individual stations use their needletime allocation. From time to time radio editor Patricia Thomas will be looking at music programming policies to find out how the stations make up their playlists and how music figures in their daily schedules. In the first of this occasional series, Metro Radio comes under her scrutiny.

titles. However, in spite of the expected industry grumbling, music organiser Malcolm Herdman feels that the move



has helped strengthen the overall sound of the station and thereby broadened its appeal.

Although Metro's playlist consists of 40 records, Herdman stresses that it cannot really be pigeon-holed as a 'Top 40' format. The records are not chosen for their popularity or chart performance so much as for melody. They have as he says, "a gently, on the whole melodic and ideally familiar appeal to the audience."

"Our job is to try and increase the hours listened to, and we were concerned that by spreading the net too wide there was a tendency to encourage people to switch off. The average listener is not as interested in the new releases as we'd like to think," Herdman explains.

While the audience response has been reportedly good - results of the next ICRAB survey are confidently awaited, there are certainly some pluggers who felt cheated by the cutback. But as Herdman explained: "It got to the point with the old system, where we felt under pressure to fill the list with 52 records each week. We sometimes ended up putting records on that we didn't want just to make the numbers right." The 40-record system seems to be just about right for the station's purposes with an even rotation of 20-25 plays per week for each record.

The playlist is compiled each Thursday morning by Malcolm Herdman, managing director Grant Goddard and programme controller Mick Johnson. The gang of three listen to a stack of new releases, some which have come recommended by the record companies, some by the presenters at the station. Likely contenders are selected. The current playlist is scrutinised for titles which have outstayed their welcome. The average lifespan of a record on the list is 6 to 8 weeks. The number of new entries in the playlist is really determined by the number of old releases ready to come off and not vice versa.

Music not playlisted, is equally shared between oldies and album tracks. Not much rock music is played during the day. That and other specialist time music is slotted for weekday evenings and weekends when six hours of rock are allocated. In fact the station has three separate rock programmes. The station also has a Saturday chart show which is a countdown of the Top 10 records in the Newcastle area. The chart is compiled in-house from a select group of shops at key points within the transmission area and over the past eight months it has been found to be on occasion a week ahead of the national chart. There is also a Top 30 national chart broadcast on Sundays.



THE SOLUTION to the recurrent radio station problem of what to do with all those playlist singles. Give 'em away in a competition. Piccadilly offered the collection in DJ Gary Davies's 'Sunday Bleep' competition and 14-year-old Amanda Hall of Altrincham duly copped for all the 45s which has been accumulating over the previous weeks. She is seen here shifting the pile with Gary Davies.

ONE WEEK, about six months ago, Metro Radio's playlist suddenly dropped from 52 singles and six station hits to a very stringent and selective list of 40

'Steady growth' in advertising on ILR stations

GROSS ADVERTISING revenue for ILR stations for October at £4.2 million was down by £1.6 million on October last year. However for the year to date the figure is up by £3 million to £36.6 million. These figures do not include Severn Sound which came on air on October 23. The station's revenue will be included in the November figures. According to Richard Tillet, AIRC's marketing executive: "Last year's Autumn revenue figures were artificially inflated by the ITV strike. Comparing the 1978 figures with 1980 reveals steady growth in ILR Revenue; January-October 1980 is 59 percent up on the equivalent period in 1978. The latest figures also show that any sluggishness in national advertising is well compensated for by the growth in local advertising."



WATCH OUT for Capital Radio's Christmas pantomime, to be broadcast at 11am on Boxing Day. *The Princess And The Eight Frogs* it's called, and hardly a distinguished Capital personage has been left out by the casting director. Seen here are Alan Freeman, suitably attired as The Dame, Richard Dignace as The Troubadour, Graham Dene as Dopey, Maggie Norden as The Princess and Jane Walmsey as The Dragon. Other participants will include Sir Richard Attenborough as the Fairy Godmother, Nicky Horne as Grumpy and Kenny Everett as Auntie Beeb!

Rockshow Report

MOST AIRPLAY Descending Order	
1 GAUCHO Sheely Dan	MCA MCF 3090
2 THE BEVER Bruce Springsteen	CBS 88510
3 AUTOAMERICAN Blondie	Chrysalis CDL 1290
4 LAUGHTER Ian Dury	Sire SEEF 302
5 MAKI MOVIES Dixie Strails	Vertigo 6359 034
6 REMAIN IN LIGHT Talking Heads	Sire SKR 6095
7 BOY Ian Dury	Island ILPS 9646
8 SECONDS OF PLEASURE Rockpile	F-Beat XXLP 7
9 LIVE Eagles	Asylum K62032
10 SONGS OF SEVEN Jon Anderson	Atlantic K50756
11 STRONG ARM OF THE LAW Saxon	Carrere CAL 120
12 SOUND AFFECTS Japan	Polydor POLD 5035
13 MORE GEORGE George Thorogood	Sonet SNTF 850
14 SANITY STOMP Kevin Coyne	Virgin VGD 3504
15 LIVE IN THE HEART OF THE CITY Whitehouse	United Artists UNK 1
16 SONS & LOVERS Hazel O'Connor	Albion ALB 104
17 DOUBLE FANTASY John & Yoeko	Warner Gellen K99134
18 ZENYATTA MONTATA Police	A&M AMLH 64831
19 STAGE STRUCK Poco	Chrysalis CHR 1280
20 SOME DEATHS TAKE FOREVER Bernard Szpaner	Initial IRC 005

Valk and Joe Strummer was featured in an interview at Merseyside (Phil Ross), Magazine's Play (Virgin V2184) is being featured at Downton (Davy Sims) and Sheffield (Downton Copy); Weather Report's Night Passage (CBS 84597) got play at Nottingham (Jaye C) and BRMB; and the New Electric Warriors (Logo) was featured at Penine (Bob Freedy).

Radio Orwell has a new rock presenter called Patrick Eade. Patrick takes over from Pete Barraclough who is now head of news at Devonair. The Rocket programme at Orwell consists of what Patrick terms "the best in current ravers, a jobshop (news of vacancies for youngsters in the Orwell area) plus a look back at some of the musical news and events from the corresponding weeks in the 50s, 60s and 70s. The last hour of the show is given to the more mellow rock artists such as Steely Dan, Alan Parsons, Supertramp and the Eagles."

