

RECORD BUSINESS

JUNE 1, 1981 VOLUME FOUR Number 10

INSIDE

Singles chart, 6-7; Album chart, 17; New Singles, 19; New Albums, 16; Airplay guide, 14-15; Small Labels, 12; Retailing, 5; Old Grey Whistle Test special, centre.

Futurists break in USA through discos

BRITISH COMPANIES are learning the lesson of the failure of punk to cross into the American market by breaking futurist acts through the discos.

A quarter of *Billboard* Disco Top 100 is British acts and much of that falls into the futurist dance/new wave category with such unlikely names as Lene Lovich, Duran Duran and Heaven 17 riding high.

Leading British major in the market is Chrysalis, through its American subsidiary, which has successfully launched Spandau Ballet and Ultravox through the dance clubs.

Joint chairman, Chris Wright, commented: "To break an act which is interesting and innovative we have to go to the discos because American radio is so conservative. It is the best way of reaching the potential audience although it only happens slowly. It grows from the centres like New York and Los Angeles but at the moment there isn't much futurism in Kansas City."

Doing very good business on the charts are British independents such as Cherry Red, Mute, Rough Trade and Beggars Banquet.

This is due to the extensive service of British exporters such as Windsong, which claims the largest business in the futurist exports. Sales manager Sean Sullivan said: "Punk just did not cross over but the futurist sound is orientated to the beat and seems to go well in the discos. It is even getting some plays in black discos."

Killing Joke's 'Wardance' (Malicious Damage) appears to have been the first to make an impression in the discos and business has not looked back since. Windsong is preparing for big business on Pig Bag, Duran Duran, Simple Minds etc.

Bonaparte is another big exporter and Simon Goodman, who runs the export department, report that "business is booming, the only problem is getting enough records to meet the demand in America. For the independent labels the disco list is very important because it is the only independent chart. It is the only one capable of listing types of music which are not reflected in the conventional charts."

Rough Trade and Virgin subsidiary Caroline Exports are other companies benefitting from the current popularity



SIGNING along the dotted bonnet are Minnie & The Metros, complete with BL loaned car, and EMI mor division general manager Vic Lanza. Around the car, from left to right are, Sammy, Kimbo, Lanza, Minnie Rawe, Clare, David Brooks, Kashusha, and Paul Curtis, writer/producer of debut single 'Charlie's Angel'.

of British dance music. Rough Trade San Francisco is a major distributor of the product. Caroline's Peter Dyer commented: "Sales of 12-inch discs can match those of domestic releases. Disco play is the only way for such as

Orchestral Manoeuvres or Echo & The Bunnymen to get exposure."

An important link in the chain is Rock Pool - a west coast based deejay service instrumental in getting records to import deejays. British 12-inch discs are particularly in demand and Gang Of Four, Classix Nouveaux and The Cure are all selling well.

Woolworth in major sales drive on 45s

F.W. WOOLWORTH is engaged on a large-scale drive to boost its singles business. The intention, according to record buyer Paddy Toomey, is to secure a five per cent increase in sales by the end of the year which will mean that one in five of all singles sold in Britain will be through a Woolworth record department.

"We are really going after the singles market - and make no mistake about it, stressed Toomey, who took over as record buyer earlier this year. One of his first moves has been to broaden the range of Woolworth's stock of singles. Previously this had been restricted largely to the Top 30 titles, but future policy will be to extend to the Top 75, with the aim of securing the interest of what Toomey describes as "the fringe buyers".

"Our philosophy is that if consumers get into the habit of buying singles from us, then they will also come back for albums," said Toomey, noting that Woolworth's is maintaining a 99p price to customers.

"At the beginning of May our singles' sales were up by 35 per cent on last year," he added.

Installation of new wall racks each displaying 40 titles is underway in 650 stores. It is anticipated that the remainder of the chain's 960 departments will have the new racks fitted by July.

"What with the increase in our singles cassette, the expansion of our audio cassette sales and the growth in our involvement in video - we cannot get enough blank tapes at present - the opportunities for growth are enormous," said Toomey, who pointed out that last year Woolworth's had secured a 20 per cent increase in business through its record departments.

Tough market forces closure of Gem Records

THE TWO year life of Gem Records was brought to an end last week when chairman Laurence Myers announced that they had ceased trading due to market conditions. He said that it was a difficult and heart rending decision to make.

Gem was set up in conjunction with RCA Records and all the early releases, by acts such as UK Subs and Patrick Hernandez, were pressed and distributed by RCA until

February this year.

A short-term deal with CBS was made and singles by the VIPs, the Cosmic Cowboys, and UK Subs were released under it. The last Gem release was Eddie Howell's 'Parachute' in May.

Gem will continue as a production company working with such acts as Samson, which has its latest album released by RCA in this country, and all other aspects of the

group remain unaffected.

Gem md David Simone is to become business affairs director of Arista/Ariola reporting directly to Andrew Pryor and Kim Marshall will be accompanying him. Carol Pini is joining the Zomba organisation.

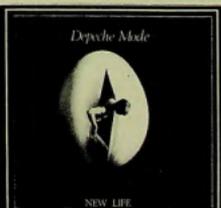
All artists, with the exception of Samson, have been released from their contracts.

DEPECHE MODE

NEW LIFE
SHOUT!

A NEW SINGLE ON MUTE RECORDS

Distributed by ROUGH TRADE 01 221 1100
SPARTAN RECORDS 01 903 4753-5



7 MUTE 014

EEC pressers give UK plants hard time

UNTHINKABLE AS recently as a year ago, Germany is now regarded by some observers as being a cheaper source of album pressings than the UK. Other European countries, particularly France, are also capable of offering strong competition to British factories, even with the delivery cost taken into consideration.

With vinyl prices remaining steady at present, it is the continuing strength of sterling which makes buying pressings abroad a more attractive proposition now than ever before.

Price comparisons are not easy to come by, the final costs always being determined by the size of the run and the general level of business at any given moment, but one managing director told *RB* that he was able to buy German LP pressings at a delivery price of 1p less than in Britain. "We can get this price for orders where any sort of volume is concerned, and for any medium-sized company that could represent a useful saving over a year," he said.

One UK indie manufacturer put the average pressing cost of an LP here at about 30p currently. German prices are ranging between 27p-34p delivered, according to the size of the run. Also highly competitive at the moment are France and Belgium where LPs can be bought for 25p-27p. European firms are regarded as being generally more reliable in meeting delivery dates than their English counterparts, with three weeks being the turnaround time for an initial order of 1,000 copies. It would be less for larger orders, and recorders can be expected in two or three days.

Italy is probably the best country for low prices, but the high level of piracy

there tends to make UK labels wary of placing orders. Were Czechoslovakia able to benefit from the lack of EEC tariff barriers then on current prices it would have a real edge on all other countries. Czech LP pressings can cost as little as 22p each, but freight and duty push the final cost up.

Where the UK can offer an edge in combating marginal European savings is in the cost of sleeve printing which is frequently more economical than across the Channel.

The growing attractiveness of European factories comes at a particularly sensitive time for UK plants. It is estimated that the decline in business has left surplus manufacturing capacity of about 25 percent, calculated over a year, with CBS, EMI and PolyGram capable of handling about 50 percent of the total UK business between them, and no signs of any uplift in business. Independent manufacturers will now have to contend with the added problem of increased European competition.

The view of Europe as a cheaper source of product is not universally held, however. Tad Anderson, EMI's director of European manufacturing and distribution, said that only France might offer prices "a little less than the UK, depending on volume."

He added that if Britain had dropped behind it was because manufacturers had not been able to adjust the size of workforces to correspond with the dramatic 40 percent decrease in volume which had occurred from 1978-81. This has now happened and with flexible co-operation of staff, there was "no reason why we should not be competitive."

Heap made head of marketing in widescale WEA re-shuffle

WEA'S SALES and promotion general manager Mike Heap has been promoted to director of marketing in a wide-ranging top level staff re-shuffle at the company.

The appointment follows a review of WEA's organisation by new managing director Charles Levinson and follows the announcement of Tarquin Gotsch's move to WEA as s&r director where he will oversee UK s&r activities and supervise all label management and international functions.

Heap will be based at Broadwick Street where he will be responsible for all marketing functions including press and public relations, national promotion activities, marketing and creative services. Alpertont and the field-based sales operations. He has been with WEA for seven years and held various key positions on the sales and marketing side.

Dave Young, who was seconded from WEA International to be director of

Alpertont operations, is returning to the International company, and a new director of Alpertont operations and manufacturing will be appointed shortly.

Geoff Grimes, the company's general video manager now reports directly to Levinson, reflecting the company's view of the developing importance of the medium.

Jonathan Clyde continues to oversee US label management and will have additional responsibility for audio-visual product development.

Other top jobs stay largely the same with Phil Straight running the international department, Bill Fowler staying head of promotion, Moira Bellas as press and public relations chief, Ian Walker in charge of creative services and Roy Matthews as head of manufacturing and the continuing development of the West Drayton pressing plant - now supplying much of the company's pressing needs.



DON'T PANIC! It's another picture of RCA's Don Ellis, but this time finalising a UK distribution with Original Records, which recently left the Stage One indie stable. Pictured above with md Ellis are (left to right): Don Mousseau and Laurence Aston from Original and RCA marketing manager Gareth Harris. Forthcoming product from Original includes an album from the *HeeBeeGeeBees*, while *The Hitch Hikers Guide To The Galaxy* will be re-promoted to coincide with the BBC-1 repeat of the TV series.

15 more LPs in CBS 'Nice Price' series

CBS HAS added a further 15 titles to its Nice Price catalogue campaign. This brings to 50 the number of albums available to dealers at £1.82.

Titles in the latest batch are *The Nolan Sisters, The Three Degrees, Stanley Clarke, Sweet Oasis* by Barbara Dickson, *Flame Bird of Good Omen* by Fleetwood Mac, *Matt The Hoopler's Greatest Hits, Past, Present and Future* by Al Stewart, *Dave Brubeck's Greatest Hits, Behind Closed Doors* by Charlie Rich, *Don't Look Back* by Boston, *Serenade* by Neil Diamond, *Stars* by Janis Ian, *Liza With A Z* by Liza Minnelli, *Third Album* by Barbra Streisand, and *My Fair Lady* original soundtrack.

The line was launched in February this year with some success and, although CBS does not recommend a retail price, albums in the series sell at around £2.99. There are no minimum orders but discount is given on bulk orders. It is expected that the number of Nice Price albums could be brought up to 100 this year.

Indian tape case

A MANCHESTER-BASED audio cassette piracy operation which specialised in duplicating and selling Indian and Pakistani repertoire has been closed down.

The tape pirates ran their business from a shop at 207 Wilmslow Road, Manchester, which ostensibly sold legitimate cassettes.

The defendants in a court action were Star Video Disc, Star Video International, Mohamed Sharif, his wife Hajra and two sons Ashraf and Ramazan Ashraf, who have recently paid £4,000 damages to the plaintiffs in settlement. Ashraf and Ramazan Sharif are already the subject of court orders under previous cases brought against them for dealing in pirate tapes.

New US label to release 60 LPs this year

AN AMERICAN-BASED record company is about to move into the UK in a big way, aiming to release 60 albums within the next 12 months.

Audio Fidelity Enterprises Inc has set up London Offices and appointed former Pye general manager and Bellaphon chief Robin Taylor as managing director.

The label has access to a wide variety of American catalogue material and will be recording new MOR titles in Britain by Harry Simcox Choral, Mantovani Orchestra and Ronnie Aldrich.

Already released are initial albums *Comic Turnaround* by Jimi Hendrix - culled from tapes recorded immediately pre-Experience days - retailing at £5.04, and a Mantovani orchestra double album to sell at £4.99.

Although the first two titles are available in through PRT, future distribution will be through Spartan Records. These will include hit compilations from Sam Cooke, Dionne Warwick, The Shirelles, Gene Pitney and George Jones which are planned to go out with a £3.99 price tag, and a dealer price of £2.32.

Audio Fidelity is currently based at temporary offices at 4A Newman Passage London W1 (Tel: 01-269 7383).

At present all VHS and Betamax video recorders are imported from France. The only recorders made in Europe are by Philips at its factory in Vienna and Grundig in Nuremberg.

Thorn-EMI plan UK VCR move

THORN-EMI looks set to become the first company to manufacture video cassette recorders in the UK.

Negotiations over a manufacturing licence are currently being held between Thorn-EMI and the Japanese company JVC, which currently supplies Thorn-EMI with its VHS format video recorders.

Agreements have still to be reached on the amount of assembly work to be carried out by Thorn-EMI, the number of machines to be produced and the source of components.

The discussions will be prompted by JVC's inability to meet demand in the UK - despite the fact that it is stepping up production from 120,000 units a month to 150,000. JVC is holding similar talks with Thompson-Brandt in France and AEG-Telefunken in West Germany.

Corrections to TV guide

● PLEASE NOTE that the *Disco Daze* album on Ronco begins its TV run in London as from now and not from June 27 as stated in this week's TV Guide. Also, the £5.49 price quoted is the retail and not the trade price.

