

RECORD BUSINESS

April 20, 1981 VOLUME FOUR Number 5

INSIDE

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Battle lines drawn for PPL-BBC needletime talks

WITH THE last needletime agreement between the BBC and Phonographic Performances having expired at the end of March, the two sides are preparing for prolonged and tough negotiations before a new contract is agreed to cover the three years to 1984.

As things stand, there are obvious difficulties to be overcome before the interests of the two parties can be reconciled, particularly with what has been described as "the looming shadow" of the Musicians Union maintaining a watching brief on deliberations. With its well-known hostility to the use of recorded music instead of live sessions sharpened by the recent decision of the BBC to reduce the number of house orchestras and the subsequent strike, the MU is certain to be in favour of the BBC making extra payments for any extension of hours.

While neither PPL nor the BBC is prepared to specify precisely what is proposed, it is clear that the Corporation wants to be able to play more records, particularly to enable Radio-1 to restore the 1½ programming hours cut last

Autumn when needletime infringements in the use of review records were uncovered. However the BBC, as ever strapped for cash, is worried whether it will be able to meet the demands of the PPL which have taken senior BBC management aback by their severity.

Under the recently-expired Agreement, the BBC was allowed to play 127 hours of recorded music each week, plus a concession of 19 hours for playing new releases as review records. This is split between the four networks, with Radio-1 allocated 51 hours and 10 hours of

review time.

The BBC pays PPL £2.25 million a year, about £216 per hour at network rates, a sum which varies according to the changes in the Retail Price Index. The crunch has come with PPL claiming a base rate increase of more than the 15 percent by which the RPI climbed last year. Even if the PPL was asking for something as modest as a 20 percent improvement in the needletime licence fee, the BBC would be faced with

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THE COSMOPOLITAN Ultravox return briefly from Germany to pick up gold discs for their 'Vienna' single and album, both on Chrysalis. The cheerful gathering above are (left to right) Chris Cross, Ultravox, Steve Andrews, a&r manager, Midge Ure, Ultravox, Chris Wright, co-chairman of the Chrysalis group, Billy Currie, Ultravox, Chris O'Donnell, management, Warren Cann, Ultravox, Doug D'Arcy, Chrysalis - managing director and Chris Morrison, management.

BPI accuses chart manipulators

AS FORECAST in last week's edition of *RB*, the BPI has cracked down on two record companies, WEA and PVK, accused of hyping the industry chart.

The BPI, and the BMRB which researches the chart, are sending their evidence to Scotland Yard where senior police will consider if any further action should be taken.

WEA has agreed to pay £10,000

towards the costs of the BPI enquiry into alleged false entries in the chart diaries of three West London stores on behalf of 17 of its singles "in the interests of eliminating further malpractice."

False ticks are also said to have been marked against newly-independent PVK's Gordon Giltrap *Peacock Party* album, and the industry watchdog names freelance promotion man Paul Wreford, who worked for WEA over an eight-week period earlier this year, as being responsible for both hype attempts.

RB made extensive efforts to contact Wreford for his side of the story, but was unable to obtain a comment from him at press time.

Meanwhile three record stores - Our Price of Kingston, Surrey, Earthshaker of Feltham and Record Scene of Staines have been suspended from the BMRB chart panel.

Said Record Scene general manager Tim Mason: "We are shocked and disgusted by the whole affair. We are co-operating with the BMRB and a

thorough investigation is being carried out at the shop concerned."

Our Price is conducting an internal investigation into the affair, while Earth shaker has put the matter into the hands of its solicitors and declined to comment.

Recently-appointed WEA managing director Charles Leviton told *RB*: "I am determined to eradicate manipulation of the charts. I am angry that someone connected in any way with this company should have acted in the manner alleged and I am taking appropriate action. I hope this investigation will show others that this of activity is not only wrong, but pointless."

And at PVK, director Peter Cormack commented: "It was not until last Friday that I learned that Paul Wreford was concerned in this matter. He was employed to put posters and discount signs in shops and supply promotion copies of our records. He was not employed to hype chart entries.

● Turn to Page 2

MSD warehouse gutted by fire

FOR THE second time in three years operations at Multiple Sound Distributors have been seriously disrupted by a major fire.

The company's warehouse in Laburnham St, E2 was totally destroyed in a fire which broke out at 10 pm on Monday. Such was the severity of the blaze that at its height 21 appliances from 10 London stations and 120 firemen were in action. By Tuesday evening although the outbreak was under

control, firemen were still on duty tackling deep-seated pockets of fire which continued to flare up.

The blaze, in which nobody was hurt, resulted in the loss of sleeves, pressings and cassette parts.

On a previous occasion, the company's pressing plant at Leicester was destroyed and a workman killed when fire broke out during the servicing of one of the hydraulic presses.

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Lauder joins Island

ANDREW LAUDER has renewed his long-standing business relationship with Martin Davis with the announcement this week that he has been appointed a&R director of Island Records.

Lauder first worked with Island chairman Davis in the early 70s at United Artists and they later formed Radar Records in association with WEA.

He was joined at Island on Monday

April 13 by assistant Judith Riley with whom he has worked for four years, most recently at F-Beat Records. F-Beat, with its roster of Elvis Costello, Nick Lowe, Clive Langer and Carlene Carter, will continue operations with Jake Riviera at the helm. Lauder will not be replaced.

Riviera has recently been seeking re-negotiation of F-Beat's deal with WEA, although nothing has yet been agreed.

Music sponsorship agency

A NEW sponsorship division specialising in encouraging and developing a greater involvement by advertisers in

music, the arts and film has been launched by Waterloo Records.

And the Islington-based record and publishing company headed up by John Cooper has already agreed terms to represent the world-renowned Royal Philharmonic Orchestra.

Said Cooper: "We are currently planning on behalf of various clients, involvement in a variety of areas including a number of rock and pop tours as well as classical concerts."

In addition, Waterloo is currently setting up the sponsorship of a new theatre in Islington which will also be used as a medium-sized music venue when building work has been completed.

Beatles tapes 'rediscovered'

A BATCH of previously unreleased Beatles tapes of 1961 vintage may shortly be hitting the market.

The recordings, said to be crystal clear, are owned by an anonymous client of solicitors Cutner Bond of Walkden House, 10 Melton Street, London NW1.

Advertisements have been taken in the trade press by the lawyers saying their clients are anxious to contact anyone claiming rights of any kind to the material. The implication is that they want to get legal problems out of the way before exploiting the tapes.

Believed to be the earliest demos recorded by the Beatles just after signing their Brian Epstein management deal, the tapes are thought to feature Pete Best on drums.

The songs are: 'Searchin', 'Like Dreamers Do', 'Memphis Tennessee', 'Love Of The Loved', 'Three Cool Cats', 'Hello Little Girl', 'September In The Rain', 'The Sheik Of Araby', 'Sure To Fall In Love (With You)' and 'Amen'.

Five years ago a set of amateur recordings of the Beatles *Live At The Star Club, Hamburg* was released as a double album by German record company Bellaphon.

NEEDLETIME.

FROM PAGE ONE

finding an extra £400,000 a year, but the indication is that the amount is considerably in excess of this.

The MU is understood to be sympathetic to the PPL case, not just because it draws 12½ percent of the PPL income, but because it is anxious that the cost of programmes using live and recorded music should be kept broad-based.

The BBC is faced with the dilemma of wanting to play more records but not being sure whether it can afford to. It may well be that its strongest bargaining position will be over the use of new releases, a vitally important area of exposure for record companies. There

RCA picks up top jazz label

FOLLOWING THE transfer of the Pablo jazz label to RCA, Polydor is detaching its catalogue of about 200 albums. Close down date is April 30 for a collection of major albums by such artists as Count Basie, Oscar Peterson, Ella Fitzgerald, Zoot Sims, Duke Ellington, Milt Jackson and Dizzy Gillespie.

RCA, has made no formal announcement of its acquisition, but has been releasing material for some time. The Pablo April supplement consists of *Digital Art Monterey* by Dizzy Gillespie (D2308-266), *Happen To You* (2312 121), *It Could Have Been* by Max by Lorne Lofsky (2312 122) and *Concepts In Blue* by J.J. Johnson (2312 123).

seems to be no doubt that the BBC would like to see some relaxation of the definition of a new release which would allow it to be played for up to one week without it qualifying for needletime. Chances of this idea being accepted by PPL in its quest for substantially more money are not optimistically viewed, which could lead to the BBC paying up but cutting down on airplay given to new releases.

Alternatively, the two sides could reach a stalemate with the BBC then taking the problem to a Performing Right Tribunal for arbitration.

This could lead to another exhausting and time-consuming hearing similar to the one last year involving AIRC and PPL over needletime payments made by ILR.



IN THE money are Eurovision Song Contest winners Bucks Fizz, who were presented with silver discs for their prize winning recording of 'Making Your Mind Up'. The song, written by Andy Hill, went silver on April 1 and gold on April 8. Pictured above (back row) are Andy Hill, John Howes, deputy md RCA UK, Don Ellis, md RCA UK, Bill Kimber, manager, a&R, RCA. (Front row) are Michael, Jay, Bobby and Cheryl, the members of Bucks Fizz.

New moves for Arnarkarta duo

AFTER TEN years together as partners in Arnarkarta Management, Mike Dolan and James Dawson are going their separate ways. Arnarkarta's clients over the decade have included Judas Priest, Dollar, Tourists, Skids, Strawbs, Roy Harper and Pat Travers. The group of companies incorporating music publishing, record production and artist management will continue to trade under the Arnarkarta banner.

Mike Dolan and Lloyd Blynd, a director of Arnarkarta Music, have formed a new company, Metro Communications, based at 10L Oxford and Cambridge Mansions, Transact Street, NW1 (723 8424). Metro will operate in management and publishing, plus business affairs consultancy, covering all aspects of artists' careers. The company intends to specialise in video and cable TV. Initial roster of artists include Eurhythms, formed by Annie Lennox and Dave Stewart formerly of the Tourists.

CHART HYPE.

FROM PAGE ONE

"Until he has told me his side of the matter, I don't wish to make any other comment except to say that it is PVK company policy to sell records. If they happen to chat, so much the better but we are a small company. We can't afford to hype even if we wanted to."

The hyping allegations came to light three weeks ago when investigators employed by the BPI and the BMRB under the recently-agreed Chart Code of Conduct noticed irregularities in sales returns made by certain shops on the chart panel.

Subsequent enquiries revealed that Paul Wreford had been making false entries in the shops' diaries, which received quantities of free product in return.

A forensic handwriting expert confirmed that of the sales diaries he examined, Wreford had participated in more than 700 false entries.