Two more holiday specials to be broadcast in the remaining weeks of 1980. Mike Sparrow at London will be looking back at the best albums of 1980 as voted for by phone in the station's listeners. The show will be broadcast December 28. Grant Goddard at Metro will be doing a four hour Christmas special along the same lines but featuring the year in rock singles instead of albums.

Winton Cooper at Sheffield writes that he may have some shock news for RB soon. Could this be sad news for Sheffield's 'rock citizen'?

MOTOWN CHART BUSTERS

'80



SIXTEEN GREAT TRACKS

FEATURING

Diana Ross
UPSIDE DOWN

Teena Marie
BEHIND THE GROOVE

Commodores
STILL

Termaine Jackson
LET'S GET SERIOUS

Billy Preston & Syreeta
WITH YOU I'M BORN AGAIN

Diana Ross
MY OLD PIANO

Teena Marie
I NEED YOUR LOVIN'

ALBUM SYMUL. CASSETTE. CASSETTE. CASSETTE.



RECORD BUSINESS

RECORD BUSINESS

RECORD BUSINESS

Disco Top 50

DECEMBER 15, 1980

1	1	DO YOU FEEL MY LOVE EDDY GRANT	Ensign ENV 45 (12)
2	2	CELEBRATION KOOL AND THE GANG	De-Lite KOOL 10 (12)
3	4	I LIKE (WHAT YOU'RE DOING) YOUNG & CO	Excaliber EXCL 501
4	3	NEVER KNEW LOVE LIKE THIS STEPHANIE MILLS	20th Century TC(D) 2460
5	6	I'M COMING OUT DIANA ROSS	Motown 12127MG 1210
6	10	WHAT A FOOL BELIEVES ARETHA FRANKLIN	Arista ARIST 112 377
7	11	I SHOT THE SHERIFF LIGHT OF THE WORLD	Ensign ENV 46 (12)
8	5	GROOVE ON WILLIE BEAVER HALE	TK TKR (13) 7587
9	NEW	NEVER GONNA GIVE YOU UP PATRICIA RUSHEN	Elektra 12494 (T)
10	18	ZERO ONE/RIGHT BETWEEN SURFACE NOISE	WEA K18396 (T)
11	13	SLIP & DIP COFFEE	De-Lite DEIX (1)
12	NEW	STRETCH B.T. EXPRESS	Excaliber EXCL 503
13	17	BOOM BOOM BLACK SLATE	Ensign ENV 47 (12)
14	8	JUST A GROOVE GLEN ADAMS AFFAIR	Exaliber EXCL 502
15	33	BILLY WHO? BILLY FRAZIER & FRIENDS	Champagne FIZZ 503 (FIZZY 5003)
16	20	YOU'RE TOO LATE FANTASY	(Pavilion 428 6408)
17	7	SHE'S A GROOVY FREAK REAL THING	Caliore CAR(L) 105
18	NEW	HEARTBREAK HOTEL JACKSONS	Epic EPIC 9331
19	9	RISE & SHINE LINX	Chrysalis CHS (12) 2480
20	15	IF YOU WALK OUT THAT DOOR JEROME	DJM DJS 10956 (DJR 18015)
21	NEW	FULL OF FIRE SHALAMAR	(Solar YD 12153)
22	22	(FLYING ON THE) WINGS OF LOVE LEVEL 42	Polydor POS(PX) 200
23	28	RAPP PAYBACK JAMES BROWN	(TK TKX 10339)
24	NEW	LOVE NO LONGER HAS A HOLD JOHNNY BRISTOL	Ariola Hansa AHA(L) 567
25	23	DOUBLE DUTCH FRANKIE SMITH	WMOT WMT(L) 102
26	25	EVERYBODY GET UP UK PLAYERS	A&M GB AMS(X) 7580
27	12	IF YOU FEEL THE FUNK LA TOYA JACKSON	Polydor POS(PX) 197
28	36	STEP ON/SEXY DANCER HARRY MOSCO	Samba SA 003
29	19	WHAT CHA DOIN' SEAWIND	A&M AMS(X) 7575
30	NEW	MISS CHERYL BANDA BLACK RIO	RCA PC 4637
31	50	FEEL MY LOVE SLAVE	Atlantic K11633T
32	NEW	PARTY IS THE SOLUTION FLUOYD BECK	(Epic 428 9804)
33	30	GANGSTERS OF THE GROOVE HEATWAVE	(Epic 9 50945)
34	NEW	BURN RUBBER ON ME GAP BAND	Mercury MER(X) 52
35	29	IS IT IN/SPANK JIMMY BO HORNE	TK TKR (13) 7586
36	NEW	LET IT FLOW GROVER WASHINGTON JR.	Elektra K12495T
37	41	NIGHTS BILLY OCEAN	GTO GT 286
38	21	I WANT YOU NARADA MICHAEL WALDEN	Atlantic K11634(T)
39	34	BACK ON THE ROAD EARTH WIND & FIRE	CBS 9377
40	24	FUN TIME PEACHES & HERB	Polydor POS(PX) 198
41	NEW	DON'T STOP YARBROUIGH & PEOPLES	Mercury MER(X) 53
42	NEW	JUST HOLDIN' ON ERNIE WATTS	Elektra K12489(T)
43	16	FEELS LIKE THE RIGHT TIME SHAKATAK	Polydor POSP (X) 188
44	14	FALCON RAH BAND	DJM DJS 10954 (DJR 18014)
45	31	SETTIN' IT OUT ENCHANTMENT	Champagne FIZZ 101 (FIZZY 1001)
46	37	YOU AND ME SPARGO	Champagne FIZZ 101 (FIZZY 1001)
47	NEW	STRAWBERRY LETTER 23 BUNNY BROWN	EMI-Groove (12) 5119
48	40	THE GLOW OF LOVE CHANGE	WEA K7918(T)
49	27	INHERIT THE WIND WILTON FELDER	MCA (T) 646
50	45	EVERYBODY INSTANT FUNK	Salsoul SAL(T) 8

NEW - New entry

• Bullet

- Re-entry

12 - numbers in brackets



ALBUM SYMUL. CASSETTE. CASSETTE. CASSETTE.