MULLINGS

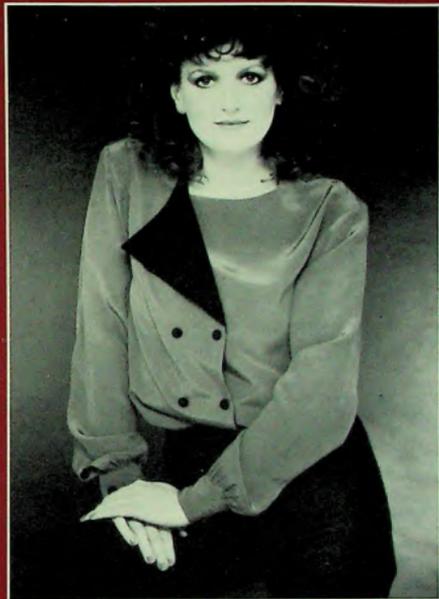
SURPRISE ANNOUNCEMENT last week that **Ray Coleman** is leaving the *Melody Maker* at the end of June to seek, as he says, "Fresh pastures and new challenges" Coleman ends an association with the paper which goes back 21 years, first as a writer and for the last ten as editor-in-chief. Coleman, who leaves after masterminding a complete revamp of the paper in an attempt to counter declining sales, says: "I suppose many people thought I was likely to stay at the *MM* for ever, but I have been thinking about making a change for some time and I finally decided to do something about it." Coleman's departure will break a unique achievement by the former *Leicester Evening Mail* journalists all of whom have been music paper editors, Rodney Burbeck (*Music Week*) is another. The third is your humble scribe... not widely known—but **K-Tel** is making inroads into the oil business. The company has interests in 14 wells in production in Canada and America, plus an additional 18 in various stages of completion and has undertaken geology for a 20-well programme on land its owns in Canada. A new well in Kansas, in which K-tel has a 25 percent interest, has recently produced 1200 barrels in a 72-hour test period. It all sounds a bit more exciting than tv-promoting albums these days...

MANY CONGRATULATIONS to **Chrysalis** for its splendidly organised and enthusiastically supported media Darts Tournament at the Lords Tavern banqueting suite complete with mainman **Eric Bristow** casually giving a thrashing to all who dared challenge him. Modesty almost forbids us from saying so—but the onform **RB Big Shots**, skippered by deputy ed **John Hayward**, won the competition, beating **Radio Luxembourg** in a tensely fought final. Victims along the way were **Radio-2**, **Music Week** and **Sounds**. A gallon bottle of Scotch, plus trophies, was much more appreciated by the Magnificent Six. Next day, promoter **Allan McGowan**, a late substitute, found his pic splashed across the centre pages of the *Daily Star* as the kind of man that women find attractive in pubs—can one mortal withstand such a burst of instant fame?... en route for **Bob Marley's** funeral, **Island pr Rob Partridge** had breakfast in London, lunch in Miami—but his luggage is still missing, and with it £1000-worth of **Adrian Boot** photographs of Marley intended for widow **Rita**... former **Polydor** md **Fred Haayen**, now a **WEA** International veep, planning to launch a label for international acts in September and reportedly looking towards the UK for an a&er chief... well known British country music artist **Elvis Costello** in Nashville to record an album with producer **Billy Sherrill**... 'Kaninchen, Kaninchen' or how you say 'Rabbit Rabbit' by **Chas und Dave** is doing rather well in Germany where it has shot into a premier disco chart at 16. But can they understand a word the **Rockney lads** are singing?...

EVEN IF they had got down on their knees and prayed, **Original Records** could not have hoped for a better plug for their *Hitchhiker's Guide To The Galaxy* album. This week the serial begins a **BBC-1** screening immediately after **TOTP**... after five years silence that most enigmatic of music legends **Miles Davis** will reappear at **July's Kool Jazz Festival** in New York, which coincides with release of *Man With A Horn*, his first studio album since 1976... according to **Phonogram** press release, 'Martin's Gone' is the "best single today" from **Tom Robinson's Sector 27**—yes, but what about tomorrow?... 64 contestants competed at **GIGG (Gramophone Industry Golf Gathering)**, coming from as far apart as London and Inverness. Winner was **Jim Scobie** owner of the Impulse record shops in East Kilbride and Hamilton who shot a highly impressive three under par 67...

MANAGING DIRECTOR Phil Race reports that his go-ahead **PR Records** pressing plant is installing new 12-ins presses to give 30 percent more capacity in readiness for anticipated autumnal demand... from New Zealand, **Hoghton Hughes** boss of **Music World** is at the **Selfridge Hotel** from June 9-13 seeking to licence product for Australia and NZ... with all that talk about princes, one Prince too many copped up in our last story about royal wedding discs last week. 'Tis **Tony Crane** who has 'For The Prince and his Lady' out on **Monarch** right now and not 208's 'Royal Ruler'.

Barbara Dickson



Her new single is
'MY HEART LIES'
from the chart album 'You Know It's Me'

Available now in full colour picture bag

Single: My Heart Lies
EPC A 1293



Album: You Know It's Me
EPC 84551

RECORD BUSINESS

Hyde House, 13 Langley Street, London WC2H 9JG
01-836 9311. Telex No: 262 554

EDITOR/MANAGING DIRECTOR Brian Mulligan

DEPUTY EDITOR (News) John Hayward

EDITORIAL David Redshaw (Production/Reviews); Paul Campbell (Retailing); Sarah Lewis (Small Labels); Tim Smith (Video); Frank Granville-Barter (Classical);

RESEARCH Darydd Rees (Director); Barry Lazell; Patricia Thomas;

ADVERTISING Howard Rosen (Manager); Jane Redman (Assistant Manager); Roger Kent (Sales Executive); Jacqueline Harvey (Production).
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.

New York ZE label gets Island blitz

ISLAND RECORDS is launching a marketing blitz around the release of three albums from the New York ZE label under the 'Funk Art - Let's Dance' banner.

The campaign coincides with release of *Fresh Fruit In Foreign Places* (ZE ILPS 7014) by Kid Creole and the Coconuts. In addition there will be emphasis on the compilation album *Mutant Disco: A Subtle Dislocation of the Norm* (ZE ISSP 4001) and the forthcoming *Was (Not Was)* album (ILPS 7015) due out on June 15.

Promotion will include advertisements in *The Face*, *Record Mirror*, *Disco International*, *Ritz* and *NME* as well as two poster designs and window streamers for shop display. Tee-shirts and badges will be distributed.

IN TANDEM with Pinnacle Distribution, Trojan Records is offering a 45 percent dealer margin on 12 of its selected reggae compilation albums in a bid to persuade every record store in the country to display a special track devoted to reggae music.

The offer brings down the dealer price for single albums down to £2.15, for double albums to £2.86 and to £4.18 for a triple album. It lasts for just June and July when

A RECENTLY-SIGNED worldwide distribution and manufacturing deal with Elektra/Asylum Records in America means that top black music label Solar Records will be distributed in the UK by WEA.

Solar, whose current roster includes Shalimar, Lakeside, Dynasty, Carrie Lucas, Midnight Star, Klymaxx, Junita G. Hines and Vaughn West, has already had plenty of success in Britain with RCA.

First release under the new agreement will be from new eight-piece girl band Klymaxx 'Never Underestimate A Woman', which is being rushed-released to preface a debut album. Future product includes a single and album from Dynasty and a 45 from Midnight Star.



DESPITE A dodgy stock market and long-running national economic crisis Magnet Records has signed a band called Walk Street Central to a long-term worldwide deal, with a debut album due in the Autumn. Pictured above, in among members of the group, are: Magnet a&rc chief Brian Reza (standing extreme left); Keith Strachan, musical director, (seated extreme left); Magnet chairman Michael Levy (centre); and Gerry Maxim of MAM Management (extreme right).

Merchandising

there is the added incentive of a free copy of 20 Reggae Blockbusters (TRLS 176) for every shop which puts through a minimum order of 20 albums during the period.

Pinnacle is printing special order forms to emphasise the campaign and anticipates similar pushes on other areas of the Trojan catalogue.

Said Trojan general manager Clive Stanhope: "We have chosen some of our most critically acclaimed compilation albums as samples of the best of reggae music and are offering them at substantially reduced prices to dealers in the hope that they will use the offer to start a reggae section which they will want to maintain and develop over the years."

POLYDOR THIS week releases two singles in seven and 12-inch format. Second Image have 'Get Your Finger Out' (Pinpoint) released on both, and Ingrid Mansfield Allman, vocalist on 'Southern Freeze', has 'Stop Wasting Your Time'. Both are aimed at the disco market and dealer price on the 12-inch discs is £1.21.

DERAM RECORDS is giving away a free single with the first 20,000 copies of 'Snakes & Ladders' (DM442) the new single by TV21. It is available in a special bag.

Deals

STILETTO RECORDS is a new company formed by Ian Cassie, Rob Boughton, Jon Pope, Marcus Osterdahl and business consultant Robert Harris, which is pressed and distributed by PRT Records under a recently negotiated deal. First release is 'La Dolce Vita' c/w 'Watch The Boy' by Reading-based Domino Effect.

The people involved in the record company have previously announced the launch of a video software production firm called Videobands and Ian Cassie told RB: "It is our aim to run the record and video companies side by side with the intention in the foreseeable future of merging them into an audio-visual label with a proven track record in both areas."

ARISTA RECORDS is giving strong promotion to the new single by Show-waddywaddy. Produced by Phil Wainman 'Multiplication' (ARIST 416) is backed by national press advertising and television appearances.

PHONOGRAM RECORDS today releases *The Best of Light Of The World* (Mercury 6359 062 LP 7150 062 cassette) featuring tracks from the group's 12 new albums plus one new track previously unreleased. All have been remixed. The group is currently on a farewell tour.

GRAHAM BONNET has a new single released by Vertigo on Friday (June 5). 'Liar' (VER 2) is available in a picture bag and will be advertised in *Smash Hits* and *Record Mirror*.

VERTIGO PLANS a catalogue campaign around five albums by Kraftwerk, Kraftwerk (6641 077), Ralf & Florian (6360 616), Autobahn (6360 620), Ex-cellers (6360 629) and Elektrokinetik (6449 066) will be advertised in consumer papers between June 12 and 19 and a single 'Kometenmelodie 2' (VER 3) is released on Friday (June 5), in a colour bag.

MAGNET RECORDS has released the second single by Modern Jazz. 'Ivory Towers' (MAG 201) is available in a full colour picture bag and is one of the first releases to feature the new Magnet label design.

HAVING SIGNED to independent Aura Records, former Velvet Underground singer Nico releases her first album for seven years. Entitled *Drama in Exile* it will be available in June and Nico, along with the musicians on the LP, will be playing selected UK dates.

Aura has also signed Lee Fardon, formerly with Arista Records, who recently completed a new album *Stories Of Adventure* due out in June.

DAVID JOHNSON has left Jennie Hallsall Public Relations after a year and is now working for Keith Altham in the same field.

WHY-FI RECORDS has signed Boston singer-writer Robert Ellis Orrall to a worldwide deal. His first single for the label 'Actually' is released this week with an album to follow in the summer.

THE PEOPLE, formed by ex Selector members Charlie Anderson and Desmond Brown, have signed to Brad Specials Race Records label. Their debut single is 'Musical Man' (RB 003) distributed by Spartan.

PETER HAMMILL has signed a recording agreement with Virgin Records. Virgin will release his new solo album *Sitting Targets* on June 5 and will precede it with a single 'My Experience' c/w 'Glue' (VS 424) this week.

INTERSONG INTERNATIONAL has concluded an exclusive long term publishing deal with John Watts, Fischer Z's lead singer and composer. The contract covers the world outside the UK and the USA.

Big R Nashville holiday prize

COUNTRY SPECIALIST Big R Records is organising a competition with a first prize of a week's holiday in Nashville for telesales personnel at its wholesalers with the aim of boosting catalogue. The contest called 'A Touch of Country' will run from June 1 to August 31 and the prize will be awarded to the salesman who records the largest percentage sales increase during the period against sales achieved from February 1 to April 30 this year. As well as the Nashville holiday, there is a second prize of a weekend in Scottish castles.

Ins & Outs

GREG LYNN has joined Nigel Grainger's Ensign Records as marketing and international manager, having left CBS where he was product manager for the CBS label. Asisting Lynn will be Judy Hutchinson.

TONY HOLLINGSWORTH has rejoined WEA Records as a promotion man, working for Bill Fowler after six months with Stiff Records. He has been with WEA for the five years previous to that.

ANNIE MILLIGAN has joined Marcus Music and will be responsible for promotion and marketing of the firm's studio complex. Carol Staff, formerly with DJM and Trident studios has been appointed studio administrator at Marcus. The two girls replace former studio manager Richard Goldblatt who has moved to America.

SUE JOHNSTONE has been appointed press and promotion manager for Phonogram UK's International Department. She was formerly international press officer with Stiff Records.

Letters

WE HAVE noticed the complaints from your retailer readers about record companies putting stickers on records which no longer have recommended retail prices. As a company which has just issued a record with such a sticker, we would like to explain why.

Last Autumn we put out two albums with an intended price of around £3.45, selling to dealers for £2 ex VAT; we did not stick them and the result was that some dealers, including the biggest chain of record shops in London, stocked the records with their own stickers on priced at £4.85. Not surprisingly, the records did not move out of those shops very fast.

Learning from that experience, and determined to keep under the price of our competitors, we have put stickers on our new release by Kevin Armstrong and Local Heroes SW9, insisting that it is not to be sold for more than £2.50, having set a dealer price of £1.51. The record has entered the Record Business LP chart. Are we doing something right?

All the best, and congratulations on an excellent, well-laid out and useful trade paper.