However, according to the BPI statement, virtually all the diaries containing false information had been picked up by

Branson buys another top night club

VIRGIN RECORDS chairman Richard Branson has added The Gardens (formerly Regines) in Kensington to his string of nightclubs.

The previous owner, NS Ram, approached Richard Branson - to whom he had once sold the site of Virgin's Megastore in Oxford Street - because he felt confident that Branson intended to continue its existence as a club where other buyers might wish to close down and convert it.

Branson, who also owns The Venue and Heaven, will honour present memberships and maintain the club's standards. "I'd like to live it up a bit though," he added. "If anyone takes their jacket off on the dance floor, they won't be asked to put it back on again."

Branson would not comment on speculation that it had cost him a £1,000,000. "It was always too scruffy to be allowed into Regine's, he says, "So I decided to buy it."

Deals

LOGO RECORDS, now an RCA licensed label, has signed a licensing deal with Passport Records Inc, of America, under which the British company acquires the rights to albums by The Good Rats, The Hunt, Synergy and FM. First release will be *Great American Music* on April 6 at the special dealer price of £2.67.

CHAMPAGNE RECORDS has picked up the rights to *'Too Much Love Too Soon'* by *Midas Touch* from east-end based *MAA-W Records*. *Midas Touch* is a UK all-girl act and the record will be put out at the end of April (FUNK 3 1/2-inch and FUNKY 3 1/2-inch).

the BMRB security system and had not been used for chart compilation during the weeks in question, so the result on the chart was minimal.

The evidence was so conclusive that WEA accepted the investigators' findings completely. The company now confirms that Wreford is no longer employed, and denies he was ever acting under WEA instructions when manipulating the diaries.

PVK is not a BPI member and the BMRB is looking into allegations about the Giltrap album. No action has yet been taken.

Said BPI director general John Deacon: "Because of the vigilance of the BMRB, the effect of chart placings in this instance appears to have been minimal. However, this does not alter the fact that Wreford's actions constituted serious breaches of the Code of Conduct and the BPI has consistently stated that attempts to influence the chart will not be tolerated."

As a result of their findings, BMRB/BPI investigators will in future be making regular random detailed spot checks on sales diaries returned to BPI.

MULLINGS

SHEENA EASTON'S remarkable run of hit records since she signed with EMI has just been climaxed by an American Number One with 'Morning Train' (the re-titled '9 to 5'), the first time a British girl singer has made the top since Lulu in 1967 with 'To Sir With Love'. The achievement comes just right for an up-dated re-screening tomorrow (21) of *The Big Time TV* documentary which first brought her to publication. At the same time she is reported to be topping the Japanese singles chart with 'Modern Girl' and the albums with *Take My Time* and additionally will sing the title theme in the new James Bond movie 'For Your Eyes Only'...

PRS still smarting from the parliamentary outbursts of its most recent critic Leslie Huckfield, the MP who wants the society to be investigated, puzzled that he has so far failed to respond to an invitation from chairman Richard Toeman to visit the Berners Street hq and see for himself how the operation is conducted... this year's GIGG (Gramophone Industry Golf Gathering) takes place, as usual at the Broomsknole course on May 13. Entrance fee is a tenner and further details of this highly enjoyable successor to the celebrated Mair-Sinden Trophy are available from secretary Chas Anderson (031 663 4705)... from stiff, Ian Dury moves to Polydor...

BRIAN ADAMS of Rock City Enterprises planning a series of concerts in the 4500-seater David Smart Circus tent in Battersea Park. For starters beginning on June 6, there will be six Roger Scott Cruisin' shows on Saturday evenings, with bands like the Polecats and possibly Shakin' Stevens and Matchbox taking part. Tent is available for hire by other promoters... Atlantic's man in London Phil Carson can now add a senior to his title of international operations vp, following recent promotion... farewell to Trax whose ambitions to be a London-only pop paper were dashed by closure after only nine issues... for their next single Shadows updating 'The Third Man Theme' a hit about 30 years ago for zither expert Anton Karas... not surprisingly Paper Music's Billy Laurie refused permission for a Stephanie de Sykes-led act Brown Ale to record a send-up of Bucks Fizz's 'Making Your Mind Up' for Radioactive Records under the title 'It's A Wind Up' and give proceeds to charity... journalists and a.m. liggers planning to make a morning of it at EMI's expense, by transferring from Capitol's champagne breakfast for Anne Murray at the Inn On The Park to the MOR Division's celebration at the Wig and Pen for Spike Milligan's album *Adolf Hitler - My Part In His Downfall*, were foiled last Tuesday when the Goonish one was laid low by a bout of laryngitis... from MCA after eight years, longest serving employee Geoff Thorne moving to Arista-Ariola as head of press next month... CHARITABLE EFFORTS continue apace - on April 28 at Birmingham's Locarno Ballroom, local retailer Reddington's Records is organising an evening on behalf of the East Birmingham Hospital's leukemia ward appeal. Manager Bob Cleverley is hoping to re-form *The Move* for the evening - so far Bev Bevan, Roy Wood and Ace Kefford have agreed, but word is still awaited from Carl Wayne. Other Midlands legends likely to appear include Jimmy Powell, Gerry Levene and The Avengers, Danny King, Fay Wayne, Greg Masters and Dave Pritchard and... fingers crossed... Robert Plant, Justin Hayward and John Lodge... onwards and upwards - now installed in Gerards Cross house formerly owned by Leslie Hill is EMI marketing director Peter Buckleigh... in the hope of securing more ILR support than the rival BBC version, PVK has released a Gordon Giltrap-Juan Martin version of 'Chi Mai', the theme from the Lloyd George TV series... Margaret Davis, former MTA-GRRRC secretary, retired but busying herself with sundry activities including the chairmanship of the Ealing branch of the National Trust would like to hear from anybody wanting to dispose of Marler-Hayley display boards which she can make use of. Her phone number is 997 7062... personal statement awaited from long-serving Polydor personnel manager Alan Freeman... first Pakistan disco album, featuring Nazia Hsain (16) and brother Zoheeb (15), singing in Hindi, produced in London by Biddu, now released worldwide through EMI's Gramophone Company Of India subsidiary... MCA tooter Barbara Thomson hosts her own jazz record programme on Capital on Sunday evenings from April 26.



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COMMERCIAL/CIRCULATION Richard Tan (Manager).
Subscriptions c/o RBP Ltd., Oakfield House, Perrymount Road, Haywards Heath, Sussex RH16 3DH.
Published by Record Business Publications Ltd., Hyde House, 13 Langley Street, London WC2, set by TypeMatters (London) Ltd., and printed by Garrod and Lofthouse Ltd., Crawley. Registered at the Post Office as a newspaper.

April is MfP's strongest ever country month

MUSIC FOR PLEASURE'S April album supplement is being devoted to the promotion of six country music albums.

Top liner is expected to be *The Loretta Lynn Story* (MFP 50518), in which she sings the original versions of the songs performed in the *Coalminer's Daughter* biopic by Oscar winner Sissy Spacek. Another strong seller will be the first budget release by Kenny Rogers, *Ruby Don't Take Your Love To Town* (50514), which includes "Ruben James" and "Daytime Friends" among the tracks.

Slim Whitman's *20 Greatest Love Songs* (50516) is the budget release of an album promoted last year on TV, while Billie Jo Spears' *For The Good Times* (50515) is released to coincide with her BBC-TV special screened last week. Other releases are *I'm A Believer* by Jean Shephard (50513) and *Don't Think Twice It's Alright* by Waylon Jennings (50517) a compilation previously released by MCA in 1979 and containing some of his earliest recordings. The release is being supported by POS promotion and press advertising.

"This is by far our strongest release of country albums in which we are concentrating on individuals rather than multi-artist packages. Trade response has been very good," commented MD Ted Harris.

Retrospect to Conifer for s&d

WORLD RECORDS has transferred its World Retrospect catalogue from EMI to Conifer for sales and distribution with immediate effect.

World is an EMI subsidiary which deals mostly in mail order but its Retrospect series is sold by dealers. The series contains 161 albums of mostly pre-1950 material with a nostalgia market.

Conifer is an independent distributor which already has links with EMI as one of its import agents.

Deals

AVATAR RECORDS has switched distribution of the label from PRT to Spartan. The first new release under this agreement is a single "The Taker" (AAAI107) by Chevy, available from April 17.

Two albums will be released in May - *The Maximum Effect* (AALP5004) by Inner City Unit and *Dark Star* (AALP5003). A promotional campaign will consist of flyposting, consumer and trade adverts and selected regional radio spots.

BARRY McLOUD Enterprises and Elkie Jay Productions have set up a joint company called Jay Productions designed to utilise individual expertise in the pressing, promotion, design, publishing and

World Retrospect will continue to be pressed by EMI and marketed by World and its only single "Let's Face The Music & Dance" (CXT 501) will continue to be distributed by EMI. Highlights of the series are *Pennies From Heaven* and *More Pennies* while several other titles enjoy steady turnover.

Warwick raises dealer prices

THE INDEPENDENT dealer price of Warwick TV promoted albums is to be increased to £3.70 for both albums and cassettes with effect from May 4.

The company told *RP* that the rise reflects its intention to raise the price of Warwick product to £5.49 to bring prices in line with competitors.

Said marketing director Ben Godbolt: "This price increase, although held off for as long as possible, has been precipitated by the continuing escalation of raw material and labour costs, much exacerbated by the dramatic rise on the cost of TV airtime over the last two years."

MCPS warning on Collins LP

THE MCPS has warned importers against handling Canadian copies of the Phil Collins album *Face Value* (Canadian catalogue number XSD 16029) manufactured by WEA following the withdrawal of an import licence by UK publishers Hit and Run Music. Failure to heed the warning could result in an injunction, damages, delivery-up of offending copies of the disc and costs.

Pinnacle to trim on labels

PINNACLE RECORDS is to follow a new policy of accepting fewer labels for national distribution and placing a greater emphasis on marketing.

The company will in future be concentrating on its major labels - Trojan, Factory, Arrival, Earlobe, Magnum Force etc - and consequently hopes to increase its number of chart hits.

A large proportion of records that were failing to attract dealers have already been dropped. Last year's roster of 200 labels is now down to under 100.

management areas by both parent companies.

The company will comprise of *Jab Records* and *Jab Music* and will operate from 97, Judd Street, London WC1. The company is having talks with artists and a distribution deal is currently being finalised.

WHY-FI RECORDS is the name of a new UK-based independent label formed this week by former Sire/Real & R director Paul McNally.

The label has been licensed to RCA worldwide.