Indie Top 50

DECEMBER 15, 1980

1	1	THE EARTH DIES SCREAMING/DREAM A LIE UB40	Graduate (12) GRAD 10
2	3	DECONTROL DISCHARGE	Clay 5
3	2	BEER DRINKERS AND HELL RAISERS (EP)	MOTORHEAD Big Beat NS (SWT) 61
4	4	TELEGRAM SAM BAUHAUS	4AD AD 17 (1)
5	6	ZEROX ADAM & THE ANTS	Do It Dun 8
6	5	CARTROUBLE ADAM & THE ANTS	Do It DUN 10
7	14	DANCED TOYAH	Safari SAFE 32
8	9	SIMPLY THRILLED, HONEY ORANGE JUICE	Postcard 80 6
9	NEW	DIET/IT'S OBVIOUS AU PAIRS	Human OTD 4
10	7	SEVEN MINUTES TO MIDNIGHT WAH HEAT	Inevitable INEV 004
11	10	ANIMAL SPACE SLITS	Human HUM 4
12	12	GUILTY HONEY BANE	HB 946
13	16	IT'S KINDA FUNNY JOSEF K	Postcard 80 5
14	8	SECONDS TOO LATE CABARET VOLTAIRE	Rough Trade RT060
15	15	BLOODY REVOLUTIONS CRASS	Crass 421984 1
16	13	KILL THE POLYUR DEAD KENNEDYS	Cherry Red CHERRY 16
17	-	TRY DELTAS	Rough Trade RT 061
18	21	AT LAST I'M FREE/STRANGE FRUIT ROBERT WYATT	Rough Trade RT 052
19	11	HOLIDAY IN CAMBODIA DEAD KENNEDYS	Cherry Red CHERRY 13
20	11	EXPLOITED BARMY ARMY EXPLOITED	Exploited EXP 1002
21	25	MAN IN THE GLASS DANGEROUS GIRLS	Human HUMAN 1
22	20	ATMOSPHERE JOY DIVISION	Factory FACUS 2 UK
23	37	WHATCHA MOMMA DON'T SEE GARY GLITTER	Eagle ERS 004
24	40	RABBIT CHAS & DAVE	Rockney 9
25	17	POLITICS!/IT'S FASHION GIRLS AT OUR BEST	Record Rough Trade RR2 RT 055
26	23	FLIGHT A CERTAIN RATIO	Factory FAC 22
27	19	FEEDING OF THE 5,000 CRASS	Crass 621984
28	26	CALIFORNIA UBER ALLES DEAD KENNEDYS	Fast FAST 12
29	44	ORIGINAL SIN THEATRE OF HATE	SS3
30	41	FOUR SORE POINTS (EP) ANTI-PASTI	Rondelet ROUND 2
31	27	FIGHT BACK (EP) DISCHARGE	Clay 3
32	22	REQUIEM KILLING JOKE	Mutinous Damage EGMIX 1 00
33	24	REALITY ASYLUM CRASS	Crass 19454U
34	33	REALITIES OF WAR DISCHARGE	Clay 2
35	32	LOVE WILL TEAR US APART JOY DIVISION	Factory FAC XXIII (XII)
36	34	MOTORHEAD MOTORHEAD	Big Beat M'S 13
37	31	ARMY LIFE EXPLOITED	Exploited EXP 1001
38	29	TOTALLY WIRED FALL	Rough Trade RT 056
39	30	TRANSMISSION JOY DIVISION	Factory FAC 13
40	35	MORE SHORT SONGS (EP) SIX MINUTE WAR	Dummy SMW 002
41	NEW	DER RAUBER UND DER PRINZ D A F	Mute 11
42	36	TERROR COUPLE KILL COLONEL BAUHAUS	4AD AD7
43	42	YOU CAN BE YOU (GIRL ON THE RUN) HONEY BANE	Crass 521984 1
44	45	BETTER SCREAM WAH HEAT	Inevitable INEV 001
45	NEW	DEAF CRISPY AMBULANCE	Factory FAC 32
46	28	FOR MY COUNTRY U.K. DECCAY	Fresh 12
47	50	WHERE'S CAPTAIN KIRK? SPIZZ ENERGY	Rough Trade RTSO 4
48	NEW	TIME HAZEL O'CONNOR	Albion (12) IDN 1006
49	NEW	I'M FALLING DEAD OR ALIVE	Inevitable INEV 005
50	NEW	I'M IN LOVE WITH THE GIRL FRESHIES	Raz RAZZ 11

NEW - New entry

● - Bullet

- Re-entry

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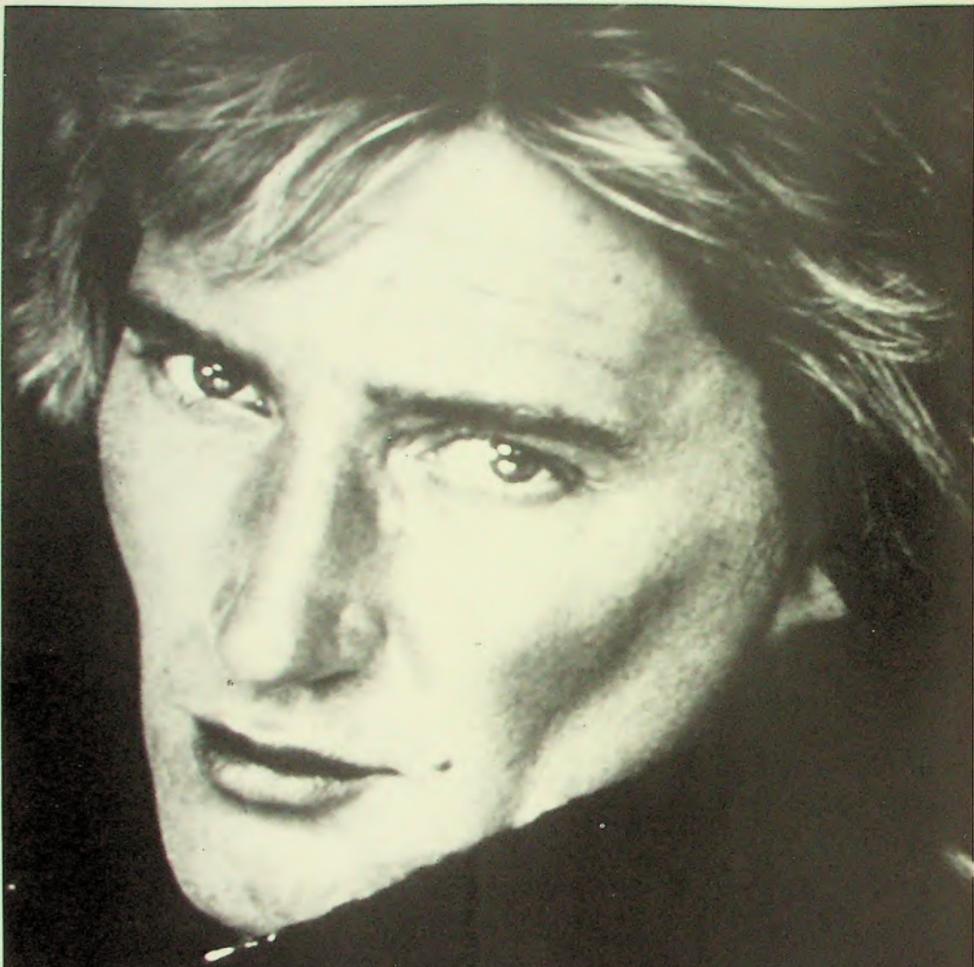
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Rod – still a little bit juvenile and still loving the gigs

NEXT YEAR will mark the tenth anniversary of release of 'Maggie May' and *Every Picture Tells A Story* – the records that dominated both British and American charts in 1971 and launched Rod Stewart on an amazing run of hits that spanned a decade and still keep coming.