Charlie Gillett
Oval Records

Dobells reopens in Covent Garden

AFTER THREE months without premises Dobell's Jazz and Folk Shop has reopened, within a minute's walk of the Charing Cross Road shop: it was forced to leave.

Dobell's has established a world-wide reputation as a jazz specialist but it was almost lost when its old premises were demolished for large scale redevelopment. Premises have been found at 21 Tower Street, Covent Garden, London.

"We have been looking for premises for three months and this was the eighth or ninth shop we had started negotiations for. If it hadn't come along we were nearing the end," said manager Don Solash.

The problem was that Dobell's was looking for premises near to its original site - it had been in Charing Cross Road for 35 years - and could not compete with the sky-high rents expected of such as sex shops in the Soho/Covent Garden area.

With three months' revenue lost and the staff of Solash, Tony Middleton,

Les Fancourt, and Graham Osborne retained throughout, it is little wonder that proprietor Doug Dobell describes the situation as a "terrible trauma". "It is not easy for a small business to find premises," he said.

Regular visitors to the old shop will find little difference in the selection of jazz and folk material available but the absence has given the staff time to rearrange and expand the range of product available. Dobell's continues to sell new and second-hand records in the shop and will mail records all over the UK, but its export division has been sold.

One area in which the customer will find a difference is in the range and presentation of cassettes. More priority is being given to cassettes now that more space is available.

Dobell's has tried to ensure that all the jazz fraternity knows of its off-main street location by advertising in specialist magazines and distributing 30,000 leaflets to the public.

being warned about it. I wonder if EMI has warned Boots about not adhering to the terms of record token exchanges. EMI tokens cannot be used directly at Boots record counters, they have to be exchanged for Boots gift vouchers counter first. This means that, effectively, EMI tokens are exchangeable for any goods. Not only that but small change is given on Boots vouchers when EMI record token instructions state that they "May not be wholly or partly exchanged for other goods or for cash".

I can't understand how Vic Damone's *Now* (INTS 1080) gets and stays in the album charts. It's proving as difficult to get as next week's edition of the defunct magazine of that title. That is, RCA and the major wholesalers have been consistently out of stock and it appeared nowhere on the RCA International release sheet.

Just in case dealers are trying to contact Studio Import/Export, who handle the French Accord label among others, it has moved to 316 St Johns Street, London, EC1.

MARTIN ANSCOMBE



EMI AND HMV mounted a special window display to promote the new *Kraftwerk album Computer World* - complete with computer terminal loaned by Texas Instruments. A visual display unit in the centre of the window gave details about the album and forthcoming tour by the band. EMI further promoted the album by in-store displays and flyposting throughout the country.

Lismor goes for rock

LISMOR RECORDS, the Glasgow-based label specialising in tartan material and country covers, has gone hip! Following a fairly drastic policy change and although keeping tabs on the best-selling MOR acts, Lismor has finally branched out into rock.

A new label, Ryme-Time will cater entirely for home-grown rock/new wave talent and the first two singles are just out. Saigon, the Paisley three-piece who have been making a name for themselves over the past few months were first to sign for Ronnie Simpson, who is now in firm and positive control of the company. Debut single, 'Where Are The Roses?', is in the shops and already selling well locally.

Simpson's attractive offer (a complete artistic control clause was the clincher) also managed to snatch Glasgow band *The Recognitions* from the waiting clutches of Bruce Findlay who had been showing interest for some months.

The Recognitions hit the record stores with 'Too Much Fiction' which is also picking up a lot of interest. Other local products doing the business according to the Virgin megastore are *Instant Images* 'A Day's Wait' (Epic), *The Dreamboys* 'Bela Lugosi's Birthday' (St Vitus) and 'Hollywood Dreams' from *HEO* (HEO Records).

The growing interest in all things Scottish has also resulted in a number of

Scotland

new venues opening their doors to bands. In recent weeks the trendy *Maestros discotheque* has become *THE* place to be seen in Glasgow on a Sunday night. In future weeks the programme should include live sessions from The Sears, End Games, Saigon, Josef K, the Cuban Heels and a possible Pop Aural package of Fire Engines and Restricted Code.

A new pub venue which is providing a showcase for the newer talent is *Leon's Waterfront*. Appearances from *Those French Girls*, *The Dreamboys*, Saigon, *Fine Lines* and *Rapid Dance* have set the standard and with five nights of live shows - and no admission charge - owner, Leon Catani is assured a full house.

Over the Clyde in Paisley, The Bungalow Bar is to be featured in an up-and-coming television special being put together by the Beeb on the Scottish rock scene. Glasgow loonie BA Robertson is to present the show and footage from Edinburgh's Nite Club is also to be included.

The Bungalow has been the venue for two live recordings in recent weeks. Aberdeen's heavy rockers, Pallas, hired Radio Clyde's Mobile 1 for their self-financed 'live' album and according to all reports, the product should be a stunner. Glasgow's top heavy metal outfit, Non Compos Mentis, also used the venue to record a debut EP which is due for release in June.

Observation Post

IN MY last article I referred to the Boots advertising campaign on the *Sky 3* album, apparently 'at cost'. Since the piece was written Ariola sales and marketing directors have been in contact with me and I am assured that no additional discounts were given, despite the usual pressure. On *Sky 3* all Boots purchases were at normal dealer price. Clearly they were loss-leading on the album to an extent they might not have realised themselves initially as they soon eased the price up from the initial £3.75.

I suppose those customers not totally confused by the large price differentials on current chart albums are pleased to have been able to buy *Sky 3* so cheaply but Boots is doing the British record industry no favours. To be competitive independent record retailers, who are generally unable to balance their profit margins with cosmetics and toiletries, are often forced to turn to cheap imports. Wholesalers are offering the European edition of *Sky 3* at 10 percent below the Ariola/PRT price.

Ariola, quite rightly, says that it cannot influence dealers' retail prices so what can the company do about it? Could not Ariola, and other companies, find a way of agreeing with their European divisions on output price for albums. It seems pointless for Ariola UK to license all the British hard work that goes into an album's production and design, to Ariola Benelux only to find that the European counterpart can produce the album and return it to the UK at a price that undercuts the British product.

However, if Boots insists on retailing albums at cost other dealers could get stuck from Boots to match the imported price simply by using EMI Record Tokens. This would give, in effect, an 11 percent discount. Mind you EMI doesn't like to think of its tokens being used this way - I've heard of dealers



IRISH ROCK band King Creole, recently signed to EMI, makes its recording debut this week with a version of Tom Paxton number 'Wasn't That A Party'. As befits its

name, King Creole is mainly a rock 'n' roll revival outfit. The band is based in Ulster but plays most of its gigs in the Republic.

TV GUIDE

Forthcoming TV-advertised albums. All prices dealer prices except K-tel (rrp).
 ATY DISCO NIGHTS/DISCO DAZE Variou (Now, 3 weeks) (S 49-5.49) Ronco (4C) RTL 2056AB
 BARRY Barry Manilow (Now 2 weeks) (3.05-5.09) Arista (T) (D) ART 2
 DISCO NIGHTS/DISCO DAZE Variou (3 June, 4 weeks) (S 49-5.49) Ronco (4C) RTL 2056AB

LONDON DISCO NIGHTS/DISCO DAZE Variou (27 June, 4 weeks) (S 49-5.49) Ronco (4C) RTL 2056AB
 TRIDENT DISCO NIGHTS/DISCO DAZE Variou (3 June, 4 weeks) (S 49-5.49) Ronco (4C) RTL 2056AB
 STAGS DISCO NIGHTS/DISCO DAZE Variou (3 June, 4 weeks) (S 49-5.49) Ronco (4C) RTL 2056AB

Singles Top 100

SALES RATING
100 = Strong No.1 Sales

AIRPLAY RATING
100% = 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, averaging reporting time being Thursday noon.

● **Bullet** Strong upward movement on sales and/or airplay
■ **New Entry**
○ **Platinum Disc** 1 million sales (RII certified)
● **Gold Disc** 1/2 million sales (RII certified)
○ **Silver Disc** 1/4 million sales (RII 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. CAB(L) 503 indicates CABL 503 = 7-inch single
CABL 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	Disc
★ 1	1	5	80 76	STAND AND DELIVER ADAM & THE ANTS	● CBS CBS A1065	C
2	2	5	72 87	YOU DRIVE ME CRAZY SHAKIN' STEVENS	○ EPIC EPC A1165	C
3	3	7	55 70	STARS ON 45 STAR SOUND	○ CBS CBS A113(40)1102	C
★ 4	4	5	44 69	CHEQUERED LOVE KIM WILDE	○ RAK RAK 330	E
★ 5	16	3	38 78	BEING WITH YOU SMOKEY ROBINSON	MOTOWN TMG 1223	E
6	5	7	37 80	SWORDS OF A THOUSAND MEN TENPOLE TUDOR	STIFF BUY 109	C
7	6	5	35 87	BETTÉ DAVIS EYES KIM CARNES	EMI-AMERICA EA 121	E
8	7	10	35 59	KEEP ON LOVING YOU RED SPEEDWAGON	EPIC EPC 9544	C
★ 9	11	4	34 69	I WANT TO BE FREE TOYAH	SAFARI SAFE 34	M
★ 10	28	2	27 78	ALL THOSE YEARS AGO GEORGE HARRISON	DARK HORSE K17807(M)	W
★ 11	12	3	26 73	DON'T SLOW DOWN-DON'T LET IT UB40	DEP INT, 7(12) DEP 1 M	C
★ 12	14	5	25 49	THE SOUND OF THE CROWD HUMAN LEAGUE (RED)	VIRGIN VS 416(12)	C
13	8	4	24 6	OSSIE'S DREAM TOTENHAM HOTSPUR F.A. CUP FINAL SQUAD	SHELF SHELF 1(12)	A
★ 14	36	2	21 76	WILL YOU HAZEL O'CONNOR	A&M AMS 8131	C
★ 15	21	7	21 88	HOW 'BOUT US CHAMPAIGN	CBS CBS A112(1)046	C
★ 16	29	3	20 49	AIN'T NO STOPPIN' - DISCO MIX 1981 ENIGMA	CREOLE CR 112(9)	C
17	10	7	20 63	GREY DAY MADNESS	○ STIFF (Z)BUY 112	C
★ 18	■	1	20 20	FUNERAL PYRE JAM	POLYDOR POSP 257	F
19	13	6	19 69	STRAY CAT STRUT STRAY CATS	ARISTA SCAT 3	F
20	17	5	18 69	IT'S GOING TO HAPPEN! UNDERTONES	ARDECK ARDS 8	E
21	9	9	17 13	CHI MAI ENNIO MORICONE	● BBC RESL 92	A
22	15	5	17 66	WHEN HE SHINES SHEENA EASTON	EMI EMI 5166	E
23	18	6	17 58	TREASON (IT'S JUST A STORY) TEARDROP EXPLODES	MERCURY TEAR 3(12)	F
★ 24	26	5	15 97	CHARIOTS OF FIRE - MAIN THEME VANGELIS	POLYDOR POSP 246	F
★ 25	45	3	14 46	ONE DAY IN YOUR LIFE MICHAEL JACKSON	MOTOWN TMG 976	E
26	20	11	14 68	AI NO CORRIDA (I-NO-KO-REE-DA) QUINCY JONES	A&M AMS(X) 8109	C
★ 27	86	2	13 17	SPELLBOUND SIOUXIE & THE BANSHIEES	POLYDOR POSP(X) 273	F
28	27	5	11 27	POCKET CALCULATOR KRAFTWERK	EMI (12)EMI 5175	E
★ 29	31	4	11 73	IS THAT LOVE SQUEEZE	A&M AMS 8129	C
★ 30	90	2	10 *	NO DRUNK DEAD KENNEDYS	CHERRY RED CHERRY 24	HP
★ 31	38	3	9 62	TOODDY WINS ELTON JOHN	ROCKET XPRES 54	F
★ 32	35	7	9 55	DROWNING - ALL OUT TO GET YOU BEAT	GO FEET FEET 6	F
★ 33	60	2	8 70	LET'S JUMP THE BROOMS/TICK COAST TO COAST	POLYDOR POSP 249	F
★ 34	70	2	7 32	GOING BACK TO MY ROOTS ODYSSEY	RCA RCA(1) 85	R
35	34	5	9 27	CARELESS MEMORIES DURAN DURAN	EMI (12)EMI 5168	E
36	30	5	9 24	KILLERS LIVE (EP) THIN LIZZY	VERTIGO LIZZY 8(12)	F
37	24	12	9 14	ATTENTION TO ME NOLANS	EPIC EPC 9571	C
★ 38	42	2	9 *	FOLLOW THE LEADERS KILLING JOKE	MAL.DAM./EG/POL.EGMD5101F	R
39	22	9	9 5	MUSCLE BOUND - GLOW SPANDAU BALLET	REFORMATION CHS 112(2)509	F
40	19	11	9 5	MAKING YOUR MIND UP BUCKS FIZZ	● RCA RCA 56	R
★ 41	■	1	8 33	MORE THAN IN LOVE KATE ROBBINS	RCA RCA 69	R
42	23	15	8 6	CAN YOU FEEL IT JACKSONS	○ EPIC EPC 13(9)554	C
43	25	10	8 16	GOOD THING GOING SUGAR MINOTT	○ RCA RCA(1) 58	R
★ 44	51	8	7 40	JUST THE TWO OF US GROVER WASHINGTON JR.	ELEKTRA K125(14)T	W
★ 45	■	1	7 39	IF LEAVING ME IS EASY PHIL COLLINS	VIRGIN VS 423	C
★ 46	54	3	6 39	HI-DE-HI (HOLIDAY ROCK) PAUL SHANE & THE YELLOWCOATS	EMI EMI 5180	E
★ 47	57	2	6 21	SILVER LINING STIFF LITTLE FINGERS	CHRYSALIS CHS 2517	F
★ 48	55	3	6 38	NORMAN BATES LANDSCAPE	RCA RCA(1) 60	R
49	33	15	6 20	IS VIC THERE? DEPARTMENT S	DEMON D 1003	R
50	41	5	5 55	ANGEL OF THE MORNING JUICE NEWTON	CAPITOL CL 16189	E
51	50	4	6 33	BODY TALK (VOCAL) IMAGINATION	R&B RBS (RBL) 201	A
★ 52	81	2	6 3	THE AMERICAN SIMPLE MINDS	VIRGIN VS 410(12)	C
53	37	9	6 6	CAN'T GET ENOUGH OF YOU EDDY GRANT	ENSGIN ENY(T) 207	R
54	32	10	6 19	ONLY CRYING KEITH MARSHALL	ARRIVAL PIK 2	P
55	48	3	5 35	ROCKABILLY GUY POLECATS	MERCURY POLE 2	F
56	56	2	6 14	MARVIN MARVIN (THE PARANOID ANDROID)	POLYDOR POSP 261	F
57	46	14	6 2	THIS OLE HOUSE SHAKIN' STEVENS	● EPIC EPC 9555	C
58	44	6	6 10	LIFE IN TOKYO JAPAN	HANSA HANSA 112(4)	A
59	47	8	5 23	SING ME A SONG MARC BOLAN	RARN MBFS 001	S
60	40	4	5 10	THE ART OF PARTIES JAPAN	VIRGIN VS 409(12)	C