First signing to Why-Fi is Sparks who release a single "Tis For Teens" (WHY 1) on April 24 and an album "Whomp That Sucker" (WHO 2) on May 15.

Merchandising

Madness, Otway, Tenpole singles from Stiff

STIFF ADVERTISING campaigns this month include singles by Madness and John Otway plus the first album from Tenpole Tudor.

The Madness single, "Grey Day" (BUY 112) is out on April 17 and is also available on cassette - both will cost £1.15. The picture sleeve and label for the record will feature a painting of the band by artist Ian Wright. A Stiff campaign will include flyposting of the painting, strips for shop use, full page consumer ads and strip ads in the trade press.

John Otway's single is "The Turning Point" (BUY 115), out on April 17 in a purple, white and black sleeve. A promotional poster will be supplied to record shops, small ads will appear in the consumer press and strip ads in the trade papers.

The first 10,000 copies of *Eddie, Old Bob, Dick, and Gary* (SEEZ 31) by Tenpole Tudor will sell at £3.99, after which the price will revert to the regular Stiff price of £4.99. The band also have a single "Swords of a Thousand Men" from which a promotional video has been filmed. There will be flyposting for both the single and the album, advertising in all consumer press and a national tour is planned in May.

DECCA HAS released its first cassette-only collection. It is Time For Classics *KMOR 28102*, which features 17 popular classical music pieces. Price is £3.13 excluding VAT.

BATTLE OF THE BANDS RECORDS is to release a single by Shakin' Stevens titled "Jungle Rock" (BOB 2) - a hit for Hank Mizell in 1976. The track was recorded when Stevens was still working with his band The Sunsets. It is available from Stage One distribution and all orders placed within 10 days of release will be in picture bags.

"Jungle Rock" (B side "Girl in Red") is to be backed by trade press ads, special DJ mailings and point-of-sale promotions - particularly in shops in the towns that Shakin' Stevens will be visiting during his tour.

Man for whom the gong banged

THE RANK Organisation was granted a temporary injunction in the High Court in London today stopping Mr John Nicholas Duckett, trading as "Pop Records", using the Rank "gong man" symbol. Mr John Mumford, for Rank, told Mr Justice Dillon that "the man banging the gong" symbol had been widely used by Rank as a registered trade mark since 1947, and was recognised by the public as such.

Mr Duckett had adopted a



REGINALD DIXON MBE celebrated 50 years of recording with EMI at a lunch hosted by EMI Records (UK) in London. At the lunch Dixon (seated second from left) was toasted by both current and former employees, many of whom had worked with him during his half century of recording.

ARISTA IS pressing both 12-inch and 7-inch versions of a previously unreleased Japan song "Life In Tokyo" and housing them in picture bags. The song was co-written and produced by Giorgio Moroder two years ago but was judged too avant garde for the market at that time.

ARISTA RECORDS is 12-inching two dance singles next week. Three tracks from Jeff Lorber's *Galaxian* album - "Monster Man", "Magic Lady" and "Spur Of The Moment" take the form of a double "A" side, and the single precedes a May album release. Drummer Harvey Mason's new single "How Does It Feel" comes out on May 1 with a 12-inch cut also available with an added track "Till You Take My Love".

A SUBSTANTIAL advertising campaign has been planned around release of *The Cure's* album *Faith* (FIX 6). Space has been booked in *NME*, *Zig Zag*, *Record Mirror*, *Sounds* and *The Face* along with 500 window displays.

The barrage is aimed at attracting cassette buyers and with this in mind Polydor is providing extra music - the soundtrack to a film which will form the "supper act" to *Cure's* forthcoming tour - on the tape of *Faith* (FIX 6).

THE TUBES' new album *The Completion Backward Principle* is being rush-released by Capitol Records on April 27 to tie in with the band's forthcoming European tour. The company is launching a major promotion campaign to coincide with 500 window or in-store displays nationwide, full page advertising in the trade and consumer press and fly-posting in major cities. In addition Capitol is linking with record dealers in a co-operative radio and press barrage.

"crude" form of the symbol on his business letter heads, advertising and record labels. The judge gave Rank leave to post notice of the proceedings on Mr Duckett at addresses in St Peters Avenue, Caversham, Reading, and at Cumberland Road, Reading.

He will have an opportunity of applying to discharge the order when the case is resumed on April 30.

Bob England launches label via PRT

BOB ENGLAND, managing director of the Towerbell Management company which looks after Darts and Chas and Dave, is launching his own Towerbell record label with pressing and distribution through PRT.

The first release on Towerbell is a single, 'I Can't Hold On' (TOW 9), by England's wife Natasha. It is available in a colour bag from April 10.

Pressing and distribution for Chas and Dave's Rockney label - launched last year with the 'Rabbit' single - has been switched from Pinnacle to PRT.

Ins & Outs

CHRIS POOLE has been promoted to the new position of director of press and artist relations at Chrysalis Records. He has been responsible for running the company's press office for three years and will continue to oversee its operations.

Meanwhile former Arista-Ariola head of press Berni Kilmarin joins Hugh Birlie in the press office, reporting to Poole.

In his new position, Poole will have special responsibilities for co-ordination of UK tours by American acts and the implementation of UK artist development via the *α&R* and marketing departments, reporting directly to managing director Doug D'Arcy and *α&R* artist development director Roy Eldridge.

Chrysalis has also announced *α&R* department changes with Steve Andreus, former artist development manager, and Maureen O'Donnell becoming joint *α&R* managers. O'Donnell, who was previously *α&R* administrator, will now have specific US product liaison duties.

THE LIAISON and Promotion Company has moved to 70 Gloucester Place, London W1 (Tel: 01-935 8980/01-935 4965).

HOWARD MARKS and his *Howlin'* Promotion Company have moved to permanent offices at 70 Gloucester Place, London W1 (Tel: 01-935 4965) although he can still be contacted via his paging service on 01-828 5621 code 1970.

BILL COPPEN-GARDNER has been appointed director of the Association of Independent Radio Contractors (AIRC), taking up his new post on May 5. He succeeds Tony Stoller who resigned last December.

Coppen-Gardner joins the AIRC after a spell with the Reading-based brewery Courage Central, preceded by University Business School and an earlier worldwide services career.

CBS RECORDS has appointed Peter Winkelman as product manager replacing Andy Murray, who left recently. Winkelman, who has an honours degree in business studies and marketing, was co-founder of Media Records and has previously worked for Arista, Jet and EMI. He reports to Kate Mundle, head of product management.



TOM STEPHENSON, PolyGram studios controller, receives a carriage clock from chief executive David Fine to mark 25 years with the organisation. Stephenson joined Philips from EMI in 1956, set up the company's first disc-cutting operation and then became studio manager, a job he carried out for 14 years. Highlights of Stephenson's quarter century with the group include cutting the first Philips stereo disc in this country, supervising production of the first music cassette mother tapes and the first large-scale playback at the Royal Opera House of *The Trojans* with which the prestigious Berlioz recording cycle was launched.

PHONOGRAM RECORDS has appointed Garry Blackburn to its London-based radio promotion team as promotion executive. He will be responsible for Radio One and Capital Radio and will report to Annie Challis, head of radio promotion. 23 years old Blackburn joins Phonogram from Carlin Music.

THE MUSIC Trades Association has closed its Denmark Street office and moved to Chiswick, London. All correspondence should be addressed to the MTA at P.O. Box 249, London W4 5EX - telephone 01-994 7592.

JO MANUEL, one of Midem's London representatives for the past two years, is moving to New York to join Ballato, Jones and King, an agency specialising in video consultancy. She starts work there in mid-May and will be lining up British and European clients seeking American representation. Her replacement in London is Libby McKinley.

AREORGANISATION of responsibilities at Music for Pleasure, following the retirement of Richard Baldwin and the appointment as managing director of Ted Harris, has effectively split the company into two sections.

As well as taking overall company responsibility, Harris will be concentrating on creative and sales matters, with his previous responsibility for distribution being handled by finance director Gordon McDade. Simon Foster, who previously worked only on Classics for Pleasure, has been promoted to marketing manager for all MFP activities.

COLIN HODGSON has been appointed finance director of EMI Record operations in the UK and Ireland following Nick Payne's move to Thorn EMI Video Programmes as director of finance and administration.

Hodgson, whose appointment takes effect immediately, will report directly to Richard Robinson, EMI Music's regional director in the UK and Ireland. He previously worked for EMI South Africa as finance director.

Smith's EXPLORERS

New Single

The
Servant

"...after the adverts
the real entertainment begins..."

out now on Kaleidoscope

KRL A1162

Marketed and Distributed by CBS

Singles Top 100

SALES RATING
100 = Strong No. 1 Sales

AIRPLAY RATING
100% = Top Of The Pops
maximum ratio 99% 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 inches are rounded to nearest whole number*
 - D **Distributor Code** details: see New Singles Page
 - (i) **Brackets** as part of a catalogue number indicate 12-inch availability; ex: CAB(L) 503 indicates CAB 503 = 7-inch single CAB 503 = 12-inch single
- Record Business guide to last week's market strength*

This Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No.	D	Debut
★ 1	1	5	110 99	MAKING YOUR MIND UP BUCKS FIZZ	● RCA 56	R
2	2	8	57 78	THIS OLE HOUSE SHAKIN' STEVENS	● EPIC EPC 9555	C
★ 3	3	8	49 48	CHI MAI ENNIO MORRICONE	BBC RESL 92	A
4	3	7	45 86	LATELY STEVIE WONDER	○ MOTOWN (TC)T/MG 1226 E	
5	5	8	41 60	EINSTEIN A GO-GO LANDSCAPE	○ RCA RCA(IT) 22	R
★ 6	11	5	35 70	NIGHT GAMES GRAHAM BONNET	VERTIGO VER 1	F
★ 7	13	4	35 78	GOOD THING GOING SUGAR MINOTT	RCA RCA(IT) 58	R
★ 8	12	7	31 70	IT'S A LOVE THING WHISPERS	SOLAR SO-16(T)	R
9	6	5	30 69	INTUITION LIXX	CHRYSLIS CHS 11212500 F	
10	4	9	28 56	KIDS IN AMERICA KIM WILDE	● RAK 327	E
★ 11	15	9	28 62	CAN YOU FEEL IT JACKSONS	EPIC EPC 11319554	C
12	10	6	24 64	D DAYS HAZEL O'CONNOR	ALBION 121(C)ION 1009	M
★ 13	21	3	23 31	AND THE BANDS PLAYED ON SAXON	CARRERE CAR 180(P)	W
★ 14	17	3	22 7	FLOWERS OF ROMANCE PUBLIC IMAGE LTD.	VIRGIN VS 397(12) C	
15	9	11	21 15	FOUR FROM TOYAH (AP) TOYAH	○ SAFARI TOY 1	M
★ 16	20	3	21 64	MUSCLE BOUND - GLOW SPANDAU BALLET	REFORMATION CHS 11212509 F	
17	14	9	19 81	WHAT BECOMES OF THE BROKEN HEARTED STEWART & BLUNSTONE	STIFF/BROKEN BROKEN 1 C	
18	16	6	19 81	ATTENTION TO ME NOLANS	EPIC EPC 9571	C
★ 19	25	6	17 43	NEW ORLEANS GILLAN	VIRGIN VS 406	C
20	22	4	16 68	JUST A FEELING BAD MANNERS	MAGNET MAG 187	A
21	7	5	16 41	THE SHEFFIELD GRINDER - CAPSTICK COMES HOME TONY CAPSTICK	DINGLE'S SID 27	M
★ 22	35	3	16 50	DON'T BREAK MY HEART AGAIN WHITESNAKE	LIBERTY (TC)BP 395	E
★ 23	84	2	15 *	CROCODILES ECHO & THE BUNNYMEN	KOROVA ECHO 1(M)	W
★ 24	33	4	14 66	ONLY CRYING KEITH MARSHALL	ARRIVAL PIK 2	P
25	28	4	13 80	WATCHING THE WHEELS JOHN LENNON & YOKO ONO	GEFFEN K79207(M)	W
26	46	3	12 35	CAN'T GET ENOUGH OF YOU EDDY GRANT	ENSGIN ENY(T) 207	R
27	18	7	10 44	MIND OF A TOY (REMIX) VISAGE	POLYDOR POSP 236	F
★ 28	40	3	10 47	BERMUDA TRIANGLE BARRY MANILOW	ARISTA ARIST 406	F
★ 29	45	3	10 24	HIT AND RUN GIRLSCHOOL	BRONZE BRO(X) 118	F
★ 30	34	4	10 69	SKATEAWAY DIRE STRAITS	VERTIGO MOVIE 2	F
★ 31	49	4	10 46	KEEP ON LOVING YOU REO SPEEDWAGON	EPIC EPC 9544	C
★ 32	61	5	9 51	AI NO CORRIDA (I-NO-KO-REE-DA) QUINCY JONES	A&M AMS(X) 8109	CA
★ 33	44	5	9 39	MAKE THAT MOVE SHALAMAR	SOLAR SO(IT) 17	R
34	32	5	9 44	UP THE HILL BACKWARDS DAVID BOWIE	RCA BOW(T) 9	R
35	26	10	9 10	PLANET EARTH DURAN DURAN	EMI (12)EMI 5137	E
36	19	10	9 17	JEALOUS GUY ROXY MUSIC	● E.G./POLYDOR ROXY 2	F
★ 37	54	9	8 47	IS VIC THERE? DEPARTMENT S	RCA D 1003	R
38	27	16	9 4	KINGS OF THE WILD FRONTIER ADAM & THE ANTS	CBS 8877	C
39	24	13	9 12	DO THE HUCKLEBUCK COAST TO COAST	○ POLYDOR POSP 214	F
40	23	13	9 11	REWARD TEARDROP EXPLODES	○ MERCURY TEAR 2	F
41	37	3	8 29	PRIMARY CURE	FICTION FICS(X) 12	F
42	29	8	8 34	YOU BETTER YOU BET WHO	POLYDOR WHO 4	F
★ 43	■	1	7 48	DROWNING - ALL OUT TO GET YOU BEAT	GO FEET FEET 6	F
44	41	4	7 36	I'M SO HAPPY - TIME LIGHT OF THE WORLD	MERCURY MER(X) 64	F
★ 45	70	2	7 25	FUTURE MANAGEMENT ROGER TAYLOR	EMI 5157	E
46	36	4	7 24	JUST FADE AWAY STIFF LITTLE FINGERS	CHRYSLIS CHS 2510	F
★ 47	55	7	7 29	DREAMING OF ME DEPECHE MODE	MUTE MUTE 013	QM
★ 48	57	3	7 12	HUMPIN' GAP BAND	MERCURY MER(X) 63	F
49	48	3	6 52	BABE'S IN THE WOOD MATCHBOX	MAGNET MAG 193	A
★ 50	66	2	6 21	SING ME A SONG MARC BOLAN	RARN MBFS 001	S
51	31	9	7 10	JONES VS JONES KOOL & THE GANG	DE-LITE KOOL 11(12)	F
52	43	6	6 25	JITTERBUGGIN' HEATWAVE	GTO GT (13)219	C
53	30	5	6 5	SLOW MOTION LITRAVOX	ISLAND (12)WIP 6691	E
54	50	5	6 5	[WE DON'T NEED THIS] FASCIST GROOVE THANG HEAVEN 17	B.E.F./VIRGIN VS 400	C
55	47	4	6 2	VITAL SIGNS RUSH	MERCURY VITAL 7(12)	F
★ 56	76	2	5 18	FLYING HIGH FREEZE	BEGGARS BANQUET BEG55(T)	W
★ 57	■	1	5 26	STARS ON 45 STAR SOUND	CBS CBS A(13)(40)1102	C
★ 58	68	3	6 *	DOGS OF WAR EXPLOITED	SECRET SHH 110	S
59	38	10	5 20	STAR KIKI DEE	ARIOLA ARO 251	A
60	53	4	4 41	ONE MORE CHANCE DIANA ROSS	MOTOWN TMG 1227	E

GLEN CAMPBELL IN BRITAIN

An *RB* Special

INTERNATIONAL STAR
Glen Campbell returns to delight British audiences this month but with fewer frills this time and more emphasis on the music itself. Keeping it in the clan, Glen Campbell tells *RB*'s PAUL CAMPBELL why he's not so worried about things like bagpipes on stage this time and about his philosophy of music generally.

GLEN CAMPBELL has been an international star for the past 12 years yet he approaches a fairly daunting British tour with boyish humour and enthusiasm, motivated by a desire to please audiences he considers among the world's best.

He spoke to *RB* from Las Vegas shortly after completing a two-week engagement at the Sands Hotel. "The last two nights there were parties in from Britain and Australia and I could really tell the difference. If they liked something they'd holler. You don't get that here," he commented.

For this tour the frills are being set aside; there will be no large orchestras in gigantic halls. Campbell is touring smaller venues in places such as Halifax, Poole, Norwich and music-starved Belfast to take his music to his fans. He is touring with a compact group of musicians who have been with him for several years on stage and in the studio, recording among others his latest album *It's The World Gone Crazy* (EST 12124).

Campbell is aiming for a more down-to-earth, honest approach to his music, not entirely evident on the new album which can be seen his choice of Jud Strunk's 'A Daisy A Day' for the album. It is a revival of a traditional country style which he thinks is one of the most successful features of the album.

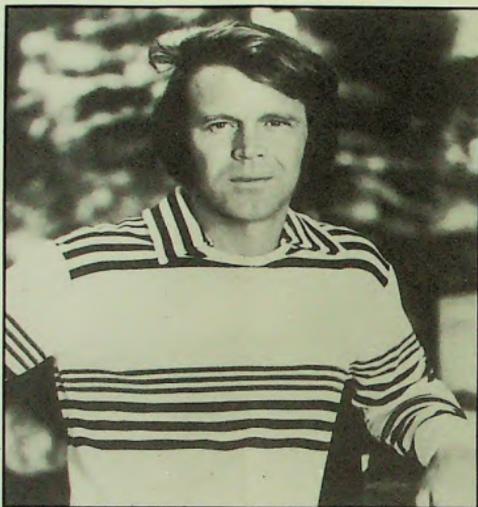
Asked to explain his incredible success, literally worldwide, Campbell is at a loss. It took him some time to understand why 'Wichita Lineman' — his first big hit in Britain — was such an international success when its subject was so American. "I guess that song, and 'Galveston' are about home and that subject is universal," he said.

Campbell may have begun his rise to international success in the country music field but today he dislikes such labels intensely. "God gave me a gift to play and sing — not to play and sing one particular type of music. I like to sing Sinatra as much as I do Hank Williams. Labels are ridiculous. I can only think that success is down to honesty. If you're doing something which is good musically and saying something lyrically then it will be recognised," he suggests.

It was as a musician that Campbell first made his mark. Born in Delight, Arkansas, on April 22, 1936, it was just four years before he gained his first guitar and he's not stopped picking since. As a teenager he joined a western band led by his uncle, playing all kinds of music in clubs and later founding his own group.

A game West in 1960 proved the turning point and he found work tour-

The song's the thing — there are no frills this time, says Glen



GLEN CAMPBELL considers British audiences among the world's best.

ing with The Champs — who had scored a big hit with 'Tequila'. In 1961 he recorded 'Turn Around, Look At Me' for the Crest label which brought him to the notice of Capitol and signed for seven years. With country hits like 'Too Late To Worry — Too Blue To Cry' to his credit, it was Campbell's virtuosic guitar style which earned the plaudits.

He quickly established a reputation as one of the top session players and performed on most of the top West coast records of the early-60s, backing artists such as Frank Sinatra, The Beach Boys, The Mamas and the Papas, Dean Martin, Johnny Cash and even Elvis Presley in a string of top sellers. One year he worked 586 sessions and it was here he acquired his eclectic taste. For the purpose of touring Campbell was a Beach Boy, standing in for the stage-spy Brian Wilson.

The breakthrough from anonymous session guitarist to star came in 1967, with John Hartford's 'Gentle On My Mind' — an enormous success which earned him Grammys and the title of Country Music Entertainer Of The Year. It was followed by the equally successful 'By The Time I Get To Phoenix' and his career was launched.

Further hits like 'I Wanna Live', 'Dreams Of The Everyday Housewife', 'Wichita Lineman', 'Galveston' and 'Where's The Playground Sun', quick-

ly followed and his performance of songs by emergent songwriters such as Jimmy Webb created lasting reputations.

A network television spot in America widened his appeal and the icing came when he starred alongside his childhood hero John Wayne in the film *True Grit*.

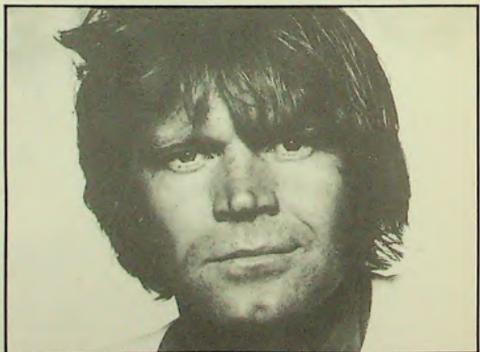
His film career has not been active recently — apart of course from singing the title song from Clint Eastwood's *Any Which Way You Can* — and this is due to the poor quality of scripts offered him. "I need to see a real message in a film and I've just not seen anything good enough," he commented.