Stewart is in the middle of a triumphant sell-out tour, his new album is firmly ensconced in the Top 10, the new single is climbing and all seems buoyant in the Stewart camp. *Record Business* takes a look at the gravel-throated singer, his life and hard times, his rise to stardom and the energetic team that makes sure he stays in the megastar league.

"HERE I am 35 and I still can't wait to get to the gig!" Rod Stewart has always been about "getting to the gig." From his earliest days as a young mod who wanted to sing the blues, Stewart has found his ultimate happiness and satisfaction working on stage to an audience. And his audience has been the most loyal commanded by any of the great British rock singers.

A mixture of determination, ego and a brooding sensitivity has helped him become one of the most charismatic and consistently successful of all the artists who came up through the clubs and pubs of the 60s, to find international fame. He has been an enigmatic figure too, who has traded on sex appeal and revelled in publicity, and yet maintained a desire to be a man of the people, the football fan who knew more about communicating with the kids than any sociologist.

And that's what the fans were doing when Stewart came back to London for his season at the Wembley Arena, his first appearances in the capital for over two years. The concerts were a celebration of his career, as the hits were paraded like a bumper edition of *Top Of The Pops*, and the fans shamelessly waved their scarves in the tradition established early in the 70s.

It's ironic that Stewart is now so alienated from much of the music press that he won't even speak to them anymore, because of constant sniping. Yet as a performer, bandleader and composer he is now better than in the days when he was everybody's critical darling.

It took many years of searching, struggle and hard-won experience to arrive at his present level of skill and confidence. He has sometimes been accused of being a shade ruthless, but he has shown patience and forbearance too. Like the night when he was singing with the newly formed Jeff Beck Band at the Finsbury Park Astoria to an audience screaming for the Small Faces and Roy Orbison. The zip liv on Stewart's

trousers came undone whether by accident or design it cannot be ascertained, but it certainly caused large sections of the audience to dissolve into paroxysms of mirth, while the band around him fell apart. Beck storming off stage with a face like thunder. Shortly afterwards, they were dumped off the tour. It was not a highspot in Stewart's career.

Events like that made Stewart depressed and frustrated. I remember a night drinking with him in Blaises Club (now defunct) near the Cromwell Road when we debated the mysteries of rock success. He was so broke I bought all the drinks and eventually drove him home



to a seedy looking pad in Ladbroke Grove.

At that time he was one of the 'faces' (with a small f) who was part of the London community of musicians who scrounged a living at clubs like the Marquee, Flamingo and Eel Pie Island. Nights were spent drinking, banging tables and hoping for a gig at the NJF annual rock festival. That was the ultimate accolade in those days before albums or tours of America. The Stones and Beatles were showing the way, but for the rest of the talented bunch the R&B club circuit was the mainstay.

That's where Stewart learnt his craft and developed his unique vocal style, originally influenced by the blues and soul singers, including his favourite Sam Cooke.

He started out as a harmonica player, and at Wembley Arena frequently alluded to the fact that his first instrument had "cost me eight pence." Back in 1963 he joined the Five Dimensions, an R&B band that was fronted by Jimmy Powell and earned considerable respect, but mainly as a support act. The story goes that he was discovered by Long John Baldry, while singing on Twickenham station, and the latter invited him to join the rochie Coochie Men. That year, 1964, he also released his first solo single 'Good Morning Little Schoolgirl.'

Later came the collaboration of Baldry, Stewart, Brian Auger and Julie Driscoll in Steampacket, which achieved considerable popularity as a club attraction, mainly recreating the soul and R&B hits of the day. Rod's ego – he was already known as Rod The Mod – probably led to his getting the sack

from Steampacket, and he passed through Shotgun Express on the way to the Jeff Beck Group. Eventually Stewart got to America with Beck, but then in 1969 came the wave of group collapses including the Small Faces who had finally reached the end of their tether, and the Jeff Beck Group, equally prone to upsets and tantrums.



STEWART The international star and sartorial stylist is one of the few rock performers to have transcended the cramped dressing rooms and early 70s, and taken his audience with him.

By now many critics had begun to realise the unique qualities of Rod's vocal style, and began to take him much more seriously after *The Truth* and *Beckola* albums with Beck and in 1970 after the formation of The Faces with Rod Stewart up front, the singer's career began to consolidate and take shape.

His solo album *An Old Raincoat Won't Ever Let You Down* was the first of a series that ran concurrently with his albums with the Faces, like *First Step*, *Long Players* and *A Nod's As Good As A Wink To A Blind Horse*. But his solo efforts began to sell better than The Faces' work, and had greater cohesion. The 'big singles' breakthrough came with 'Maggie May' from *Every Picture Tells A Story* in 1971, which Rod wrote in collaboration with Martin Quittenon.

From a blues shouter content to cover other people's classics, like 'shake', he began to lock on to a rich vein of material that would appeal to a hungry rock and pop audience. At times his hoarse, croaking vocal style seemed in danger of



being a self-parody, instantly recognisable and wholly predictable. But Stewart was becoming more than a voice – he was a magnetic stage performer, with the humour of The Faces mellowing his tetchiness and irritability. It was the dawning of the age of executive jets and champagne as the hits kept coming, 'You Wear It Well', 'I'm Losing You', 'Oh No Not My Baby', 'Sailing', 'Tonight's The Night', and the remarkable 'The Killing Of George'.