7 — TO EACH... A Certain Ratio
8 — NO D.M. ... Jay's Performance
9 — BEYOND Herb Alpert
10 — VIENNA Ultravox
Factory LP
EMI LP
A&M LP
Chrysalis LP

Futurist chart from Flashback Records, Newport

SALES RATING
100 = Strong No. 1 Sales

Disco Dealer

THE SLASH of the sub-editor's pen

across my somewhat truncated column in last week's space-starved RB (I missed the entire point of the item about the Strikers' 'Body Music', but what I was attempting to say was that the lately-arrived UK pressing of the disc does not by any means have the specialist market all to itself. A remix of the cut has surfaced on the Dutch Ram's Horn label, combining lengthened vocal and instrumental sections which clock in at a total length of 14 minutes 42 seconds. This has quickly found favour with many DJs (it isn't often you get a chance to sit down and do nothing for a quarter of an hour whilst spinning one of the hottest dance sounds around), and the Dutch pressing has in fact continued a fair number of the sales which have given the disc its current chart boost.

The biggest news of the week, of course, is *Odyssey's* landslide entry. 'Going Back To My Roots' is only the second record to enter the RB disco chart in the pole position, and in doing so it has also managed to keep the lid on the sizzling 'Wikka Wrap' which otherwise easily led the field this week. 'Stars On 45's sudden plunge to No. 5 can be attributed to the sudden non-availability of the 12-inch version, which most dealers this week found to be out of stock when they attempted to re-order — one was even told that the 12-inch is now deleted! Quincy Jones' 'Ai No Corrida' has been similarly affected, and this too has taken a noticeable dive from 5 to 16, although sales here have probably peaked.

Kool & The Gang's healthy entry at 13 after being held up by Phonogram for some two or three weeks, can probably be attributed largely to the flapside 'Celebremos', the Spanish-language version of their former hit 'Celebration'. The new Spanish lyrics by Edmundo Perez have the effect of making the whole production sound fresh as new, and this could conceivably become the hit of the Spanish holiday clubs this Summer.

NEW IMPORTS SPOTLIGHT

The light shines this week on new albums by two acknowledged black supergroups. First up are Cameo with *Knights Of The Sound Table* (Chocolate City), which is by no means their strongest set, but throws up two good tracks in 'The Sound Table' and 'Freaky Dancin''. Unlikely to cross over to the wide audience which their earlier *Feel* it set found, but should certainly appeal to the heavy funk brigade.

Secondly, the new set by Fatback, *Tasty Jam* (Spring). This has six long tracks spread evenly over the A and B sides, but of them 'Take It Any Way You Want It' (which starts like 'Ooops Upside Your Head') and the probably single release 'High Steppin' Lady' are the only really outstanding items.

Atmospheric man gets first-hand look at scene across the counter

PRODUCER AND guitarist with Atmospheric Andy Sojka has a unique view of the disco scene — over the counter of his own record shop.

IT ISN'T many top musicians who can say that they are able to gauge musical trends because they own a record shop but that is exactly the enviable position of Andy Sojka, guitarist with disco band Atmospheric.

While Atmospheric's own LP has been doing exceptionally well in the disco charts, Andy is able to watch the progress of the music in general across the counter of his shop All Ears in Harlesden, North London.

The idea to form Atmospheric came as a result of Andy's experience in running the shop since 1975. The shop specialising in soul imports and Andy's idea was to produce a sound a little more varied and funky which at that time was beginning to sound clichéd.

Those who have heard the *Entrance* album will know that it features a variety of influences and has a currently fashionable synthesised, space-age feel, although Andy believes that they have perhaps hamstringing their chances a bit by not concentrating on producing a strong single — it's very much a concept in sound rather than a collection of dance tracks.

At All Ears, the emphasis is on imports. It was with imports that the shop built its reputation with disco fans and this specialist audience has stuck with the shrink-wrapped variety of album, the elitist tendency to want the very latest thing still being a very strong factor among fans of the music.

"The stock is only 20 percent disco but it represents 65 percent of sales" says Andy. One of the things that helps impulse buying is the big sound system that is in the shop. "Fans are sometimes disappointed" laughs Andy, "they will bring a record back and say that it didn't sound the same on their own system."

It was in fact only recently that a specialist stock store imports on a really worthwhile basis. One reason is high trade price. "RCA's British trade price is currently higher than the price for an import."

(Album reviews by Jeff Slack).

Other new import albums include *Too Hot To Sleep* from Sylvester (Fantasy); James Brown's *Non-Sync* (Polydor); *Let The Music Play* by the Jazz Band (Motown); and the oddly-titled *Johnny Guitar Watson & The Family Clone* (DJM). Not new in recording terms, but freshly available in the States (and hence in Britain) on the Inner City label is Sadao Watanabe's *My Dear Life*. It isn't in very wide circulation as yet, but City Sound is handling importing and distribution, and a call to 01 465 5454 should ensure supplies. **BARRY LAZZELL**



HIT DISCO band Atmospheric with Andy Sojka at right.

And a measure of how much the fans now know about their music can be seen by their attitude to the sleeves. "People used to buy LPs by the sleeves in the early 70s but that's been turned right round and sleeves are anonymous now."

The system at All Ears is to try and create demand.

"We get a new batch of American imports each day and we'll push through them, a few bits of each track, and then we'll order quantities accordingly." Andy orders from importers such as Discus and Disc Empire. The only UK disco product in the shop are 45s and they come through Lightning or CRT.

There is, admits Andy, a thin line between success and failure in releasing disco albums and so British labels will tend to hedge their bets and see if demand builds up on import before releasing in Britain.

He cites someone like Roy Ayers as being able to shift 5,000 albums, "which makes it just about worth releasing here; but to put out a British disc would not be economical at that rate."

A successful example of the 'wait-and-see' policy was Young and Company, whose album was available for four months on import and doing very well but which became an even bigger monster when released here.

It is jazz funk which sells best via word of mouth but soft soul needs exposure. If the exposure is there then Andy reckons that the late-night variety of disco is a money spinner for him. For instance, CBS didn't release the Jones Girls last LP in Britain because of the group's poor track record previously but Andy shifted 150 copies of the album in his shop. He regrets that the removal of Greg Edwards' late-night radio spot may damage the chances of this type of music.

So what type of disco is likely to remain popular in the coming months.

Andy believes that the music is now very wide-open with people more aware of new sounds, and so all sorts of disco may be possible to sell. He has noticed that the DJs who buy in his shop tend to watch what the others in their profession are buying. "They're not taking as many chances as two years ago."

This Week	Last Week	Wks on Chart	TITLE/ART		
★ 1	1	5	80	76	STAND
2	2	5	72	87	YOU'D
3	3	7	55	70	STARS
★ 4	4	5	44	69	CHEQU
★ 5	16	3	38	78	BEING
6	5	7	37	80	SWOR
7	6	5	35	87	BETTE
8	7	10	35	59	KEEP O
★ 9	11	4	34	69	I WAN

Disco Albums

1	SECRET COMBINATION	Warner Bros
2	STARS ON 45 (THE ALBUM)	Star Sound
3	THE DUDE Quincy Jones	CBS
4	FREET SONGS Rick James	A&M
5	CLOSER Giorgio	Motown
6	DRIVEN HARD Sheketa	Polygram
7	LEZZ-FUNK Incognito	Mercury
8	NO TIME FOR MASQUERADING Mighty Feat	Elektra
9	ENTRANCE Atmospheric	MCA
10	NIGHT CLUBBING Grace Jones	Island
11	WINEHOLE George Washington Jr	Atlantic
12	TOUCH TO SLEEP Teddy Pendergrass	Mercury
13	HOTTER THAN JULY Jonnie Wonder	Motown
14	3 P.M. Love	Atlantic
15	WHATCHA GONNA DO FOR ME Chaka Khan	Warner Bros
16	MYSTER David Sanborn	Ronco
17	DISCO INTENSIFIED DAZE The Discs	Chrysalis
18	ROLL ON Various	Polygram
19	REMEMBERED Various	Chrysalis
20	VERY SPECIAL Debra Laws	Elektra

Import Albums

1	STEPHANIE HILLS Stephanie Mills	20th Century
2	FREEDIE JAMES Freddie James	Univisat
3	KNIGHTS OF THE SOUND TABLE Cameo	Chocolate City
4	HUSH John Renner	Salsita
5	YOUR YOUNG VICTIM Various	Capitol
6	EXPRESSIONS OF LIFE Keith Burt	USA Columbia
7	WORKING ON YOU Mont'Dore	USA Columbia
8	UNLIMITED TOUCH James T. Lewis	Prelude
9	TASTY JAM Fatback	Spring
10	MINORFEELERS Theologiged	Contemporary
11	EYES OF THE MIND Caliente	Contemporary
12	GALAXIAN Jeff Lubner Fusion	Alpha American
13	THAT'S LOVE Heaven And Earth	Arista
14	PORTRAITS SEE ONE Heaven And Earth	WMOT
15	TANTALIA THE DOUBLE ALBUM Tantara	Fantasy
16	LET ME BE THE ONE Master Love	Epic
17	LET YOUR BODY GO Phyllis Astor	Mercury
18	INTUITION (REMIXED VERSION) Liona Chrysalis	
19	TANTALIA THE DOUBLE ALBUM Tantara	Importe
20	FUTURE FLIGHT Future Flight	Importe

Twelve Inchers

1	WIKKA WRAP Excessions	Groove
2	GOING BACK TO MY ROOTS Odyssey	RCA
3	AINT NO STOPPIN' : DISCO MIX 1981	Mercury
4	BOY TALK Incognito	Crepole
5	BODY MUSIC Strikers	P&W
6	BOY TALK Incognito	P&W
7	DANCING ON THE FLOOR (HOOKED ON LOVE)	CBS
8	SOMEBOY LOVE YOU Ken Burke	RCA (import)
9	FEEL MYSELF Harvey Malcom	Mercury
10	NASTY DISPOSITION Aura	Salsita
11	TWO HEAVENS Stephanie Mills	20th Century
12	THE MYSTERY OF MONTBURN Various	Mercury
13	NO MORE POP! Kid Creole Coast Mouth	Ze
14	LET ME BE THE ONE Master Love	Mercury
15	OUZELLE'T THELMA Houston	De-Lite
16	FEEL THE REAL JUNGLE (DA MIX)	Chrysalis
17	JUST THE TWO OF US David Blue	Ensign
18	GIVETT TO ME Joe US	Elektra
19	WHY DON'T YOU LET ME BE THE ONE Michael McGory	Motown
20	TURNED ON DA LIPS Various	Record Shack
21	TURNED ON DA LIPS Various	Elektra
22	Future's Ladies	Unio Melodie (import)

Futurist Dance

1	COMPUTER WORLD/Kraftwerk	EMILP
2	THE SOUND OF THE CROWD Various	Mercury
3	HOUSES IN MOTION Talkin' Heads	Virgin 7
4	YOU'VE GOTTA BE A MIGHTY FIGHTER Various	Mercury
5	NORMAN BATES Landscape	RCA 12"
6	CARELESS MEMORIES Duran Duran	EMI 12"

LIVE MUSIC

XTC from strength to strength

XTC/THE MEMBERS/LAST TOUCH
London, Hammersmith Odeon
NEW SIGNINGS to Zilch Records
Last Touch put on a highly confident performance for a relatively inexperienced, third-on-the-bill band. They play straightforward, pop/rock with some competent melodies and a touch of humour "This song's about falling in love with a doner kebab." The first single, "Clown Time" sounds promising.

The Members sound much the same as they ever did — good-time punk/rock/reggae. Their current single, "Working Girl" deserves to return to the charts, and it was good to hear oldies like "Offshore Banking Business" again.