The hits have continued coming with 'Dream Baby', 'I Knew Jesus', 'Rhinestone Cowboy', 'Country Boy', 'Don't Pull Your Love', 'Southern Nights', 'Sunflower', 'Highwayman', 'Can You Fool' and 'Hound Dog Man' on his own, and 'All I Have To Do Is Dream' — with Bobbie Gentry — 'I Say A Little Prayer' (Anne Murray), 'Something 'Bout Oubly I Like' (Rita Coolidge) and 'Why Don't We Just Sleep On It Tonight' and 'Dream Lovers' with current partner Tanya Tucker.

Campbell's popularity in Britain has hardly diminished in the past decade and a collection of his greatest hits earned a platinum disc in 1976 for £1 million sales. He has performed with the Royal Philharmonic Orchestra, recorded for *Live At The Royal Festival Hall*, in a Royal Command Performance before The Queen. Last year he starred in the Portsmouth Country Music Festival and response to his tour is sure to be good.

"I think that my Scottish/Irish roots abide in me and keep my music down to earth. I intend to perform Paul McCartney's 'Mull Of Kintyre' which I think is a masterpiece," said the bagpipe playing Campbell.

He is always on the lookout for songwriters of talent and McCartney figures among his heroes. Campbell is still performing the songs of Jimmy Webb — "I have four or five which I love and intend to record" — and is looking out for new songwriters with that sort of ability to create words and music which will carry equal meaning to all countries of the world. "Songs like 'Mull Of Kintyre' know no bounds. Lyrically it says so much — its about home and that's something everybody knows," he said.



"IF YOU'RE doing something good musically and saying something lyrically, then it will be recognised."

GLEN CAMPBELL

HIS LATEST...

IT'S THE WORLD GONE CRAZY

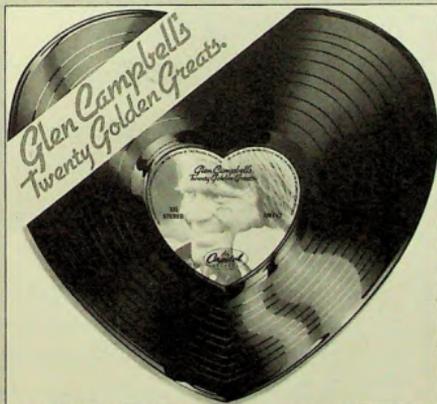
EST 12124

featuring two duets
with Tanya Tucker
including the single
WHY DON'T WE JUST
SLEEP ON IT TONIGHT

GLEN CAMPBELL IT'S THE WORLD GONE CRAZY



...AND GREATEST



Tour

Thurs 23 April HALIFAX Civic Theatre
Fri 24 April MANCHESTER Apollo
Sat 25 April PRESTON Guildhall
Sun 26 April BIRMINGHAM Odeon
Tue 28 April LONDON Apollo Victoria
Wed 29 April LONDON Apollo Victoria
Fri 1 May POOLE Arts Centre
Sat 2 May WINDSOR Blazers Club
Sun 3 May EASTBOURNE Congress Theatre
Tue 5 May DUBLIN The Stadium
Wed 6 May BELFAST The Tonic, Bangor
Fri 8 May COLLISEUM Cornwall

Howard and Jeffrey Kruger
present Glen Campbell on Tour

TWENTY GOLDEN GREATS EMTV2



GLEN CAMPBELL IN BRITAIN

An RBSpecial



CAMPBELL AND Jeff Kruger shook hands instead of signing an agreement for representation.

JEFFREY KRUGER has been involved with the business side of Glen Campbell's career for 15 years. The two men first met in 1966, when the singer was

Friends rather than business says Kruger

THIS IS the seventh time that promoter Jeff Kruger has brought Glen Campbell to Britain. He tells SARAH LEWIS about the star's rise to international fame.

just a session instrumentalist for stars like Frank Sinatra and Nat King Cole. At that time Kruger recorded Crest, a small American record label, later purchased by Capitol Records, to which Campbell was signed.

"Capitol liked Glen, although they tended to regard him as just a country artist. His first big break was on a Las Vegas TV show called *Shindig*," recalls Kruger. It was after this that Kruger decided Campbell showed promise, and negotiated a deal by which anything that US Capitol didn't want to release in England, he could put out on his own UK label, Ember Records.

"Our first British release was 'Satisfied Mind', which got quite good airplay, but didn't chart. However, the next recordings were from the Jimmy Webb session, which produced 'By The Time I Get To Phoenix' - Campbell's first Number One in the States - and 'Wichita Lineman', the first UK hit record. We also recorded 'Galveston', a

hit in 1969," says Kruger.

In the following five years, Campbell got five albums into the British charts and, in America, became one of the country's biggest selling artists, eventually notching up 34 album releases.

Kruger became established as Campbell's official European and British tour promoter, although no actual money was ever signed. "We shook hands on an agreement for the European contracts. Since then, we've toured on seven separate occasions. This latest tour actually opens on April 23, which is the fifteenth anniversary of our partnership."

Is the relationship likely to continue for some time? "Well, for as long as Glen decides to sing and I to promote, it will. We're not really business associates,

we're friends," says Kruger.

Tanya Tucker, who was to have supported Campbell on the UK tour pulled out suddenly two weeks before it opened and at presstime no official replacement had been announced. Kruger explains: "Tanya's not doing the tour basically because their domestic situation has not worked out. But Glen is looking forward to coming to England again - this is his seventh trip. I'm sure he'll be well received. In my opinion, he's one of the finest, most consistent artists in the world."

GLEN CAMPBELL ALBUMS
Glen Campbell's 20 Golden Greats (EMTV 2)
Highwayman (E-ST 12008)
Glen Campbell Live At The Festival Hall (E-STSP 17)
Glen Campbell's Greatest Hits (ST 21885)
It's The World Gone Crazy (E-ST 12124)

RB Book Reviews

BORN TO RUN - The Bruce Springsteen Story by Dave Marsh (Omnibus Press £4.95).

ALTHOUGH IT could never be said that Dave Marsh is an unbiased Springsteen observer - in fact he is part of the Asbury Park Legend's back room team - his book is both a passionate appraisal of the man's life and work and a piece of polemic about what went wrong with rock 'n' roll in the 70s. As such it is a great deal more than the general run of the mill trash rock biog and is certain to do well in the light of Bruce's forthcoming British concert dates.

Starting out in life as a poor-boy social misfit in Freehold, New Jersey, 15 miles from nowhere, Springsteen suddenly seems to have discovered rock at the age of 13, bought a guitar from a pawnshop for 18 dollars and never looked back.

Marsh weaves the story skillfully. Our hero moves through the usual succession of garage bands, but while others dropped out and got themselves day jobs, Springsteen stuck to his guns. Even in his boring little home town he was marked out as something special. He became a guitar hero in a hard rock band called Steelmill. He sang James Taylor-style stuff in Greenwich village. He hung out with the musicians who were to become the E Street Band and formed bonds of friendship that endured through good times and bad. He signed his record deal on the hood of a Chevy in a dim bar and grill car park.

The author monitors how a rock star is built in the USA, why Springsteen's first couple of CBS albums were relatively unsuccessful and how the court battle with former manager/producer/publisher Mike Appel almost ruined his career for good and how rock critic and producer Jon Landau stepped forward to coax Bruce through his marathon recording projects.

The story is taken as far as *The River*, and on the way manages to set Springsteen in his historical context and what rock 'n' roll means as popular culture in general. Perhaps the crux of the story is the way Springsteen has managed to keep his radical, uncompromising atti-

tude to rock while working with giants like CBS and Premier Talent.

Marsh himself says the central issue is whether dawning maturity is compatible with the rock 'n' roll spirit. The last ten years experience says 'no', but Springsteen's story says 'yes', although you've got to be prepared to fight all the way to keep a hold on that spirit.

By the end of the book, Springsteen's private life is as mysterious as before. All we know is that he eschews drugs and is heterosexual. The impression is that he lives for four-hour stage shows and tortuous recording sessions. It's probably true too.

TV GUIDE

Forthcoming TV-advertised albums. All prices dealer prices except K-tel (rtp)

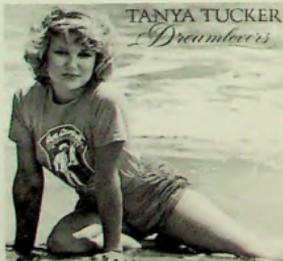
NATIONAL: All Regions ROLL ON Various (27th, 5 weeks) £2.94 (3, 0)	Polystar REDTV (RE)MC 1
ATV CHARTBLASTERS Various (Now, 1 week) £1.49 (5, 49)	K-tel NE 118 (CE 218)
THE ADVENTURES OF Thin Lizzy (Now, 1 week) £3.25 (3, 36)	Verlog LIZZY (LZ)MC 1
ROCK ON Various (Now, 2 weeks) £1.49 (5, 49)	K-tel NE 120 (CE 210)
ROCK ON Various (Now, 1 week) £2.94 (3, 0)	Polystar REDTV (RE)MC 1
ANGLIA CHARTBLASTERS Various (Now, 1 week) £1.49 (5, 49)	K-tel NE 118 (CE 218)
THE ROGER WHITTAKER ALBUM Roger Whittaker (Now, 2 weeks) £1.49 (5, 49)	K-tel NE 1105 (CE 2105)
THE MAN THE MUSIC THE LEGEND Merle Haggard (22nd, 5 weeks) £1.99 (5, 49)	Parade (AC)RT 2055
GRANADA CHARTBLASTERS Various (Now, 1 week) £1.49 (5, 49)	K-tel NE 118 (CE 218)
DISCO NIGHTS, DISCO DAYS Various (22nd, 5 weeks) £4.95 (4, 95)	Parade (AC)RTL 2056&6A
SCOTLAND CHARTBLASTERS Various (Now, 1 week) £1.49 (5, 49)	K-tel NE 118 (CE 218)
HTV CHARTBLASTERS Various (Now, 1 week) £1.49 (5, 49)	K-tel NE 118 (CE 218)
LONDON CHARTBLASTERS Various (Now, 1 week) £1.49 (5, 49)	K-tel NE 118 (CE 218)
SOUTHERN THE ROGER WHITTAKER ALBUM Roger Whittaker (Now, 1 week) £1.49 (5, 49)	K-tel NE 1105 (CE 2105)
TRIDENT 20 COUNTRY CLASSICS George Hamilton IV (Now, 1 week) £1.95 (5, 49)	Warwick WW (4) 5181
CHARTBLASTERS Various (Now, 1 week) £1.49 (5, 49)	K-tel NE 1118 (CE 2118)
THE ROGER WHITTAKER ALBUM Roger Whittaker (Now, 1 week) £1.49 (5, 49)	K-tel NE 1105 (CE 2105)