In 1975 however, Stewart was becoming impatient again, he quit the Faces and moved for a while to America. He made a foray to Dublin to meet the press and launch his first post-Faces album *Atlantic Crossing*, and the following year put his new Rod Stewart Group together, to release *A Night On The Town*. This was the Britt Ekland era when he began to get more national press coverage than the Royal Family. It was also the period when the rock press, impressed by tales of wealth and glamour, began to turn against him. He seemed in danger of losing his musical roots, but each year came an album and better songs, 'I Was Only Joking' on *Foot Loose & Fancy Free* and disco hits like 'Da Ya Think I'm Sexy?' from *Blondes Have More Fun* (1978), and 'Passion' from the latest smash *Foolish Behaviour*.

Most of Rod's songs have been concerned with the problems of love and reflect his own admitted inability to grow up and accept adult responsibilities, which obviously strikes a resounding chord with most people of his generation born into more cheerful and affluent years. From 'Aint Love A Bitch', he sings: 'I can't comprehend this thing called love, Maybe it's a matter of fact I just can't grow up. Deep down, ain't we all a little juvenile.'

But perhaps his most powerful lyric was to 'The Killing Of George', about the murder of a New York gay... 'a leather kid, a switch-blade knife, he did not intend to take his life...'. The turning point of 1975 seemed ultimately to have only beneficial effects on Rod's musical career.

Today Stewart is a millionaire several times over. Bill Stonebridge, managing director of Riva Records says: 'Nobody knows how much Rod earns in a year, not even Rod himself. The money comes in from all over the world, and much of it goes straight to America anyway. I wouldn't even like to guess how much he earns, but you can safely say he is a millionaire and the biggest selling solo artist – worldwide.'

Stewart's manager since 1970, Billy Gaff, set up Riva Records in 1975, and Stewart joined the label after recording for Mercury and Warner Bros. All of his albums have become double platinum, selling 600,000 units at least, and three *Grammy* Awards. *Night On The Town* and *Atlantic Crossing* have each sold a million.

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In Rod Stewart's case that team is based in an unassuming building at the unfashionable end of Chelsea's Kings Road, the headquarters of Riva Records and Music.

Heading up the record company in the UK, for instance, is 25-year-old Bill Stonebridge who has worked for Stewart in one capacity or another since he left school.

After a temporary job at Conservative Party central office, Stonebridge answered an advertisement for an office boy's job with public relations firm Mike Gill Associates which numbered, apart from Gill, publicists Mac MacIntyre and Nick Massey. Stonebridge

stigma of an unsuccessful company and the decision was taken to start completely afresh with Riva as a vehicle for Rod's material.

"Times were really bad," admitted Stonebridge. "We were close to folding the whole thing up because the company had been drained by the GM episode. Frankly, it was Rod's publishing that was keeping us alive, because the previous album *Smiler* had been a low point."

"So the first album for Riva - *Atlantic Crossing* - was crucial, and luckily it was a fine LP which turned the corner for us."

Mike Gill was made managing director of Riva and Bill Stonebridge became head of promotion as well as press, where he gained his radio experience. Riva at that time carried a skeleton staff of just Gill, Stonebridge and Gail Williams, now a Riva director.

Since *Atlantic Crossing* the hits have just kept on coming with *A Night On The Town*, *Foolishness* and *Fanny Fret*, *Blondes Have More Fun*, the massive *Greatest Hits Vol 1* smash album and now *Foolish Behaviour* which seems set to repeat the performance.

Meanwhile, since the arrival and

A sense of humour helps Rod on the road

TOUR MANAGEMENT is probably not everyone's idea of a secure job with prospects. When Peter Buckland agreed to become Rod Stewart's tour manager back in November 1969, it was not in anticipation that 11 years later he would still hold the same position, albeit on a grander scale.

In those days, of course, there was just a band called The Faces with Rod Stewart its lead singer. They were managed by Billy Gaff, a friend of Buckland's, and it was eventually agreed that ex-engineer Buckland should become official tour manager.

It wasn't until September 1971, while the Faces were touring the United States, that the fateful single 'Maggie May' (originally a 'B' side) broke on both sides of the Atlantic. Buckland welcomed the sudden adulation for the band. "It made things easier, if anything," he says. "Now we could do things properly - no more going around the clubs night after night."

While a temporary rift, when bassist Ronnie Lane left, did not destroy the closeness of the team, the unexpected success of 'Maggie' certainly threatened relations. Promoters began to use Rod Stewart's name above or



replacing that of the Faces. To preserve harmony, Buckland would seek out posters promoting 'Rod Stewart and the Faces' and obliterate the lead singer's name.

Nevertheless, a bad atmosphere developed. "Things came to head in the Autumn of '75 - the division became one of 'them and us', it was the most miserable tour I've ever done. Rod, Billy and I decided to put an end to the group."

Do the seven members get on together off-stage as well as they do on? Says Buckland: "Oh yes, everything we do has a great sense of humour running through it."

"Rod has settled down a bit. Alana (Stewart) comes with us and brings the kids, Kimberly and Sean, accompanied by two nannies."

As one of the men in the background, does Buckland have ambitions to be the one under the spotlight? "Not really, it's always been in my interest to just put on the best shows and present Rod in the best possible manner."



PUCKISH GREY eminence Billy Gaff has managed Rod Stewart's career for 13 years. Right, young Riva md Bill Stonebridge and Riva Music Publishing head Dennis Collopy.

began in classic music business fashion by making the tea and running errands.

He graduated to handling the provincial and teen press on behalf of Billy Gaff's wide-ranging stable of acts, at the time headlined by Rod Stewart and the Faces but including Long John Baldry, Lesley Duncan and Chris Jagger among others.

Then Billy Gaff formed GM Records - his first venture into producing his own records - and Stonebridge became press officer for the label.

"We had some good times," recalls Stonebridge. "But we blew away a lot of money."

"And in the process we learned a very big lesson which is reflected in the way Riva is run. Riva has very few artists, the staff is kept to a minimum and everybody is an expert. There are no passengers here."

The original idea behind GM Records was to pick up Stewart's contract when it ran out at Mercury, but by the time that happened in 1974, GM had the



departure of Tony Powell and the end of Mike Gill's long relationship with the Gaff organisation, Bill Stonebridge's career has flourished. He became one of the youngest managing directors of a big-time record label last year at just 24 years of age.

"Of course Billy Gaff is closely involved with the company on a consultancy basis, but he is rarely in the UK and even then he takes on a heavy workload, so I look after the day-to-day administration of the record label," said Stonebridge.