XTC of course, are rarely away from the charts. The band, which has seemed threatened with oblivion once or twice, now goes from strength to strength, giving a professional, energetic and very enjoyable show. One of its talents is avoiding categorisation by producing such varied and imaginative singles (this tour is to promote neither single nor album), but the band as a live act easily lives up to its studio work.

SARAH LEWIS

BARCLAY JAMES HARVEST
London, Hammersmith Odeon
ATTENDING A BJH concert is a unique experience. For a start the audience includes everything from 15 year old heavy metal fans to 40-year-old accountants. They come to enjoy the relaxing, almost serene, perfection of a band which has been creating beautiful songs for 11 years. BJH chose many old favourites interspersed with tracks from *Turn Of The Tide* to the obvious delight of the capacity audience. The members excelled on a variety of instruments while maintaining a constant aura of peace.

PAUL CAMPBELL

THE BUREAU
London, Lyceum
CONSUMER press knives have been out for this spin-off of Dexy's Midnight Runners and that no doubt accounted for the disappointing crowd. However those who did attend witnessed a superb performance every bit as intense and soulful as Dexy's at their best and without the formality. All the material was new but the band, sporting a terrific brass section, soon won over the crowd. As if the headliners were not enough the audience was treated to three support bands: Ski Patrol, from Newcastle, played depressing modern rock; The People (out of Seelster) laid back reggae and The Blue Cats lively rockabilly.

PAUL CAMPBELL

THE SCARS/BIM/OK JIVE
London, ICA
LONDON'S INSTITUTE of Contemporary Art has provided a much needed platform for emerging talent and its rock weeks are no exception. OK Jive is a young outfit with a strong dance style, while BIM failed to show why their Arista and now WEA signed them. The Scars performed the debut album *Author! Author!* (Charisma) and justified the acclaim achieved with a powerful set of brittle rock music. The Scars are one of the most exciting prospects live or on record to emerge this year.

PAUL CAMPBELL



A LIVE gig to match XTC's studio work

RADIO

Edited by PATRICIA THOMAS

JICRAR shows ILR still leads

THE AIRC has released the Spring JICRAR figures and results show that although overall listening figures are down, ILR as a network continues to lead listenership of its nearest competition, Radio 2, and 2.

Against figures for the Spring 1980 period, ILR's share of the listening is down from 32.6 to 31.5 percent but is still well ahead of Radio 1 and 2 with shares of 23.6 and 22.9 percent respectively. Average hours listened are up from 13.5 to 13.7 hours per week, again, ahead of Radio 2's 11.4 hours. The figures also show that ILR, with the 23 stations included in the survey, covers 67% of the total UK population.

Individually, the tables show Down-town maintaining its number one spot with an unchanged weekly reach of 67 per cent and Plymouth Sound with an increase of one point to 60 per cent still in second place. Severn Sound follows in the footsteps of Merca Sound by taking the number five place in its first official JICRAR survey, and Merca's place in the tables has dropped to sixth with a

two point increase to 55 percent. Another newcomer to the survey, 2CR made a less than dynamic debut ranking equal 18 with Pennine with a 35 per cent reach. CBC, whose disappointing show in the last survey sparked off a number of internal changes, shows little sign of improvement coming in 22nd with a reach of 29 percent, ahead only of LBC.

The research shows Radio-1 claiming a reach of 47 percent; Radio-2 with 43 percent; Radio-4 with 24 percent; Radio-3 with 9 percent; BBC Local Radio with 17 percent; and Radio Luxembourg with five percent.

Position	Station	Weekly Reach	Average Hours
1	Downtown	67%	13.9
2	Plymouth Sound	60	12.7
3	Severn Sound	56	13.3
4	Clyde	57	13.8
5	Severn Sound	56	9.7
6	Merca	55	11.7
7	Hellam	52	14.6
8	Merca	52	11.4
9	Tees	50	13.4
10	Merca	46	15.6
10	Forth	46	12.9
12	TRF	42	13.3
13	BRMB	42	11.6
14	Orwell	41	12.7
15	Capital	39	11.8
16	Beacon	39	13.8
17	Pennine	35	9.5
18	2CR	35	10.0
20	215 (Thames Valley)	33	12.1
21	2CR	32	12.0
22	CBC	29	8.9
23	LBC	23	9.6

Beacon changes

ON READING the new schedule changes as we published them in *Record Business* May 18, Peter Craig (right) had to find himself a Tardis Time Travel Machine in order to fulfil the drastic change in his lifestyle. "Main changes include late night man Peter Craig moving from his afternoon slot to present the station's *Breakfast Show* from 6am-9am." No wonder he looks so tired — keep on taking the vitamins Pete!

Beacon's Religious presenter John Hammersley, on reading the same issue, was overwaded to find that he will host his own programme from "10am — 12 Midnight every Sunday." With a 14-hour religious programme it might be construed that Beacon is trying to impress people in high places!



Sorry folks! What we really meant to say was that Peter Craig is moving from his late night slot to a 3pm - 6pm weekday slot; Allan Sherwin is moving from his weekday afternoon slot to present the station's breakfast show, and John Hammersley will present his own religious programme from 10pm - 12 midnight every Sunday.

Rockshow Report

- MOST AIRPLAY**
- 1 FUTURE SHOCK Virgin VK2196
 - 2 THE COMPLETION BACKWARDS PRINCIPLE Capitol E-ST 26285
 - 3 POSITIVE TOUCH Ardeck ADR 103
 - 4 UNIDENTIFIED RED EPC 84700
 - 5 RED SPEEDWAGON MCA MCF 3013
 - 6 WOLF IN THE BRAVE Wolfhouse Ash
 - 7 GO FOR IT Self-Lite Rogers Chrysler CHR 1339
 - 8 COME AND GET IT Whitehead Liberty 30327
 - 9 ANIMAL NOW Blue-Clay Virgin V2193
 - 10 WHA'PPEN Beat Go Feet BEAT 3
 - 11 FAIR WARNING Warner Bros WS6689

- MOST ADDED**
- 1 FAST SIDE STORY ARM/AMLM 54854
 - 2 BAD FOR GOOD EPC EPC 84845
 - 3 THERE GOES THE NEIGHBOURHOOD Anymun KS2285
 - 4 OUT DREAMING AT THE BEAM Bill Nelson Mercury 6359 055
 - 5 THE RIGHTS TO BE ITALIAN Virgin V2186
 - 6 AND ABOUT TIME TOO Binnie MacIntosh Telephone PCS 7215
 - 7 THINGEL TOWN REBELLION CBS 88516
 - 8 SHOCK TACTICS Gam Gem LP
 - 9 ANTHEM Safarit VOOR 1
 - 10 LONG DISTANCE WHAAGER MoodySlide Threshold TXS 139

LOTS OF NEWS to catch up on this time around starting with comments from Mike Sparrow at Radio London. Mike writes: "Breakthrough — London local radio's longest running (9 years no!) and best rock show — is moving to Saturdays. It will follow the highly successful Robbie Vincent soul show, so its new time will be 2pm to 6pm on Saturday afternoons. John Irvington at Piccadilly is being joined, every Thursday in the studio by local Heavy

Metal dj Chris Tetley to take a look at the local HM scene as reflected in the Piccadilly Muthas 20. Also in the HM vein, Patrick Eade at Orwell is starting a new feature called the Head-banker's Ball which will run from 7pm-8pm starting the 6th June. Finally, Robin Valk at BRMB wants to know "have any other rockjocks out there run a marathon yet? I did the 'Peoples' in Brum recently in 3 hours 46 minutes ... Anybody else?!"

Recorded
Delivery
Records

BUILDINGS
N WIV SAH
6/2527



Dear Dealer,
Just a note to keep you informed of our activities at **RECORDED DELIVERY RECORDS**. At the moment we're over at Strawberry Studios putting the finishing touches to our latest signing **CLEAR CUT**, whose single **"EAGLE EYES"** will be available shortly.

P.S. Our product is distributed exclusively through **RCA Records**.

Recorded
Delivery
Records

9-11 RICHMOND BUILDINGS
DEAN STREET LONDON W1V 5AH
TEL: 01-439 3058/2527

RECORD BUSINESS RECORD BUSINESS RECORD BUSINESS

Disco Top 50

1	■	GOING BACK TO MY ROOTS ODYSSEY	RCA RCA(1)
2		WIKKA WRAP EVASIONS	Groove GP 107
3	3	AIN'T NO STOPPIN' - DISCO MIX 1981 ENIGMA	Credle CR1121
4	6	BEING WITH YOU SMOKEY ROBINSON	Motown TMG 12
5	1	STARS ON 45 STAR SOUND	CBS A(13)114
6	8	HOW 'BOUT US CHAMPAIGN	CBS A(12)104
7	4	BODY TALK IMAGINATION	R&B RBS(RBL) 26
8	7	BODY MUSIC STRIKERS	EPIC A(13)125
9	9	TWO HEARTS STEPHANIE MILLS & TEDDY PENDERGRASS	20th Century TC(1) 245
10	47	DANCING ON THE FLOOR (HOOKED ON LOVE) THIRD WORLD	CBS A(13)121
11	10	JUST THE TWO OF US GROVER WASHINGTON JR	Elektra K12514T
12	28	HOW'S IT FEEL HARVEY MASON	Arista ARIST 1(2)399
13	■	TAKE IT TO THE TOP/CELEBREMOS KOOL & THE GANG	De Lite DE(1)1
14	17	NASTY DISPOSITION AURRA	Salsoul SAL(1)1
15	15	ME NO POP I KID CREOLE & THE COCONUTS featuring COATI MUNDI	Ze (12)WIP 6711
16	5	AI NO CORRIDIA QUINCY JONES	A&M AMS(1) 8106
17	12	EASE YOUR MIND TOUCHDOWN	Record Shack SHACK 7(12) 1
18	■	I CAN MAKE IT BETTER WHISPERS	Solar SO(1) 19
19	38	IF YOU FEEL IT THELMA HOUSTON	RCA RCA(1) 77
20	27	FEEL THE REAL (JUST DA MIX) DAVID BENDETH	Ensign ENT(1) 210
21	13	ON MY OWN DEBRA LAWS	Elektra K1259(1) 7
22	35	ONE DAY IN YOUR LIFE MICHAEL JACKSON	Motown TMG 916
23	23	LET SOMEBODY LOVE YOU KENI BURKE	RCA RCA(1) 93
24	■	YOU LIKE ME DON'T YOU JERMAINE JACKSON	Motown (12) TMG 1222
25	32	GIVE IT TO ME BABY RICK JAMES	Motown (12) TMG 1229
26	16	THE NEW KILLER JOE BENNY GOLSON	CBS A(13) 1223
27	41	WON'T YOU LET ME BE THE ONE MICHAEL MCGLOIRY	Record Shack (12) SHACK 7
28	11	GOOD THING GOING SUGAR MINOTT	RCA(1) 58
29	20	SIXTY THRILLS A MINUTE MYSTIC MERLIN	Capitol (12) CL 16190
30	25	TURNED ON TO YOU EIGHTIES LADIES	(Lino Melodic UMD 70002
31	31	RUNAWAY BANZAI	Groove GP 105(1)
32	24	ZULU QUICK	Epic A(13) 1119
33	■	YOU MIGHT NEED SOMEBODY RANDY CRAWFORD	Warner Bros B17803(1)
34	43	IF YOU WANT ME BARBARA ROY, ECSTASY PASSION & PAIN	(Roy B RBDS 2516
35	39	DOWNSIDE UP RAH BAND	DJM DJS(DJR) 1096
36	36	GET ON UP NOW PLAYERS ASSOCIATION	Vanguard VS(1) 502
37	14	CAN YOU FEEL IT JACKSONS	Epic EPD (13) 955
38	22	CAN'T GET ENOUGH OF YOU EDDY GRANT	Ice/Ensign ENY(1) 20
39	19	CANDIDATE FOR LOVE T.S. MONK	Mirage K11648(1)
40	—	POSSESSED L.A.X.	Epic A(13) 1101
41	48	WHY DON'T YOU SPEND THE NIGHT SHERLEY JAMES & DANNY RAY	Black Jack BJ(1) 450
42	44	LET ME BE YOUR FANTASY LOVE SYMPHONY ORCHESTRA	Excaliber EXCL(1) 10
43	18	IT'S A LOVE THING WHISPERS	Solar SO(1) 14
44	■	LOVE IS GONNA GET YA SHARON REDD	Epic A(13) 1214
45	37	IF YOU REALLY WANT ME SISTER SLEDGE	Atlantic K1159(1) 7
46	■	LOVE TRIAL KELLY MARIE	Calibre Plus PLUS(1) 4
47	■	WIDE AWAKE IN A DREAM BARRY BIGGS	Dynamic DYN(12) 10
48	49	I'LL BE YOUR PLEASURE ESTHER WILLIAMS	RCA RCA(1) 7
49	21	LOVE GAMES LEVEL 42	Polydor POSPX(1) 23
50	■	SUKIYAKI A TASTE OF HONEY	Capitol CL 1619

THE OLD GREY WHISTLE TEST



A TEN YEAR TRIBUTE

Acoustic that became an institution

CONCEIVED AS a token gesture in the direction of a developing rock culture, very much in accordance with BBC-2's brief to cater for minority interests, *Old Grey Whistle Test* has in its decade of existence proved to become one of the most prestigious music shows on television internationally.