TANYA TUCKER

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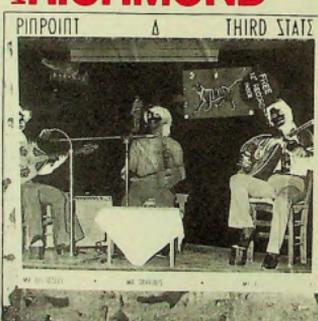
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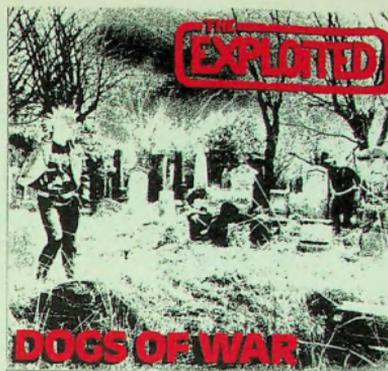
RECORD BUSINESS RECORD BUSINESS RECORD BUSINESS

Disco Top 50

1	3	GOOD THING GOING SUGAR MINOTT	RCAT(7)158
2	2	IT'S A LOVE THING WHISPERS	Solar SO(1)16
3	1	INTUITION LIXX	Chrysalis CHS (12)25000
4	5	TIME LIGHT OF THE WORLD	Mercury MER(9)164
5	9	BY ALL MEANS ALPHONSE MOUZON	Excilber EX(1)508
6	7	CAN YOU FEEL IT JACKSONS	Epic EPC (15)95654
7	10	HIT 'N RUN LOVER CAROL JIANI	Champagne FIZZ (FIZY) 506
8	4	LATELY STEVIE WONDER	Motown TMG 1226
9	17	CAN'T GET ENOUGH OF YOU EDDY GRANT	Ice/Ensign ENY(7) 207
10	6	LOVE GAMES LEVEL 42	Polydor POSP(9)234
11	15	FLYING HIGH FREEZE	Beggars Banquet BEG 55(7)
12	14	HUMPIN' GAP BAND	Mercury MER(9)163
13	11	AI NO CORRIDIA QUINCY JONES	A&M AMS(8) 8109
14	13	MAKE THAT MOVE SHALAMAR	Solar SO(7)17
15	15	CANDIDATE FOR LOVE T.S. MONK	Mirage K1164B
16	16	LOVE (IS GONNA BE ON YOUR SIDE) FIREFLY	Excilber EX(1)506
17	20	JUST THE TWO OF US GROVER WASHINGTON	Elektra K125(14T)
18	18	JITTERBUGGIN' HEATWAVE	GTO GT (13)280
19	23	GRAND PRIX FUSE ONE	CTI CT(SPP) 16
20	22	CAN I TAKE YOU HOME MEL SHEPPARD	(TSOB TS)2002
21	21	STARS ON 45 STARSOUND	CBSA(13)1102
22	24	LOC-IT-UP LEPRECHAUN	Excilber EX(1)508
23	32	AIN'T NO STOPPIN-DISCO MIX 1981 VARIOUS	Record Shack S22
24	12	CAN YOU HANDLE IT SHARON REDD	Epic EPC (13)9572
25	8	JONES VS JONES KOOL & THE GANG	De Lite Kool 111(72)
26	19	GET TOUGH KLEENER	Atlantic K1156(7)
27	26	YOUR PLACE OR MINE SCRATSCHE BAND	Groove/EMI (12)EMJ5154
28	31	IT'S UP TO YOU TOUCH	EMI 5140
29	28	BODY MUSIC STRIKERS	(Prelude PRLD)6818
30	25	PARADISE CHANGE	WEA K79198(7)
31	46	MR BRIEFCASE LEE RITENOUR	Elektra K125(14T)
32	11	BODY TALK IMAGINATION	White Label
33	27	GROOVE CONTROL DYNASTY	Solar SO(1)18
34	44	ARE YOU SINGLE AURRA	(Salsoul SO)3961
35	37	DYING TO BE DANCING EMPRESS	(Prelude PRLD)607
36	30	LOOK UP PATRICE RUSHEN	Elektra K125(14T)
37	33	I CAN'T TURN YOU LOOSE ARETHA FRANKLIN	Arista ARIST (12)395
38	35	PRaise MARVIN GAYE	Motown (12)TMG 1225
39	21	SOUTHERN FREEZE FREEZE	Beggars Banquet BEG 51(7)
40	40	HOW 'BOUT US CHAMPAIGN	CBS CBSA 1046
41	36	ONE MORE CHANCE DIANA ROSS	Motown TMG 1227
42	11	FEEL IT REVELATION	Handshake HANDS 3
43	11	TOO MUCH TOO SOON MIDAS TOUCH	Maaw MAAW 1
44	39	LIVING IN THE U.K. SHAKATAK	Polydor POSP(9)230
45	29	(SOMEBODY) HELP ME OUT BEGGAR & CO	Ensign ENY(7) 201
46	-	THE BREAKS KAT MANDU	(Uniwave UN)1041
47	11	TONIGHT IS THE NIGHT ISLEY BROS	Epic EPCA 1122
48	41	HAVE YOU SEEN HER CHI-LITES	20th Century TO(2)2481
49	49	GET YOURSELF TOGETHER MYSTIC TOUCH	Champagne FIZZ (FIZY) 505
50	34	DON'T PANIC LIQUID GOLD	Polo (12) B

Indie Top 50

1	1	FOUR FROM TOYAH (AP) TOYAH	Safari TOY 1
2	3	D-DAYS HAZEL O'CONNOR	Albion (12) IDN 1009/CION 1009
3	4	NAGASAKI NIGHTMARE CRASS	Crass 421984/5
4	6	DREAMING OF ME DEPECHE MODE	Mute MUTE 013
5	5	POOR OLD SOUL ORANGE JUICE	Postcard 81/2
6	7	DOGS OF WAR EXPLOITED	Secret SHH 110
7	13	REBEL WITHOUT A BRAIN THEATRE OF HATE	Burning Rome BRR 1
8	2	CAPSTICK COMES HOME TONY CAPSTICK	Dingle's SID 27
9	9	ONLY CRYING KEITH MARSHALL	Arrival PIK 2
10	11	JUST LIKE GOLD AZTEC CAMERA	Postcard 81/3
11	8	CEREMONY NEW ORDER	Factory FAC 33(, 12)
12	17	SING ME A SONG MARC BOLAN	Rain MBFS 001
13	10	TESTCARD EP YOUNG MARBLE GIANTS	Rough Trade RT 059
14	35	CANDYSKIN FIRE ENGINES	Pop. Aural POP 010
15	12	TELL ME EASTER'S ON FRIDAY ASSOCIATES	Situation 2.SIT 1/12
16	18	ORIGINAL SIN THEATRE OF HATE	SS3
17	14	UNEXPECTED GUEST U.K. DECAY	Fresh FRESH 26
18	15	'ALL SYSTEMS GO' POISON GIRLS	Crass 421984/8
19	15	BELA LUGOSI'S DEAD BAUHAUS	Small Wonder TEENY 2
20	23	LET THEM FREE (EP) ANTI-PASTI	Rondelet ROUND 5
21	32	WORK BLUE ORCHIDS	Rough Trade RT 067
22	19	TRANSMISSION JOY DIVISION	Factory FAC 13(, 12)
23	21	MAKE ROOM FAD GADGET	Mute MUTE 012
24	16	CARTROUBLE ADAM & THE ANTS	Do It DUN 10
25	22	ATMOSPHERE JOY DIVISION	Factory FACUS 2 UK
26	28	BLOODY REVOLUTIONS/PERSONS UNKNOWN CRASS/POISON GIRLS	Crass 421984/1
27	24	LOVE WILL TEAR US APART JOY DIVISION	Factory FAC XXIII(XIII)
28	20	FEEDING OF THE 5,000 (SECOND SITTING) CRASS	Crass 621984
29	29	BULLSHIT DETECTOR VARIOUS	Crass 42198/4
30	36	EXPLOITED BARMY ARMY EXPLOITED	Secret SHH 113
31	31	SIMPLY THRILLED HONEY ORANGE JUICE	Postcard 80/6
32	25	REALITY ASYLUM CRASS	Crass 19454U
33	33	FOUR SORE POINTS (EP) ANTI-PASTI	Rondelet ROUND 2
34	26	ZEROX ADAM & THE ANTS	Do It DUN 8
35	30	I'M FALLING DEAD OR ALIVE	Inevitable INEV 005
36	43	BLUE BOY ORANGE JUICE	Postcard 80/2
37	42	DECONTROL DISCHARGE	Clay CLAY 5
38	39	GET UP AND USE ME FIRE ENGINES	Codex Communications CDX 1
39	11	OBSESSED 999	Albion IDN 1011
40	27	FLIGHT A CERTAIN RATIO	Factory FAC 22
41	37	GIVE ME PASSION POSITIVE NOISE	Static STATIC 3(12)
42	34	DIET/IT'S OBVIOUS AU PAIRS	Human OTO 4
43	-	THE BLACK CAT (EP) U.K. DECAY	Plastic PLAS 002
44	47	ANTI-POLICE DEMOB	Round Ear ROUND 1
45	45	TEMPORARY MUSIC 2 MATERIAL	Red RS 12-008
46	44	TELEGRAM SAM BAUHAUS	4AD AD 17(T)
47	11	ALL OF THE LADS 4" BE 2"	Shamrock 1
48	46	LAST ROCKERS VICE SQUAD	Riot City RIOT 1
49	40	ARMY LIFE EXPLOITED	Secret SHH 112
50	38	SEVEN MINUTES TO MIDNIGHT WAHI HEAT ...	Inevitable INEV 004



DOGS OF WAR SHH 110



BARMY ARMY SHH 113



ARMY LIFE SHH 112

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SECRET



£2 mini-album from The Fall

TWO NEW records this week attempt to defy classification and produce outstanding value for money. The first is from Manchester band The Fall, whose Rough Trade release is a 10-inch, six track, maxi-single or mini album. It's entitled 'States', costs £2 or less and will be available from April 24.