Although there are only three acts on the label - Rod, John Cougar and the Lookalikes from Ireland - Riva must turn over a million albums, and the same number of singles every year. Those are the sort of figures Stonebridge now deals in. It sure beats making the tea.

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80 versions of 'You Wear It Well'

ROD THE songwriter, looked at by Riva publishing head Dennis Collopy.

"ONE OF my dearest wishes is to get hold of a Rod Stewart song that he has not recorded."

So said Riva Music managing director Dennis Collopy. "People would queue up for the chance of recording one of his numbers, and I would love to get the kind of cover that would prove to Rod that he is a songwriter to reckon with. I look at him purely as a songwriter, because that's my job, and I know he's good."

Collopy's career as a music publisher began in a typically downbeat way when he became disenchanted with his job in the radar division of the Marconi company.

The next vacancy that took his fancy was with the copyright department of Chrysalis Music. Next came a spell with RCA's music division where he rose to be copyright and a&r administration manager within 18 months.

He was brought into Riva in October 1977 to set up Riva music which got off to a flying start with the existing GH Music catalogue of 500 songs including a half share in 'Maggie May' and a couple of Billy Nicholls songs 'Can't Stop Loving you' and 'Without Your Love' - destined to be big worldwide hits.

"The company was basically set up to manage the publishing affairs of Rod and the band," affirmed Collopy. "But at the same time it was open to look after other writers and soon after it was formed, we signed the Clash - a superb move instigated by Billy Gaff who instructed me to go out and sign the best new wave group possible."

"All the way along the line - right from the Faces days - Rod was always in the songwriting forefront. It was always songs with Rod and Ron Wood or Ronnie Lane, and apart from his collaboration with Martin Quittenon on 'Maggie May' and a couple of others he was the main force behind *Smiler* and *Never A Dull Moment*.

Now, Collopy feels that although

Riva Music is small in comparison to Chappell or Warner Brothers Music, the company is run at maximum efficiency, and able to secure advantageous sub-publishing deals around the world. Riva now has its own New York operation because Collopy saw no reason to sub-publish in the USA.

Just how strong Riva Music is on the international scene can be judged by the publisher's 'yardstick' of 'covers'. 'Tonight's the Night' has been cut by more than 40 different artists: 'You Wear It Well' by almost 80; 'Maggie May' by 60 and 'Do Ya Think I'm Sexy' by 50 by acts as diverse as loony American DJ Steve Dahl to Morgan Fisher of Hybrid Kids fame.

Outrageous merchandising

DAVE FELLERMAN's company Top Billing has been exclusively representing Rod Stewart tour merchandising since the 1978/9 world tour, having been introduced to Stewart's tour manager, Peter Backland by a mutual friend. At the time Stewart's management was not happy with the products on sale at concerts and was eager to use Fellerman's products.

Fellerman describes Rod Stewart as "outrageously advanced, an innovator", so designed his products accordingly.

Top Billing published the first 100-page programme ever, and dropped the 'traditional Rod' tartan scarf. It was replaced by a yellow and red/silk' that had spaces for your hands in the ends.

For this tour, Top Billing has come up with three T-shirts: 'Foolish Behaviour', A Polka dot bow-tie, and a Polka-dot design (Plus matching scarf). There is also a small enamel Polka-dot bow-tie badge. As Fellerman says: "We try to add a touch of class to rock and roll merchandising."



Capturing Rod on film

THE COMPANY that captures Rod Stewart on film is Mike Mansfield Enterprises. Mansfield's association with Stewart's manager Billy Gaff goes back to the days of The Faces. The first big joint venture took place in 1973 - a filmed recording produced and directed by Mansfield, of Rod and the Faces 'live' at Kilburn State.

When Mansfield himself made a bid for success with LWT's *Supersonic* show, Rod agreed to be star gscarf helping to get the show off the ground. Since then, the album *A Night On The Town* has become the subject of an hour-long special by Mansfield, and a promotional film for the single 'You're In My Heart' is also a Mansfield production.

This year's work with Stewart has included videos of 'She Won't Dance With Me', 'Passion' and 'Oh God', and an interview at Billy Gaff's flat for an American TV show - 'Roots and Rock 'n Roll'.

EVERY ALBUM TOLD A STORY



EVERY PICTURE TELLS A STORY

Every Picture Tells A Story
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Sing It Again Rod
LP 6499 484 MC 7142 183



Best of Rod Stewart (2 LP)
LP 6643 030 MC 7599 141



Never A Dull Moment
LP 6499 153 MC 7142 071



Hot Rods
LP 6463 061 MC 7145 061

1969-1974

marketed by
phonomag





THANKS ROD

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9 Great Chapel Street, London, W1V 3AL.

Tel. 01-434 2021.