While an awareness of chart activity certainly exists, bookings for the show are by invitation rather than by the divine right of a place in the Top 50 best-sellers. With its aim of providing for the needs of the dedicated, rather than the casual, rock fan still being pursued with the single-minded enthusiasm which existed in the early days, the series can rightly claim to have given exposure to a multitude of bands, from both Britain and overseas, who might otherwise never have seen the inside of a television studio. What *Top Of The Pops* is the show in which singles are promoted, *Whistle Test* remains the one show on television featuring acts who are trying to make their mark with albums.

Its unpretentious mix of live music, album cuts, film, interviews and news, has given the series the flexibility to change as the music changes. It is a workable magazine formula with built-in longevity and without *Whistle Test*, rock on television would be poorly served. Yet while TOTP, in the full glare of peaktime surveillance, is a regular target for critical sniping, *Whistle Test*, usually tucked away in some late-night slot, rarely excites much media interest, one way or another. It is just left to get on with the job.

That is the way producer Mike Appleton prefers it. He started the show ten years ago and his benign influence has guided its direction ever since. "For a long time," he concedes, "it was something of a cult show among viewers, hidden away late at night. But we chose not to seek publicity. For the type of show it was meant to be, it seemed better that people should find out about us by word of mouth. I've always thought that if people like things they will find out about them." As proof of the audience's loyal interest, he can point to a regular viewing figure of around 2 million — and a large mail-bag each week which his small team is ill-equipped to handle. "I figure that if that many people are prepared to stay up until 11.30 on Tuesday nights, then we must be doing something right," he comments.

Even had Appleton been a publicity seeker, it is doubtful that *Whistle Test* at the beginning would have rated very highly in the BBC-TV's list of priorities. For a start it emanated from the Presentation Department, which till-

TRACING THE development of The Old Grey Whistle Test, from the days when it was a late-night cult show, up to its present position as a prestigious, internationally-known music show.

led a primary function of presenting other department's shows rather than actually producing them. It did, however, put together *Late Night Line Up*, a nightly arts-news miscellany. OGWT was a spin-off, given a £500 a show production budget (at the time TOTP commanded about £2000 a show) and the use of a studio on the fourth floor of Television Centre. From that studio, normally used to accommodate one person linking programmes or giving out the weather forecast, Appleton

a complete band."

In true showbusiness tradition, the first broadcast in September 1971 was bedevilled with problems of some magnitude. Richard Williams, today rock critic of *The Times*, and Ian Whitcomb, rock musicologist, had been signed up to host the series. Williams, however, was on honeymoon for the first two shows and his contributions were videotaped in advance. This left Whitcomb as the sole presenter — and it was discovered that



ABOVE: RICHARD WILLIAMS, the first OGWT presenter. *Whistle Test* became a policy of screening respected American artists. Left are Dr Hook live in the studio, and far left Captain Beethart talking to early *Whistle Test* director Colin Strong.



was required to manufacture a music show and somehow pack in two rock bands and their equipment.

It was often a weekly test of ingenuity to squeeze everybody in without provoking an attack of claustrophobia, and something of a testimony to the skill of the team that sound was always regarded as being of major importance despite the technical limitations imposed by a mixer bank which offered only eight channels of input (today it is 40) and "if you wanted echo on one instrument you had to have it on the lot."

"I achieved some amazing things in that studio, despite the limitations imposed both by budget and size," recalls Appleton. "I remember once we managed to fit in Humble Pie and its equipment and three backing singers in there. I remember, too, when we had the Edgar Winter Band appearing for the first time and managed to acquire a sub-mixer for the drums. We actually had nine mikes covering the kit, which was one more than we usually used for

in moments of stress he had a tendency to stutter.

"It seemed to get worse the closer we came to the first show," Appleton remembers. "Although I was confident that it would be alright on the night, I wasn't prepared to take the risk of our one-in-vision presenter stuttering through all the links and the interview as well." In the end, Appleton handled the links himself for the first two shows, although remaining out of vision, and with fingers crossed left Whitcomb to tackle the interview with Tom Paxton. He needn't have bothered. Whitcomb, as good as his word, was word-perfect.

The first show featured as well as album tracks from Alice Cooper and Alice Stuart, with Bill Haley, Clyde McPhatter, Jimi Hendrix and Bob Dylan on film.

In due course, Whitcomb returned to America and Richard Williams having linked the show until 1972 departed to write a book, to be replaced by the softly-spoken Bob Harris, at that time a Radio-1 DJ. Although his laid-back delivery earned him the nickname of "Whispering Bob", there is no doubt that his style was well suited and enhanced the musical integrity that the series was by now winning.

"I think the whole point about Bob was that people trusted him," says Appleton. "He was the same off the screen as he was on and he was respected for it." Harris stayed with the show until 1978, during which time he scored a notable scoop by being the first BBC man to interview Jimmy

Carter. At the time, Harris and an OGWT crew were in Macon, Georgia covering the annual music picnic organised by Capricorn Records. Carter, the Democratic candidate, was a guest and had learned that day that Gerald Ford had won the Republican nomination.

When Harris, a founder-member of *Time Out* moved on to return to radio — he is now Head of Music at Radio 210 Thames Valley — he gave way to OGWT's first anchorwoman, Anne Nightingale whose BBC-1 radio show had caught Appleton's attention. Interestingly, she follows in *Whistle Test*'s established pattern of employing journalists — she writes a rock column for the *Daily Express* and before becoming Radio-1's first woman DJ had been working for newspapers. Appleton's view is that journalists can write their own scripts better than anybody else and also "cut out the waffle" on interviews.

In 1975, *Whistle Test* was sufficiently well regarded internally for its studio facilities to be upgraded to something rather larger. This not only meant that two bands could be in the studio together, thus putting an end to pre-recording, but it gave access for the first time to a proper mixing desk and the facilities to improve the sound of televised rock. Indeed, *Whistle Test*'s attention to sound quality has gained it something of a reputation among BBC-TV's sound engineers and there is usually a waiting list of ambitious

● CONTINUED OVER

Supplement edited by
**BRIAN MULLIGAN, and
written by BRIAN
MULLIGAN and SARAH
LEWIS.**

IT IS two o'clock and the two featured bands are scheduled at TV Centre, White City, to set up their equipment, and check the lighting. Today, however, producer Michael Appleton, director Tom Corcoran, production assistant Rosa Rudnicka and researcher Alma Player are coming to terms with reports that the van used by Japanese band The Plastics' had broken down just outside Leeds, Holly Vincent of Holly and the Italians had badly torn a ligament in her left leg and was up to her knee in plaster, reggae superstar Bob Marley had tragically died of cancer the night before, and the entire production had been moved by the BBC hierarchy from the regular Studio Five to Studio Six. Otherwise, everything was running normally.

2.10pm: The 'Newsdesk' item, compiled and presented by *Smash Hits* editor David Hepworth, has had to be scrapped. Hepworth is writing an 'appreciation' of Marley and cannot now be expected at White City before 7.30 pm. Mike Appleton heads for the cutting room where he and Alma select from many yards of Marley film a suitable in-concert clip to illustrate Hepworth's feature. "It's this sort of thing that's so time consuming," sighs Appleton.

2.40 pm: The production schedule is currently running about 45 minutes late. Holly arrives, on crutches and "heavily plastered", as somebody

A day in the life of the Whistle Test

VERY LITTLE television is actually broadcast live these days, but recording doesn't mean that crises can be totally excluded or insured against—particularly when there is only an interval of one hour between recording and transmission.

inevitably gags. Appleton and Corcoran introduce themselves and a chair is ordered on Stage B for the comfort of the injured Holly.

3.00 pm: Updated concert posters are added to the backdrop behind presenter Anne Nightingale's desk. Across the studio, Stage A is prepared for the Plastics, who have yet to put in an appearance.

3.10 pm: Holly and the Italians run through their two numbers.

3.45 pm: Three cameras are moved into position around Stage B for a camera (video) rehearsal. The band manage admirably, despite the fact that Holly's dancing is reduced to the occasional hop.

BOB HARRIS interviewing Jack Bruce and Mick Taylor. Right: Holly of Holly and the Italians who arrived at OGW'T "plastered".



● FROM PREVIOUS PAGE
people anxious for an opportunity to try out their skills.

Appleton's interest in enhanced sound quality has manifested itself in the introduction of simulcasts in collaboration with Radio-1. There was the historic satellite transmission of Jethro Tull's New York concert at Madison Square Garden, simultaneously broadcast by Radio-1 in October 1978 and two series of *Sight And Sound* concerts with Radio-1, a collaboration that Appleton and Jeff Griffin, Radio-1's producer of the *In Concert* series, are anxious to repeat, providing that scheduling difficulties can be overcome. More recently, of course, radio and TV combined forces to present the marathon concert from Germany

featuring the Who and the Grateful Dead.

Out of *Whistle Test* have also grown the *Rock Goes To College* series, another valuable opportunity for upcoming and established talent to enjoy a televised showcase, and the OGW'T concert specials. These have been particularly impressive in their assemblage of major acts, among them Rick Wakeman, Elton John, Eric Clapton, Janis Ian, the Kinks, Bonnie Raitt, Rory Gallagher and one that Appleton is particularly proud of, the only recording of the Jace Bruce Band with Carla Bley and Mick Taylor.

A most recent achievement which won wide praise was last year's OGW'T *Rock Week*, with which the programme chose to recognise in its

The Old Grey Whistle Test is no exception to the gremlins which can interfere with the best laid plans.

The show screened on May 12 created more problems than usually, as SARAH LEWIS discovered when she spent a day with the production team.

Meanwhile, the Plastics arrive. They speak almost no English and all communication has to be made via the tour manager.

4.00 pm: Camera rehearsal, the Plastics.

4.30 pm: Scripts are hastily rewritten to remove references to Adam and the Ants, and Real to Real, who will not now be



HOLLY HAD to restrict her dancing on OGW'T to an occasional hop

appearing. Mentions of Marley's death are added to Annie's opening speech and subsequent links.

5.00 pm: Up in the control room for studio six, Corcoran and Rosa are checking the Plastics' camera rehearsal on eight TV monitors,

displaying several different angles of the performance. Corcoran decides that there will be no need for 'fancy lighting', as the band look somewhat bizarre already, especially Chica, the girl singer, who in her hair wears an enormous silk bow, which she wraps around her body.

Anne Nightingale arrives, briefly discusses the script alterations with Alma and then leaves for the make-up department.

5.30 pm: Annie's links are rehearsed. The seating arrangements at the Whistle Test desk which accommodates both Anne and co-presenter Paul Gambaccini are confirmed.

5.35 pm: In the office, Appleton selects still photographs of Marley, supplied by Island, and sticks the chosen few on to pieces of black card. They are to be flashed on screen during the spoken part of Hepworth's 'obituary' item.

6.30 pm: Break. Production team adjourn to the BBC bar for well-earned drinks and snacks, during which Tom Corcoran takes time out to discuss his role in the show.

Corcoran has been a regular director of OGW'T for six years. Like others on the team he worked on the now-defunct *Late Night Line Up*, out of which *Whistle Test* emerged and grew. "Basically", he explains "I'm responsible for the pictures you see on the screen. I tell the five cameramen which shots I want and when. It also lapsed closely, of course, with the lighting and sound people. And beforehand I always listen to the bands' albums—should they sound exactly like the record because of the way gone into achieving that sound, or should it sound like a live spontaneous performance? Two bands in the studio is the most we can cope with.

"Where interviews are concerned, I decide where people should sit, also the running order—where to position each item in the programme. This is planned during the week before, if problems occur, ● OVER PAGE

own way the first decade of its existence. As well as the montage of sequences from shows over the years, *Rock Week* also showed video recordings of concerts by Joni Mitchell, Van Morrison, Randy Newman, the Kinks, Kate Bush, the *Police In The East* documentary and the excellent American retrospective *Heroes Of Rock 'n' Roll*.

Not generally known is that *Rock Week* only made the screen by dint of a determined personal effort from Appleton himself. In the planning stage, five live concerts were proposed, but then the MU strike interfered and no plans could be made. In the end, Appleton decided to postpone *Rock Week* until March this year was ready to go on holiday, as his staff had already done. Then Brian Wenham, Controller BBC-

2, returned from his own holiday and gave Appleton just over ten days to put *Rock Week* together again, albeit in a vastly different form from that originally envisaged. With his staff absent by this time, Appleton almost single-handed was faced with assembling a new package down to tackling his own secretarial work and booking the bands.

"It was an extremely hairy ten days, but I was very pleased with the results and the response," says Appleton who is keen to repeat the exercise this year. At the moment he is not confident that he will be allowed to do so, largely because the week long series concept does not fit in with current BBC-2 scheduling policy. However, one may be on the horizon—probably next Spring.

THANKS

Arthur Sheeriff
Tony Bramwell
Joey Reddington
Tim Prior
Monrice Gallagher
Chris Mason
Theo Logia
John Howson
Andrew Archibald
Carole Tierney
Jim Merrett



OLD GREY WHISTLE TEST

This team can't have demarcation disputes

OLD GREY Whistle Test is put together by a team of four working from an office in amiable disarray located at the end of a wood-built two-storey terrace block backing on to Wood Lane at the Old Grey.

The four regulars are Appleton, researcher Alma Player who has also been with the programme since it started, production assistant Rosa Rudnicka, and regular director Tom Corcoran. Corcoran shares duties with director John Burrows, who has been involved since the *Rock Goes To College* concerts were introduced, and his assistant Sarah Truman.

Alma, Rosa and Sarah are all maids-of-all-work, each with specific responsibilities, but willing to turn their hands to any task as befits a team which works so well together in an easy-going atmosphere of informality.