Another unusual offering, loosely described as an EP, is on the True Religion label. It comes in normal seven-inch form, but features two separate bands - Dali's Car and These Strange and Beautiful Things, who play on a total of six tracks. It can hardly fail to be good value at a mere £1 plus a picture sleeve. It's out next Friday (17), distribution by Spartan.



THE FALL declare war on high priced, low value records, with their £2 mini album, 'States'. See story left.

PICTURED WITH the Pinnacle telephone sales women is Magnum Force Records artist Johnny Storm, who visited the Orpington headquarters last month. His current album is *Flame On*, from which his single 'Fast Eddie' is taken.

Briefs

FROM APRIL this year, Illuminated Kinsley Marketing, a manufacturing, sales and marketing organisation, will be trading under its new corporate name, IKF Ltd.

The new company released seven singles on April 10. They are: B Troop's 'Computer Logic' c/w 'Emotional Assassin', pressed in camouflage vinyl in clear PVC bags (Hotshot 2 HOT), The Heartbeats' 'Go c/w 'One Of The People', in deep blue vinyl (Nothing Shaking SHAD 1), Greenfield Leisure's 'L'Orange' c/w 'Sally Strange (Orchestra CAMP 1), Club Tango's 'Performance' c/w 'Fun Specialist's', ex Disco Zombies (Dining Out TUX 7), The Sinatras' 'Happy Feeling' c/w 'You May Be An Angel' in red, blue or black vinyl (Dining Out TUX 6), The Modernaires' 'We Did It Again', in red vinyl (Illuminated Records ILL 4) and Delroy Washington's 'For Your Love', seven and 12 inch versions (Ankh ANKH 1). All are available from independent outlets, Pinnacle and IKF.

ROLLING STONE Bill Wyman makes a rare appearance on record without his regular colleagues with the release this month of a blues set *Drinking TNT n' Smoking Dynamic*. Wyman links with blues stars Buddy Guy and Junior Wells and a rhythm section featuring drummer Dallas Taylor and pianist Pinotop Perkins. The album was recorded live at Montreaux in the late 70s and is out on the Red Lightnin' label (RL 0034) on April 24. A promotional campaign is being lined up including in-store video presentations around the country.

MIDLANDS-BASED punk band Discharge release their first album on the indie Clay label on April 17. Titled *Why?* (PLATE 2), it is the second release on Clay's 'Two Quid Deal' series of 10-track 45 rpm records.

TO KALON have signed a one month deal with Athena Records. The deal, believed to be the shortest ever, begins on April 6 and ends on May 6. The single 'Coming To Get You' (ATHI) will be backed up by trade advertisements.

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RB13	THE CHEFS	24 HOURS LET'S MAKE UP/ SOMEONE KNOW	7"
RT025	THE PACK	KING OF KINGS	7"
CHERRY 20	EYELESS IN GAZA	INVISIBILITY	7"
ROOM 1	OUT ON BLUE FIX	PARTY MOOD	7"
SMALL25	THE CRAVATS	YOUR DRIVING ME	7"
NOT001	THE SEIZE	WHY?	7"
421984-8	THE POISON GIRLS	DIRTY WORK	7"
OR09	THE DIAGRAM BROTHERS	TO EACH OTHERS/BRICKS	7"
SIC1	SIC	COVER GIRLS SMILE	IMPORT 7"
FAC35	A CERTAIN RATIO	TO EACH	LP
ACC002	AT HOME	ACCESSORY	LP
CAD105	MODERN ENGLISH	MESH AND LACE	LP
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Singles Reviews

MARGO RANDON AND THE SPACE VIRGINS: 'South of the River Thames' (Happy Birthday Records UR 1)

A single which starts off well and gets even better. Margo has an appealing voice, a flair for lyrics, and a truly great sax player among her anonymous Space Virgins. Deserves to chart.

TRONICS: 'Shark Fucks' (Alien Records Alien 18)

There are two things to recommend this release: a) the title, b) the gloriously gory picture sleeve. Unfortunately, the songs consist mainly of the title (repeated over a heavy beat) which is funny for at least 30 seconds. The afore mentioned pic sleeve is also available as a T-shirt.

THE EXPLOITED: 'Dogs of War' (Secret SHH 110)

Very fast, very aggressive, very dated. The Exploited sound like a cross between the UK Subs and Stiff Little Fingers, and seem to have a large following among diehard punks. The song is a good, powerful one of its genre, but would have been derivative even in 1977.

POLLY BROWNE: 'Precious To Me' (Witch Records POL 2A)

Already a hit in the US, but not as recorded by Polly Browne. She makes a good job of this catchy song which stands every chance of repeating its success over here.

SAX MANIAX: 'Never Gonna Lose Me' (Penthouse Records PEN 3)

This is already getting a lot of airplay - one of those 'Once heard never forgotten' tunes, that can hardly fail to do well.

KI DI ME: 'Mother Is' (Read Records/Rough Trade)

Extremely weird and totally fascinating. A San Francisco band with a psychotic-sounding female vocalist, Ki Di Me have come up with a single that sounds like a four-minute horror movie. Difficult to grasp exactly what is going

on, but I think the poor girl's mom and dad got murdered - possibly by their daughter? Deserves an Oscar, but don't listen alone.

MARC BOLAN: 'Sing Me A Song' / 'Lilac Hand Of Menthol Dan' (Rarr RARR 001)

Previously unreleased Bolan song, it was one of his last recordings. Unfortunately rather undistinguished when compared to the man's heyday. The B side is more interesting. 'Lilac Hand', a demo from 1967 is an enchanting piece which has more going for it than curiosity value.

PRESIDENTS MEN: 'Reasons For Leaving' (Oily Records SLICK 5)

A second single from Aberdeen (it doesn't show) band Presidents Men. A powerful song with an unusual Eastern style guitar, a strong beat and thoughtful, intelligent lyrics.

THE NIGHTINGALES: 'Idiot Strength' (Rough Trade RT075/LGH4)

Probably one for John Peel rather than the daytime DJs, but nonetheless a song with much to commend it. An inventive bass player and (once again) worthwhile lyrics make 'Idiot Strength' and the other side 'Seconds', a highly recommended record.

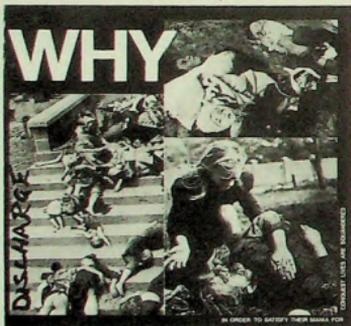
EYELESS IN BAGS: 'Invisibly' (Cherry Red CHERRY 20)

Takes a few plays to get into, but is ultimately enjoyably intriguing, as is the B side 'Three Kittens'. However, it stands little chance of substantial airplay.

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- 1 THE WHO DARES WINS SSSSS 1P
- 2 CLOSER Joy Division Factory FAC 25
- 3 DIRK WEAVER WHITE SOX Do I RIDE 3
- 4 STATOONS OF THE CROSS Crass CR2 184
- 5 UNKNOWN PLEASURES Factory FACT 10
- 6 TOYAH! TOYAH! TOYAH! Toyah! Satan LIVE 2
- 7 SINGLES OF THE US60 Graduate GRAD LP 2
- 8 LUBRICATE YOUR LIVING ROOM Fire Signatory ACC 001
- 9 PRAYERS ON FIRE Birthday Party AAD CAD 104
- 10 360 DEGREES OF SIMULATED STEREO - UBU LIVE Rough Trade ROUGH TR 23
- 11 THE FLAT FIELD Bauhaus AAD CAD 13
- 12 THIRST Clock DVA Fetish FR 2002
- 13 SONS AND LOVERS Alison ALB 104
- 14 FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedys Cherry Red 8 RED 10
- 15 GROTESQUE (AFTER THE QUILMANS) Rough Trade RT 18
- 16 CHANAPQUIQUE BRIDGE Poison Girls Crass 421 984-2
- 17 LIVE AT THE COUNTER EUROVISION 78
- 18 IN BERLIN BY US60 Armageddon ARM 6
- 19 SCIENTIST MEETS THE SPACE INVADERS Scientist Rough Trade ROUGH 9
- 20 MESH AND LACE Modern English AAD CAD 105
- 21 BEERLIP BY US60 Armageddon ARM 6
- 22 AFRICAN GIRL Sugar Minott Black Roots BRLP 4002
- 23 THE BLUE MEANING TOUR Safari IEVA 666
- 24 PHOTARMBY MATRIAL Surf Life Fingerz Rough Trade ROUGH 1
- 25 ENGLISH IN GAZA Cherry Red 8 RED 13
- 26 DUB LANDING SYSTEM Slanghit SLD 901
- 27 DOME 2 Dome 2 Dome 2
- 28 MUSTN'T GRUMBLE Thaka Dave Rockney ROCKNEY 9R
- 29 SHEEP FARMING IN BARNET Toyah Safari IC 264
- 30 THE VOICE OF AMERICA Rough Trade ROUGH 11

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Gary U.S. Bonds, who rocked the sixties charts with "New Orleans" and "Quarter To Three," is back!