Telex 8811232

THE ALBUM CHART 1-60

This week	Last week	Wks on chart	TITLE ARTIST
1	5	9	SUPER TROUPER ABBA
2	4	11	GUILTY BANGERS STEFANOS
3	11	3	DR HOOK'S GREATEST HITS ON ROCK
4	3	4	AUTOAMERICAN BLONDE
5	2	3	SOUND EFFECTS JAM
6	16	4	DOUBLE FANTASY JOHN LENNON YOKO ONO
7	8	3	BARRY BARRY MANLOW
8	10	6	MANLOW MAGIC BARRY MANLOW
9	18	3	INSPIRATIONS LOVE PRESLEY
10	1	1	ZENYATTE MORGENTHAU POLICE
11	12	11	ABSOLUTELY MADNESS
12	9	6	NOT THE NINE O'CLOCK NEWS ORIGINAL CAST
13	14	5	CLART EXPLOSION VARIOUS
14	32	6	CHANGES FOR DREAMING JAMES LAST
15	13	5	THE JAZZ SINGER NEIL DIAMOND
16	7	4	FOOLISH BEHAVIOUR ROD STEWART
17	5	5	KINGS OF THE WILD FRONTIER ADAM AND THE ANTS
18	1	1	SANDINISTA CLASH
19	17	7	HOTTER THAN JULY STEVIE WONDER
20	10	3	20 GOLDEN GREATS KEV DOOD
21	23	13	SCARY MONSTERS AND SUPER CREEPS DAVID BOWIE
22	52	5	AXE ATTACK VARIOUS
23	1	1	FLASH GORDON QUEEN
24	24	6	COUNTRY LEGENDS VARIOUS
25	15	15	SIGNING OFF UB40
26	20	6	ACE OF SPADES MOTORHEAD
27	1	1	IN CONCERT DEEP PURPLE
28	1	1	SINGS 20 NUMBER ONE HITS BROTHERHOOD OF MAN
29	19	64	REGATA DE BLANC POLICE
30	49	2	SLADE SMASHES SLADE
31	35	3	LOONER RINGS JIM MANNERS
32	1	1	LIVE FLEETWOOD MAC
33	22	9	THE RIVER BRUCE SPRINGSTEEN
34	25	10	THE LOVE ALBUM VARIOUS
35	1	1	BEAUTIFUL SOUND LENA MARTELL
36	43	8	MAKING WAVES NOLAND
37	30	8	ORGANISATION ORCHESTRAL MANOEUVRES IN THE DARK
38	26	14	NEVER FOR EVER KATE BUSH
39	29	9	JUST SUPPIN' STATUS QUO
40	55	7	BEATLES BALLADS BEATLES
41	34	5	RADIO ACTIVE JOHN
42	23	4	GAUCHO STEVE DAN
43	44	9	THE VERY OF ELTON JOHN ELTON JOHN
44	27	4	RISING DR HOOK
45	31	8	MAKING MOVIES DIRE STRAITS
46	39	5	STRONG ARM OF THE LAW SAXON
47	47	32	GREATEST HITS VOL. 8 ABBA
48	38	5	LIVE EAGLES
49	-	28	FLESH AND BLOOD ROXY MUSIC
50	28	6	LIVE IN THE HEART OF THE CITY WHITESNAKE
51	-	1	THE HITMAKERS VARIOUS
52	45	2	LAURENCE AND BURN AND THE BLOCKHEADS
53	-	1	MASTERSWORKS MASTERSWORKS
54	-	1	IMAGINE JOHN LENNON
55	-	11	GOLD THREE DEGREES
56	-	1	THE LEGENDARY BIG BANDS VARIOUS
57	-	1	LITTLE MISS DYNAMITE BRENDA LEE
58	-	1	THE BEATLES 1962-1966 BEATLES
59	-	1	THE BEATLES 1967-1970 BEATLES
60	-	1	SONS AND LOVERS HAZEL O'CONNOR

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* New Entry
 • Entry
 • Bullet
 • Platinum Disc (300,000 sales)
 • Gold Disc (100,000 sales)
 • Silver Disc (50,000 sales)

LP (cassette) No.	Dist.	Prices
• EPIC EPC 140/10022	C	3.45 (3.45)
• CBS 40868122	C	3.22 (3.22)
• CAPITOL TFCR ST 26037	E	3.26 (3.26)
• CHRYSALIS ZLDCJL 1290	F	3.22 (3.22)
• POLYDOR POLDCD1 5035	F	3.25 (3.25)
• GEFEN KIL/89134	W	3.04 (3.04)
• ARISTA DLART (DLART) 2	F	3.34 (3.34)
• ARISTA ARHTVC 2	F	3.05 (3.05)
• K-TEL NE 1101 (EPC) 2101	G	5.49 (5.49F)
• A&M AMPL (CAM) 64831	C	3.04 (3.04)
• STIFF T25EE2 400	C	2.89 (3.02)
• BBC REC (ZCFR) 400	A	2.89 (3.02)
• K-TEL NE 1103 (EPC) 2103	G	5.49 (5.49F)
• POLYDOR POLTV (POLVM) 11	F	3.25 (3.25)
• CAPITOL TFCR/EST 12120	E	3.29 (3.29)
• RIVA RVLV 11 (RV 411)	W	3.04 (3.04)
• CBS 4084549	C	3.04 (3.04)
• CBS 401 FSLN 1	C	(Not known)
• MOTOWN TGTJMSA 8035	E	3.29 (3.29)
• WARWICK WGM1A 5098	U	3.25 (3.45)
• CBS 408047	C	3.24 (3.24)
• K-TEL NE 1100 (EPC) 2100	G	5.25 (5.25F)
• EMI (TC) EMC 3351	E	3.07 (3.07)
• RONCO (GRAD) 2050	D	3.36 (3.70)
• GRADUATE GRADLP(GRAD) 2	M	2.89 (2.89)
• BRONZE (TC) BRON 51	F	3.07 (3.07)
• HARVEST TCI5HOW 412	E	4.87 (4.87)
• WARWICK WWM 41507	U	3.25 (3.45)
• A&M AMPL (CAM) 64828	C	3.04 (3.04)
• POLYDOR POLTV (POLVM) 13	F	3.25 (3.38)
• POLYDOR POLTV (POLVM) 5038	A	3.07 (3.07)
• WARNER BROS W4466991	W	3.65 (3.65)
• CBS 1401 89510	C	4.25 (4.25)
• K-TEL NE 1092 (EPC) 2092	G	5.25 (5.25F)
• RONCO (GRAD) 2052	D	3.36 (3.70)
• EPIC EPC 14010023	C	3.44 (4.44)
• DINDISC DINDI 6	C	3.20 (3.20)
• EMI (TC)EMI 794	E	3.29 (3.29)
• VERTIGO 8302/1057 (714 057)	F	3.44 (3.53)
• PARLOPHONE (TC)IPS 214	E	3.07 (3.07)
• RONCO (GRAD) 2049	D	3.36 (3.70)
• MCA MCMC1 3099	U	3.64 (3.64)
• K-TEL NE 1094 (EPC) 2094	G	5.25 (5.25F)
• MERCURY 8350 078 (7144 078)	F	3.44 (3.53)
• VERTIGO 8359 034 (7150 034)	F	3.44 (3.53)
• CARRERE CAL (CAC) 120	W	3.04 (3.04)
• EPIC EPC 14011001	G	3.45 (3.45)
• ASYLUM K14652002	W	4.57 (4.57)
• POLYDOR POLHIC 2	F	3.50 (3.50)
• UNITED ARTISTS TGTJMSA 1	F	3.65 (3.65)
• POLYSTAR HOPEV (HOPMVIC) 1	F	3.25 (3.25)
• AT&T (P)EPC 30	C	2.89 (3.89)
• APPLE INC 1093 (EPC) 2093	G	5.49 (5.49F)
• K-TEL PAS TCT2 10004	F	3.29 (3.29)
• K-TEL ZC2C02	G	4.99 (4.94)
• RONCO (GRAD) 2047	D	3.36 (3.70)
• WARWICK WGM61 5083	U	3.25 (3.45)
• APPLE PCSP (TCT) 718	F	4.87 (4.82)
• APPLE PCSP (TCT) 718	F	4.87 (4.82)
• ALBION ALB 104	M	2.89 (2.89)