Alma's main task is to co-ordinate all the film content of each show. This requires her to liaise with the record companies over promotion clips, obtain the rights to relevant movies and to keep in touch with Philip Jenkinson at Film Finders from whose library are selected the silent sequences which are so often used in juxtaposition with an album track.

Like Appleton she is a graduate from *Late Night Line Up* and the OGWT forerunners *Colour Me Pop* and *Disco-2*. She reckons that as far as research jobs go, working for OGWT "takes a bit of beating".

Alma has been a trend-setting show and we have been very fortunate with the artists we have booked to appear. I don't think any of them has ever been difficult—maybe it's because we catch them at the beginning of their careers," she remarks.

As the person who has worked closest to Appleton during the past ten years, she says of him: "He has an amazing knowledge of music, but he doesn't allow his personal tastes to dictate the content of the programme. This is one of the things we admire about him—he is so open about music

● FROM PREVIOUS PAGE
as they did today, quick reorganisation is vital.

"One thing we never do is use backing tracks, no miming. We try to use album bands, *Top Of The Pops* will cover the 'singles' bands who may often be a flash in the pan. "If any show stands out for me, it'll be a *Whistle Test Special*. There have been less than five year because of *Rock Goes To College*, but we have done one with George Duke and Stanley Clarke.

How long does he see the show retaining its popularity? "I see no reason why it shouldn't continue indefinitely. It's such a flexible format that you can change quickly to accommodate trends and current affairs. We get letters from pensioners wanting to know the

generally. When punk first arrived it caused problems for us as an album show because the music was only coming out on singles. But Mike remained very aware of what was happening and as soon as suitable albums were released we featured them on the show."

The jobs of the two production assistants, Rosa Rudnicka and Sarah Truman, are concerned with booking all the necessary facilities like editing, typing scripts, costing, handling PRS payments, booking artists and supplying the correct billings for insertion in the *Radio Times*.

In the studio, working from scripts and lyrics which have been typed out, they count the bars of music and then call out the appropriate camera shots, in accordance with the director's instructions.

And there are also the unexpected moments, when the production assistant is usually expected to cope. As Rosa recalls: "When the lead singer has a sore throat we organise medical treatment and if the drummer has a headache then we provide the aspirin. On one occasion in Manchester,

How the OGWT got its name

WHY OLD Grey Whistle Test? A more unlikely name for a rock show would be hard to imagine—unless it was Florence Foster Jenkins Musical Emporium.

That was also one of the names under consideration for the series ten years ago, Florence Foster Jenkins being an opera singer so totally lacking in vocal talent that audiences flocked to her concerts for the exquisite pain of hearing her sing totally out of tune.

Offbeat the show's title may be, but it has a real relevance to pop music, as industry veterans would be able to testify.

According to producer Mike

names of groups we have featured and letters from 14 year olds asking 'Why don't you put it on earlier?' Ideally, I'd like to see it screened late on Tuesday evening, then again on Wednesday 7 pm or 8.00 pm on Wednesday."

7.45 pm: Appleton, Corcoran and Rosa check a 178 video *Top Of The Pops* film of Bob Marley and the Wailers. It passes their scrutiny. Also inspected, mainly for sound quality, is a 60s film of Marianne Faithfull singing 'As Tears Go By' in an American TV show, and a clip from a new movie, *The Monster Club*, which Gambaccini will feature.

8.00 pm: Recording takes place for Annie's intro before an OGWT Jack Bruce concert.



THE OGWT production team at work in the control room. Tom Corcoran is in the hat and researcher Alma Player and assistant Rosa Rudnicka are at right. Artists are rarely difficult to deal with—OGWT tends to catch them early in their careers.

Police were making their first *Whistle Test* appearance and Sting sprayed some gold paint into his eye. It was up to the production assistant to call in a doctor to attend to him."

"We all got involved in what is going on. There is no demarcation here."

Appleton, Gloria Wood, then a member of the Line-Up team can be credited with suggesting the name. She mentioned a practice common at one time in Tin Pan Alley when early pressings of a record would be played a couple of times to such people as delivery men, doormen and cleaners. "These people were known as The Old Greys—because they were usually getting on in years and so was their hair! The idea was that if they could whistle the melody after hearing it twice, then its chances of catching on were strong and it was worth printing up supplies of sheet music," Appleton explains.

8.30 pm: Gambaccini runs through his film review. He does not use the autocode and writes nothing down beforehand. To follow the theme of *The Monster Club*, he insists on wearing a full face, rubber 'horror' mask. "Are we going to be able to hear him?" asks Corcoran. We can.

9.00 pm: Whistle Test badges are given out to the bands (five each) to be worn in front of the cameras. Only bands who have been on the show are entitled to receive a badge.

9.10 pm: Recording begins. The Plastics run through 'Peace' and 'Diamond Head' without a hitch. Unfortunately things do not run as smoothly for Holly and the Italians. Their first number, 'Youth Coup' stops abruptly after the chorus.

The music boom has gone says Appleton

MIKE APPLETON, first and only producer of the *Old Grey Whistle Test*, jokingly refers to himself as "the old man of BBC-2". He is, he explains, the only producer to have worked exclusively for the second channel since it first went on air. In fact, he was there for six months before transmissions started and was the first director of *Line-Up*, a seven-minute trail for the evening's programmes, which later became *Late Night Line Up* and spawned such music shows as *Colour Me Pop* and *Disco-2* and subsequently *Old Grey Whistle Test*.

Born in Cliftonville, Kent, he joined the BBC as a studio manager at the West Region studios in Bristol, having previously worked in the wine trade. At Bristol, he reckons he gained a thorough grounding in his trade in sound before moving over to television. "In radio we had a programme called *Flashback* which was a resume of the weeks events with background music and sound effects. I had to do everything from providing the sound of horses hooves with coconut shells to managing six turntables and the 78

● CONTINUED ON PAGE 8

Everyone sighs and prepares to start again, returning to the opening shot of Holly's guitar.

Take two is no more successful. Mike Appleton goes down to the studio to establish the problem. Apparently Holly is simply forgetting the words. Time is getting tight and there are only 20 minutes of videotape left. The third take is perfect, and Corcoran gets a shot of Holly's plaster on which someone has written 'Branson Pushed Me'. The Italians complete a second number, 'Rock Against Romance' and the final credits, called 'The Riley' are rolled. It is 10.35 pm and everyone is relieved at completing a very difficult programme. "It is not always like this," jokes Appleton, "just usually!"



Congratulations to The Old Grey Whistle Test on your 10th Anniversary from Phonogram and the artists we represent.



118-117, W and Aar Street
London W1P 2JG
Telephone 01 463 4861
Telex 2512

Happy 10th Anniversary
Here's to the next 10
Cheers

*James
Dove*

Then and now

**TOM PETTY &
THE HEARTBREAKERS**

JOE ELY

SPYRO GYRA

POCO

WISHBONE ASH

B. B. KING

LYNYRD SKYNYRD

WAR

RUFUS

**BUDDY HOLLY
& THE CRICKETS**

GARY MOORE

ROD ARGENT

BILL HALEY

**BLACK OAK
ARKANSAS**

DOBIE GRAY

BUDGIE

**STACKRIDGE
MAN**

**Congratulations & thanks
for having us**



MCA RECORDS

1, GREAT PATERNY STREET, LONDON W1P 3PW

OLD GREY WHISTLE TEST

MIKE APPLETON

● From Over Page

rpm discs which were being used for the appropriate bits of music," he says. Later he moved over to TV and learned about sound dubbing and vision mixing and became involved with music via a new talent showcase called *The 625 Show* on which acts like Gerry Dorsey (before he became Englebert Humperdinck), the Bachelors and Gerry and the Pacemakers made their TV debuts. Jimmy Young was the host.

Nowadays, his interest in music extends beyond the involvement with Whistle Test. He is a well-respected collector of historic memorabilia associated with the early days of recorded sound. At his home on the Surrey-Hants border he has a magnificent collection of 60 horn gramophones, over 2,000 cylinders, several hundred 78s, posters and catalogues. He recently played host to members of the London Phonographic and Gramophone Society who came to admire a collection which he has been building up for the past 25 years.

From the viewpoint of an interest in recorded music which spans its total history, how does Appleton regard the position of rock today in an industry which has fallen on hard times?

"The boom has gone - and I don't think it will ever come back," he says. "There was a time when music seemed to be a totally dominating factor in young people's lives. That went on into the early-70s, but towards the end of the decade the harsher realities of life became more apparent and music seemed to reflect that. Punk arrived as a result and the big acts went into semi-retirement, playing just the odd concert and delivering an album now and again.

Looking to the future, Appleton is keen to broaden the base of *Old Grey Whistle Test* to incorporate more editorial content from David Hepworth's *Newsdesk*, introduce OB coverage from clubs and reviews of films which may appeal to a rock music audience.

There are also further spin-off ideas under consideration, one of which would be a Rock Master Class. The first in which Billy Cobham conducts a drum clinic has already been recorded, although no transmission date has been set.

"When you see old recordings of Whistle Test you can appreciate how the style and content of the show has changed. It will continue to move with the music and the times. But we don't regard it as a programme on the air that you either enjoy or you don't. It has always been our aim to introduce new bands to people who like music," says Appleton.

"Over the years we have received thousands of letters from people who have said that as a result of hearing a band on Whistle Test they have gone out and bought the LP and then gone to the concert and enjoyed what they heard. As long as they keep on telling us that, then I think we are doing our job in the right way."

"It has always been our aim to introduce new bands"



APPLETON PLANS the next week's Whistle Test.

"Normally new bands would have filled that gap, but it became almost too big to be filled and it took a new movement which became called New Wave to provide new musical energy. But in so doing it created a new chasm, not between the audience and the stage but within the audience itself.

"I think the music scene in the UK is much healthier than in America where they are still waiting for their natural musical revolution. There are stirrings in New York, I think, but the UK is ahead and a lot of really good music is coming out of New Wave now. The future is healthy, but at a lower level than in recent times. There is almost too much communication media now what with video, cable TV, satellite TV just around the corner and the general television thrust. The stranglehold that music had on the leisure interests of kids has been broken."

Burrowes - I would like to see television showing the way

JOHN BURROWES, now in his fifth year as one of the two directors on the *Whistle Test* team, spent awarded life within BBC-TV before joining the squad to take charge of the first *Sight And Sound* simulcast series, and later the *Rock Goes To College* transmissions.

Before that he had been a set designer, then went on a production course and spent five years "flitting about between the Light Entertainment and Design departments."

His first assignment after completing a three-months training course was to be put in charge of directing the last few shows of *Dee Time* before Simon Dee made his ill-fated switch to London Weekend Television. "I was recommended to the Light Entertainment head Bill Cotton by Stanley Dorfman, who had seen a show I had put together when I was on the training course. I had one week watching what happened on *Dee Time* - and then I was in charge of a show that was going out live at peaktime on Saturday

Our Warmest
Congratulations to
The Old Grey
Whistle Test
on their 10th
Anniversary

RCA

RCA Limited | Record Division
1 Bedford Avenue | London WC1B 3DT

evening," he recalls. Since then Burrowes has worked on the *Parkinson Show*, *Top Of The Pops*, a Della Smith cookery series and a set of documentaries entitled *In Her Majesty's Service*, transmitted during the Jubilee Year, while he also started the *Friday Night-Saturday Morning* late-night chat show last year.

Now on *Whistle Test* he shares duties with his opposite number Tom Corcoran. "We work out between us what we are going to cover according to our personal preferences. For instance, I think you would be more likely to see me directing a show with a New Wave act in it," he says.

While Burrowes would not classify himself as a music buff, he likes *OGWT* because it fulfills his own ambitions to "get something on the screen which reflects what is happening at the grassroots level."

Burrowes claims to have been urging *Whistle Test* to feature Adam and the Ants for a year before they made a major breakthrough, but recognises the need for the programme to find a blend between what is upcoming and what is established and certain to attract an audience.

He is hopeful that an idea which he and Appleton have been discussing for a series, provisionally entitled *Street-level* will get to closer grips with trends in youth culture. "Basically I would like to see television showing the way more rather than just being a reflection of things as they are," he says.



TOP: DIRECTOR John Burrowes. Bottom: Most recent programme presenter Anne Nightingale.

A recent task for Burrowes which he hopes will develop into a series of real value was to direct a pilot show for a *Rock Master Class*. This featured Billy Cobham demonstrating the finer points of his art to a pair of drummers, one of whom plays rock and the other who specialises in jazz. This evolved from a *Whistle Test* item and Burrowes is hopeful that the go-ahead will be given for further shows featuring more star instrumentalists.

A different approach from Bob, says Anne

PRESENTER ANNE Nightingale has been a familiar voice to Raio-1 listeners for many years, and even longer to Radio Brighton fans, where she made her broadcasting debut. "Lots of people ask me how I got into radio, she says, but I actually started as a straightforward local paper journalist. It can be very annoying when they refuse to believe that I write my *Daily Express* column myself.

Anne Nightingale really became a 'personality' DJ when she hosted a very popular Sunday afternoon programme for four and one half years in the late 70s. "It was a great achievement for me to be voted second-most-popular DJ - after John Peel - in a music paper poll," she recalls.