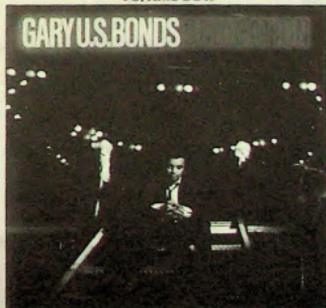
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Albums/Tapes

Top 60

- ◆ Platinum Disc (300,000 sales)
- Gold Disc (100,000 sales)
- Silver Disc (50,000 sales)
- See New Singles
- For Distributor Code details

This Week	Last Week	Wks.	Artist/Title (Producers)	Cat. No.	(Price)	Dist. Code	Dealer
1	33		ADAM & THE ANTS KINGS OF THE WILD FRONTIER ☆ (Chris Hughes)	CBS/4034548	(2.74/2.74)	C	
2	25		STEVIE WONDER HOTTER THAN JULY ☆ (Stevie Wonder)	MOTOWN/CTM18035	(1.29/3.29)	E	
3	4		WHITESNAKE COME 'N' GET IT ☆ (Marie Perle)	LIBERTY/CLB930327	(1.07/0.71)	E	
4	4		SKY SKY 3 ● (Neville Stender/Tony Clark/Sly)	ARJOLA/ARJ20353	(1.34/3.34)	A	
5	23		NEIL DIAMOND THE JAZZ SINGER ☆ (Bob Sauter)	CAPTOL/TC/EA5112120	(1.29/3.29)	E	
6	27		ROGER TAYLOR FUN IN SPACE ○ (Roger Taylor)	EMI/CTM/3369	(1.07/0.71)	E	
7	5		WHO FACE DANCES ○ (Bill Symczyk)	POLYDOR/W40003/5037	(1.25/3.25)	F	
8	17		SHAKIN' STEVENS THIS OLE HOUSE ○ (Shakti Cintran)	EPIC/EPC/4034945	(2.74/2.74)	C	
9	26		DIRE STRAITS MAKING MOVIES ● (Jimmy Iovine/Mark Koepfler)	VERTIGO/6239/7160304	(1.44/3.53)	F	
10	6		PHIL COLLINS FACE VALUE ● (Phil Collins/Hugh Paganini)	VERGINTY/02185	(1.39/3.26)	C	

This Week	Last Week	Wks.	Artist/Title (Producers)	Cat. No.	(Price)	Dist. Code	Dealer
11	9		SPANDAU BALLET JOURNEYS TO GLORY ○ (Richard James Burgess)	REFORMATION/ZCHR/1331	(1.04/3.04)	F	
12	22		THIN LIZZY THE ADVENTURES OF THIN LIZZY ○ (Robert)	VERGINTY/LZV1/040311	(1.25/3.26)	F	
13	15		ULTRAVOX VIENNA ● (Chris Blackwell/Chris Blackwell)	CHRYSALIS/ZCH/1298	(1.04/3.04)	F	
14	13		VISAGE VISAGE ○ (Nigel Dyson/Midge Ure)	POLYDOR/2490/157/03M/151	(1.25/3.26)	F	
15	4		LINK INTUITION ○ (Rob Carmo/David Grant/Steve Minton)	VERGINTY/S22Z/CH/1337	(1.04/3.04)	F	
16	6		STATUS QUO NEVER TOO LATE ● (David Byrne/Steve Perry)	CHRYSALIS/03104/0175/0303	(1.25/3.31)	F	
17	23		JOHN LENNON/YOKO ONO DOUBLE FANTASY ☆ (Clayton Kopp/John Lennon/Yoko Ono)	GFF/ENK/499531	(1.04/3.04)	F	
18	2		VARIOUS ROLL ON ○ (Various)	POLYSTAR/RE/09060001	(1.34/3.03)	F	
19	6		BARRY MANILOW MANILOW MAGIC ☆ (Ron Davies/Barry Manilow)	ARISTA/ARSTV/23	(1.05/3.05)	F	
20	12		LANDSCAPE FROM THE TEA-ROOMS OF MARS TO THE HELLHOLES OF URANIUS ○ (Landscape)	ARISTA/ARSTV/2003	(1.34/3.34)	F	
21	1		PUBLIC IMAGE LTD THE FLOWERS OF ROMANCE ○ (Nigel MacNeil/John Peel)	VERGINTY/CZ/2189	(1.20/3.20)	F	
22	4		RITA COOLIDGE THE VERY BEST OF RITA COOLIDGE ○ (David Anderson/Booker T. Jones)	A&M/AMA/HC/AMF/8701	(1.04/3.04)	C	
23	6		CHRISTOPHER CROSS CHRISTOPHER CROSS ○ (Michael Omartino)	WARNER BROS/4056799	(1.44/2.44)	W	
24	18		RAINBOW DIFFICULT TO CURE ● (Roger Glover)	POLYDOR/PK/02/0508	(1.25/3.26)	F	
25	5		QUINCY JONES THE DUDE ○ (Quincy Jones)	A&M/AMA/HC/AMF/371	(1.04/3.04)	F	
26	15		ADAM & THE ANTS DIRK WEARS WHITE SOCKS ○ (Chris Hughes)	DELT/DIRE/2	(2.89)	M	
27	21		RUSH MOVING PICTURES ○ (Tony Brummel/Flash)	MERCURY/6331/740116	(1.04/3.14)	F	
28	4		ROGER WHITTAKER THE ROGER WHITTAKER ALBUM ○ (John Peel/Chris Blackwell)	A-TOT/RE/1105/07/2105	(1.45/4.45)	G	
29	40		ROXY MUSIC FLESH AND BLOOD ☆ (Epid/Chris Blackwell)	POLYDOR/02/0508	(1.50/3.50)	F	
30	13		MEAT LOAF BAT OUT OF HELL ☆ (Epid/Ronny)	EPIC/EPC/4050415	(2.74/2.74)	C	
31	6		SANTANA ZEBOP ○ (Astor Casas/Chris Blackwell)	CBS/40110025	(2.74/2.74)	C	
32	24		BARRY MANILOW BARRY ☆ (Ron Davies/Barry Manilow)	ARISTA/DL/AR1/00121	(1.34/3.34)	F	
33	26		STEVIE WINWOOD A GUY OF A DIVER ○ (Chris Blackwell/Mike Mitton/Marcelo D'Amico/Warner)	ISLAND/8/PS/01/9076	(1.07/2.43)	F	
34	27		BARRY STREISAND ARCULT ☆ (Albyh Galanter/Barry Stibbe/Karl Richardson)	CBS/4008127	(2.74/2.74)	C	
35	6		TYGERS OF PAN TANG SPELLBOUND ○ (Chris Tangard)	MCA/MCF/CI3104	(1.04/3.04)	C	

Number One

Chartmaker



Adam & The Ants



Public Image

Bubbling Under

- DIRE STRAITS** **DIRE STRAITS** (Vertigo 9102 021 (7231 015))
BOB DYLAN **AND OTHER SIDE OF BOB DYLAN** (CBS (40)32044)
 (Bob Johnston)
FLEETWOOD MAC **RUMOURS** (Warner Bros K4)56344)
 (Ken Caillat/Richard Dashnik/Fleetwood Mac)
DAVID BOWIE **THE VERY BEST OF DAVID BOWIE (K-Tel NE111) (CE2111)** (Various)
ABBA **SUPER TROUPER** (Epic EPC(40) 10022)
 (Benny Andersson/Bjorn Ulvhauss)
ERIC CLAPTON **AND OTHER TROCKET (RSO RSD)(C) 5008** (Tom Dowd)
AC/DC **BACK IN BLACK (Atlantic K4)50735**
 (Harry Vanda/George Young)
SONIC YOUTH **AND GURFUNKEL SOUNDS OF SILENCE (CBS(40)32030)** (Bob Johnston/Tom Wilson)
KEVIN PEAK AWAKENING (Anola (ZC)ARL 5065)
 (Kevin Peak/David Reilly)
SIMON AND GARFUNKEL **PARSLEY SAGE ROSEMARY & THYME (CBS(40)32031)** (Tom Wilson)

This Week	Last Week	Wks.	Artist/Title (Producers)	Cat. No.	(Price)	Dist. Code	Dealer
36	9		TOYAH TOYAH! TOYAH! TOYAH! ○ (Nick Tauber)	SAFARI/CI/VE2	(2.46/2.46)	M	
37	1		GILLAN FUTURE SHOCK ○ (Gillan)	VERGINTY/CI/2196	(1.20/3.20)	C	
38	1		GIRLSCHOOL HIT 'N' RUN ○ (Eric Maclagan)	BRNZN/BRNZN/314	(1.01/3.04)	F	
39	5		TEARDROP EXPLODES KULMANJARO ○ (Charlene Chan/Larry Lattus/Sagean/Winterland)	MERCURY/635871/50035	(1.04/3.14)	F	
40	32		IRON MAIDEN KILLERS ○ (Neville Stender/Sly)	EMT/CME/3357	(1.01/3.01)	E	
41	11		SOUNDTRACK DANCE CRAZE ● (Dimitris L. Angel/Lattus/Sagean/Winterland)	2100/CI/2087/5004	(2.73/2.73)	F	
42	31		DIANA ROSS TO LOVE AGAIN ○ (Michael Masser)	MOTOWN/CTM181252	(1.07/3.07)	E	
43	25		TALKING HEADS REMAIN IN LIGHT ○ (Brian Eno/Chris Stein)	SIRE SP/RS/CD/805	(1.04/3.04)	W	
44	3		BOSTON BOSTON ○ (Linda Ryan/Tony Schewi)	EPIC/EPC/633038	(1.81/3.81)	F	
45	1		SCARS AUTHORI AUTHORI! ○ (Robert Rodden)	FRE/FRK/090002	(1.61/2.61)	F	
46	1		RED SPEEDWAGON HI INFIDELITY ○ (Kevin Boness/Kevin Cousins/Gary Rothstein)	EPIC/EPC/408300	(2.74/2.74)	C	
47	39		STRAY CATS STRAY CATS ○ (Dave Edmunds/Brian Setton/Sly/Cats)	ARISTA/STRAYCAT/11	(1.06/3.06)	F	
48	1		TANGIERE DREAM THEIF ○ (Tangiere Dream)	VERGINTY/CI/2198	(1.20/3.20)	F	
49	30		MADNESS ABSOLUTELY ○ (Chris Langan/Sagean/Winterland)	STIFF/STIFF/29	(1.01/2.01)	F	
50	37		B.A. ROBERTSON BULLY FOR YOU ○ (Terry Melrose)	ASYLUM/K4/52275	(1.04/3.04)	W	
51	35		UB40 SIGNING OFF ● (Bob Thorne)	GRADUATE/GRAD/PI/04027	(2.89/2.89)	M	
52	8		JUDAS PRIEST POINT OF ENTRY ○ (Tony Brummel/Flash)	ARISTA/ARSTV/24	(2.74/2.74)	C	
53	28		DAVID BOWIE SCARY MONSTERS AND SUPERCREEPS ○ (David Bowie/Chris Blackwell)	RSO/BOW/3032	(1.31/3.31)	R	
54	42		SKY SKY 2 ☆ (Neville Stender/Tony Clark/Sly)	ARJOLA/ARJ02/75037	(1.50/4.50)	A	
55	11		FREEZE SOUTHERN FREEZE ○ (John Rocca)	BEGGAR'S BANQUET/BEA/77	(1.44/2.44)	W	
56	3		VARIOUS RE-MIXTURE! ○ (Various)	CHAMPAGNE/CHAMP/2	(1.75)	C	
57	11		BOZ SCAGGS SILK DEGREES ○ (Michael Omartino)	CBS/40132006	(1.81/2.81)	C	
58	11		SANTANA ABRAXAS ○ (Astor Casas/Chris Blackwell)	CBS/40132002	(1.81/2.81)	C	
59	14		NOLANS MAKIN' WAVES ○ (Ron Egan/Nolan)	EPIC/EPC/401021	(1.44/3.44)	C	
60	39		BOB DYLAN THE TIMES THEY ARE A-CHANGIN' ○ (Bob Johnston)	CBS/4010021	(1.81/2.81)	C	

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