TOP 100 EP

Rank	Title	Artist	Label
1	THE EARTH DIES SCREAMING/ DREAM A LIFE	Graduate (12) GRAD 10 (H)	
2	3 BEER DRINKERS & HELL RAISERS (EP) Motorhead	Big Beat NS (S)VT 61 (P)	
3	4 CAROLINE FROM THE AMES	Do I DUN 10 (M)	
4	5 ZERO AND THE ARMS	Do I DUN 8 (M)	
6	6 SUNDAY AFTERNOON	Do I DUN 10 (M)	
7	8 DANCED TOYAH	Postcard 8.6 (A) Po	
9	9 SIMPLY THRILLED, THE HONEY DRAGONS	Postcard 8.6 (A) Po	
10	10 DIE IT'S OBVIOUS AS PARSIS	Human 010 04 (S)	
11	11 SEVEN MINUTES TO MIDNIGHT	Inevitable NTEV 004 (H)	
12	12 GUILTY TRISNY BONE	Human-HUM 4 (S)	
13	13 ANIMAL SPACES FINN	Human-HUM 4 (S)	
14	14 SECOND TON LATE	H8 186 (H)	
15	15 IT'S KINDA FUNNY JOSEF K POSTCARD 80 5 (H) PO	Postcard 80 5 (H) Po	
16	16 CABINETS OF BLOOD	TR 060 (N)	
17	17 BEYOND REVOLUTIONS	Class 421984 (H)	
18	18 PERSONS UNKNOWN	Class 421984 (H)	
19	19 THE KILL THE POOR DEAD KERRY REED	Cherry REED 16 (M)	
20	20 TRY Delta 5	TR 061 (N)	
21	21 AT LAST I'M FREE/STRANGE FURY	TR 052 (N)	
22	22 HOLIDAY IN CAMBODIA	Cherry REED 13 (H)	
23	23 EXPLOITED BARMY ARMY	Exploited EXP 1002 (H)	
24	24 MAN IN THE GLASS	Dangerous Gals Human HUM 1 (S)	
25	25 ATMOSPHERE	Factory FACUS 2 UK (N) (P)	
26	26 WHATCHA MOMMA DON'T SEE YOUR MOMMA DON'T KNOW	Eagle ERS 004 (P)	
27	27 RABBIT CARS & DAVE	Rockney 9 (P)	
28	28 GILTS AT OUR BEST	Factory FAC 21 (P)	
29	29 FLIGHT A Certain Ratio	Factory FAC 22 (N) (P)	
30	30 FEELING OF THE 5,000 (SECURITING) CLASS	Class 821884 (H)	
31	31 CALIFORNIA UNDER ALLES DEAD KENNEDY	Fast FASH 12 (H)	
32	32 REALITY SIN Theatre Of Drift	SS 3 (M)	
33	33 FOUR SCORE POINTS (EP) Anti-Pass	Cherry 2 (H)	
34	34 ORIGINAL BACK (EP) Exchange	ROUND 2 (M)	
35	35 RIGHT BEHIND YOU	Damage EGMXX 100 (N)	
36	36 REQUIM ASYLUM CLASS	Class 19454 (H)	
37	37 MOTOHEAD	Cherry 2 (H)	
38	38 LIFE WILL TEAR US APART	Factory FAC XXIII (X) (N) (P)	
39	39 MOTOHEAD	Factory FAC XXIII (X) (N) (P)	
40	40 ARM LIFE	Exploited EXP 1001 (H)	
41	41 TALKING WISED FALL	Dummy YAC 13 (H)	
42	42 MORE SHORT SONGS (EP) D.A.F.	Human SAMW 002 (H)	
43	43 DER AUERBERG AND PRINZ	Mu 11 (N)	
44	44 TERROR	ADD AD 7 (H)	
45	45 YOU CAN BE YOU (GIRL ON THE RUN)	Class 821984 (H)	
46	46 BETTER SCREAM WEAH WEAH	Inevitable INEV 001 (H)	
47	47 DEAF Crispy Ambulance	Factory FAC 32 (N) (P)	
48	48 FRESH MY COUNTRY U.K.	Decay Fresh 12 (H)	
49	49 SPIN EYE	TR RTS20 (N)	
50	50 I'M FALLING WITH THE GIRL ON THE MARCH	Inevitable INEV 005 (H)	
51	51 I'M FALLING WITH THE GIRL ON THE MARCH/STORM MEGASTORE CHECKOUT DISC	Inevitable INEV 005 (H)	
52	52 FRESHES	Razz RAZZ 11 (H) (P)	

Rank	Title	Artist	Label
1	GROTESQUE (ABOUT THE GRAMME)	TR 052 (N)	
2	SIGNING OFF UB40	Graduate GRAD LP 2 (M) (T)	
3	DICK WEARS WHITE SOX ADAM & THE ANTS	Do I DUN 3 (M)	
4	TOYAH, TOYAH, TOYAH TOYAH	Salon LIVE 2 (M)	
5	FRESH FRUIT FOR ROTTING VEGETABLES	Decay Decay (B) RED 10 (M)	
6	SONS AND LOVERS	Albion ALB 104 (M)	
7	IN THE FLAT FIELD	Baubert ADD CD 10 (M)	
8	STATONS OF PARADISE	Class 821984 (H)	
9	CLOSER YOU GET	Factory FAC 10 (N) (P)	
10	PHINOPH The Passage	Factory FAC 10 (N) (P)	
11	UNKNOWN PLEASURES	Factory FAC 10 (N) (P)	
12	LIVE AT THE CONCERT EUROVISION 79	Mazy MZY ALB (M)	
13	THE BEST OF THE BEST	Class 821984 (H)	
14	THE BEST OF THE BEST	Class 821984 (H)	
15	THE UNIVERSE	Original ORA S4 (S)	
16	JRM G LINT & B. C. Gilson	RTD CD 16 (H)	
17	ARE YOU FROM DENVER	James Blood Union	
18	COLLECTIVE SOUL	RTD CD 16 (H)	
19	Young Marble Giants	TR 052 (N)	
20	THE WILD TROUBLES & PUBLIC ISSUES	Do I DUN 10 (M)	
21	THE WILD TROUBLES & PUBLIC ISSUES	Do I DUN 10 (M)	
22	THE CRAVATS IN TOYLAND	Cravats	
23	THE CRAVATS IN TOYLAND	Cravats	

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