Although Anne officially took over as *Whistle Test* presenter in 1978, following in the footsteps of Richard Williams and Bob Harris, she had made a couple of stand-in appearances and was no stranger to television. A children's series, *Event*, and an arts/entertainment guide, *London Scene*, meant that she was per-

fectly relaxed on camera. She laments the manner of Harris' departure from the show, which it had been intended should be jointly presented. "He'd been doing the show for six years and had become identified with early-70s music. When punk came in he suffered some hostility. For example, when he did his Californian tour specials he received nine phone calls saying "we're going to kill you". Really incomprehensible."

She admits that at first she felt uncomfortable taking over from the studious Harris. "I thought I might be sounding too flippant. I write all my scripts, and tried a slightly different approach," she explains.

When the selection of chosen bands is concerned, Anne claims to be first and foremost a presenter, but not an entirely disinterested one. "If I hear an album I really like we discuss it, a lot depends on who is available, and we try not to have two bands of the same type in the same week. Gary Numan made his first-ever appearance on *Whistle Test*.

BEST OF THE TEST (and vice versa)

1,744,000 viewers switch on the Old Grey Whistle Test each week expecting two things. The chance to see and hear the megastars of contemporary rock. And an early taste of the acts and the sounds that will make waves in the future.

Over the past ten years, the Whistle Test has always made a point of giving up-and-coming artists their first big break. And, more often than not, those artists have gone on to great things.

Just take some examples from 'Test Pressing', the third special compilation of songs originally performed on the show. The Police, Blondie, Gary Numan and *The Selecter*, to name but four, were

virtually unknown when they first appeared. And, of course, the process of discovery goes on. Several bands on the album have been featured more recently, but are already beginning to crack it. Bands like Landscape, Simple Minds and Yellow Magic Orchestra.

The thirteen tracks on 'Test Pressing' are really what the Old Grey Whistle Test is all about. Fine music and musical finds. Millions of fans see it on their screens. Make sure you've got it on your shelves.

Order from:
PRT Limited, 132 Western Rd,
Mitcham, Surrey CR4 3UT.
Tel: 01-640 3344.

BBC records & tapes



ALBUM: BELP 017, CASSETTE: ZCF 017

OLD GREY WHISTLE TEST



Why Bob bombed out

'WHISPERING' BOB Harris is, for many, the definitive sound of the *Old Grey Whistle Test*. He hosted the show from September 1972 — transferring from Radio-1's *Sound of the Seventies*

— to the end of 1978. Harris agrees that his personality was often reflected in the magazine style format, but the emphasis was more obviously due to the featured music.

"We were definitely very much American-orientated then, assesses Harris, "We were the one programme that gave the US an outlet, Jackson Browne got his first British TV appearances here with us. Of course we still have to have to insist on an album for the initial showing — that way the

bands are more professional, although we regret the problems caused by, say, the Pretenders, who didn't have an album out at the relevant time."

Why did Bob Harris relinquish his title as *Old Grey Whistle Test* presenter? "I felt that basically I'd been doing it for a long time, and I was also missing radio work. At that time I was offered the job of head of music and presentation at Radio Thames Valley. Another thing was that I fell out of sync with the bands I had to present.

Does Harris feel that he was misquoted on the new wave situation? "Yes, I'm into the music, I'm into energy, but at the time there was 90 percent of stuff I didn't believe in. Some of those bands I really just did not want to be around. These were some of the reasons for leaving, although I got on extremely well with producer Mike Appleton.

How the 'Kicker' got designed

CREDIT FOR OGWT's distinctive logo — the dotted man galvanised into life by a bolt of lightning — goes to Roger Ferrin of the BBC Graphics Department.

His original brief from Mike Appleton

was to design something quite different, but instead he came up with the Starkicker, as it has now become affectionately known, and for which distinctive piece of work Appleton is profoundly grateful. Since OGWT does not go in for such items as t-shirt advertising, the Starkicker has been pirated and seen in countries outside Britain, such is its fame.

OGWT's international appeal

THE OLD Grey Whistle Test is currently being shown in 11 countries around the world. Unlike rock fans are to be found in Iran, Swaziland and Morocco. The programme has been sold to US distributors Time-Life, but BBC Enterprises are uncertain about the number of American stations actually showing it.

Rock Goes To College has only been sold on two series so far, but customers include Portugal, Belgium and California. Both programmes enjoy greatest popularity in Australia, Sweden and Norway.

Ever wondered who supplies those gorgeous squiry abstracts, those old cartoons and wild tap-dancing chorines for Whistle Test?

Then it's

FILMFINDERS LTD

01-852 4156

"AND YOU KEEP ON ROCKIN' GOIN' ROUND 'N' ROUND"

HAPPY TENTH ANNIVERSARY FROM wea

CONGRATULATIONS

*on your
10th Anniversary
Hope to see many
more of them
From Geoff and all
at Carrere*

OLD GREY WHISTLE TEST

TWO VERSIONS WERE PUT FORWARD AS WE
PONDERED THE IMPONDERABLE

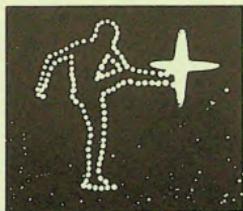
The old grey whistle test was performed
by the engineer on a steam train who
gave a trial toot on the whistle before
entering a tunnel (Freud would have
liked that one)

The Old Grey was the tea lady around
publishing houses of yesteryear, and if
she could whistle a newly-composed tune
after one hearing it was the pre-gallup
census for a hit

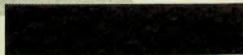
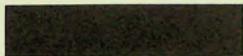
MAYBE WE'LL KNOW BY 1991

CONGRATULATIONS

Beggars Banquet



10



ALIVE AND KICKING



HERE'S TO THE NEXT TEN



EMI Records(UK) Ltd
THE GREATEST MUSIC COMPANY IN THE WORLD

Indie Top 50

1	10	TOO DRUNK	DEAD KENNEDYS	Cherry Red CHERY 24
2	1	DON'T SLOW DOWN/DON'T LET IT PASS YOU BY	UB40	DEF International 7(12) DEP 1
3	2	I WANT TO BE FREE	TOYAH	Safari SAFE 34
4	6	GO FOR GOLD	GIRLS AT OUR BEST!	Happy Birthday UR4
5	4	PAPA'S GOT A BRAND NEW PIG BAG	PIG BAG	Y10
6	5	WHY DISCHARGE		Clay PLATE 2
7	22	THE RESURRECTION EP	VICE SQUAD	Riot City RIOT 2
8	20	CHARM... AND YET AGAIN	POSITIVE NOISE	Static STAT 4
9	3	SLATES (EP)	FALL	Rough Trade RT 071
10	7	SING ME A SONG	MARC BOLAN	Ram MBFS 001
11	8	OBSESSED	999	Albion ION 1011
12	12	CHANCE MEETING	JOSEF K	Postcard 81/5
13	14	DOGS OF WAR	EXPLOITED	Secret SHH 110
14	11	REBEL WITHOUT A BRAIN	THEATRE OF HATE	Burning Rome BRR 1
15	13	MAGASAKI NIGHTMARE	CRASS	Crass 421984/5
16	9	CANDYSKIN	FIRE ENGINES	Pop Aural POP 010
17	26	REBECCA'S ROOM	WASTED YOUTH	Bridge House/Fresh BHS 12/FRESH 30
18	16	FOUR SORE POINTS (EP)	ANTI-PASTI	Rondelet ROUND 5
19	18	'ALL SYSTEMS GO'	POISON GIRLS	Crass 421984/8
20	24	LET THEM FREE (EP)	ANTI-PASTI	Rondelet ROUND 2
21	28	CHILDREN OF THE SUN	MISUNDERSTOOD	Cherry Red CHERY 22
22	19	ORIGINAL SIN	THEATRE OF HATE	SS3
23	21	CARTROUBLE	ADAM & THE ANTS	Do It DUN 10
24	32	BELA LUGOSI'S DEAD	BAUHAUS	Small Wonder WEENY 2
25	25	CEREMONY	NEW ORDER	Factory FAC 33 (12)
26	34	ZEROX	ADAM & THE ANTS	Do It DUN 8
27	23	YOU'RE NO GOOD	E.S.G.	Factory FAC 34
28	27	FOUR FROM TOYAH (AP)	TOYAH	Safari TOY 1
29	31	LOVE WILL TEAR US APART	JOY DIVISION	Factory FAC XXIII (X01)
30	35	COMPLETE DISORDER EP	DISORDER	Disorder ORDER 1
31	33	POOR OLD SOUL	ORANGE JUICE	Postcard 81/2
32	15	DREAMING OF ME	DEPECHE MODE	Mule MUTE 013
33	45	YOU AU PAIRS		02 1 OTO 2
34	37	24 HOURS	CHEFS	Altrix RB 13
35	36	DECONTROL	DISCHARGE	Clay CLAY 5
36	42	WIKKA WRAP	EVASIONS	Groove Production GP 107(T)
37	43	DON'T CRY YOUR TEARS	DELMONTES	Rational RATE 3
38	17	ONLY CRYING	KEITH MARSHALL	Arrival PIK 2
39	29	JUST LIKE GOLD	AZTEC CAMERA	Postcard 81/3
40	30	UNEXPECTED GUEST	UK DECAY	Fresh FRESH 26
41	44	WORKING GIRLS	MEMBERS	Albion (12) ION 1012
42	46	HURRY ON SUNDOWN	HAWKWIND ZOO	Flicknife SLEEP 100
43	49	BLOODY REVOLUTIONS/PERSONS UNKNOWN	CRASS/POISON GIRLS	Crass 421984/1
44	47	ATMOSPHERE	JOY DIVISION	Factory FACUS 2 UK
45	48	TRANSMISSION	JOY DIVISION	Factory FAC 13 (12)
46	40	BRICKS	DIAGRAM BROTHERS	New Hormones ORG 9
47	41	DISCIPLINE	THROBBING GRISTLE	Fetish FET 006
48	40	HEX	POISON GIRLS	Crass 421984/9
49	41	I'LL KEEP ON HOLDING ON	ACTION	Edsel ED 101
50	39	TESTCARD EP	YOUNG MARBLE GIANTS	Rough Trade RT 059

THE
EXPLOITED

THEIR FIRST ALBUM



SECRET

AVAILABLE FROM STAGE ONE
HASLEMERE (0428) 4001

SEC 1

SMALL LABELS

Fresh signs new band

FRESH RECORDS has signed a new band, Playdead, who come from Banbury, Oxfordshire. The deal is for two singles and album, the first of which is 'Poison Takes a Hold' (Introduction) (FRESH 29).

Penthuse Records has signed the Fascinators, after the band has refused three offers from major companies. Managing director John Bassett says the band is already provoking interest from overseas.

New Releases

CHIPS RECORDS, specialists in soundtrack music, has released *The Monster Club* (CHLP 2). The film, which stars Vincent Price, Britt Ekland and Anthony Valentine, also features guest performances by B.A. Robertson, UB 40, the Pretty Things, the Expressos, and the Viewers, who will be on the album. All the musical artists are to perform in the 'Monster Club' sequence of the movie.

Bay Records has recorded a tribute to the Royal Wedding entitled 'The King and Dr' (BAYS 2) by Welsh entertainer Bryn Yem. The single, which comes

in special Union Jack bag, will be distributed by Spartan. This is not the first Royal record for Yem - in 1977 he released 'Jubilee Party' for the 25th year celebrations.

Teesbeat Records come up with second and third singles by The Gynaecologists 'Red Pullover' (TB 2) and Moulou Rouge 'Easy'. Both available from York's Red Rhino at £1 each.

London-based reggae artist Delroy Washington has his first solo single out on the Pinnacle label this Friday. 'For Your Love' is available in 7-inch and 12-inch format, (PIN 506) and (12 PIN 506).

Bridgehouse Records release Wasted Youth's third single in collaboration with Fresh Records. It's 'Rebecca's Room', produced by Martin Hannet. The band are currently supporting the Psychedelic Furs on a nationwide tour.

Statik Records is to rush-release the new single from Scottish band Positive Noise, 'Charm' (STAT 4). Distribution is by Stage One. An album, *Heart of Darkness*, and a tour are available and in progress respectively.

Coteaux Records has put out the first single from Liverpool four-piece, A Flock of Seagulls. It's called 'It's Not Me Talking' (COQ 3) and is produced by Bill Nelson.

Magnum Force released an album, *Tennessee Rockin'* (MFLP 002) by Shotgun on May 22. Distribution is by Pinnacle.

FROM THE PAW OF HUMPHREY STIGSTEIN

Dear Record Industry Persons;

I was deeply moved, nay, flabbergasted by your overwhelming response to my emergence from retirement, as reported in Record Business.

To all of you who sent telegrams, flowers and champagne, I would like to say thank you both. Unfortunately, I will not have time to reply personally, due to hectic work schedule on my new aquatechnic extravaganza, "Lamp Posts".

But I would like to draw your attention to the release of the first single on Singing Dog Records. By Maclean and Maclean, Canada's leading C&W duo, it's a lilting, wistful ballad of hopelessly unrequited love.

Its title, by the way, is Dollie Parten's Tits. Buy it and make an old dog very happy.

Your faithful friend
Humphrey Stigstein

DOLLIE PARTEN'S TITS (PUP 1)
FROM MACLEAN AND MACLEAN'S NEW ALBUM
TAKING THE 'O' OUT OF COUNTRY (DOG 1)
Cassette (COG 1)

ORDER FROM SPARTAN. DOG AND BONE No.01.903 3223



Album Reviews

AU PAIRS: Playing With A Different Sex (Human HUM 1) Prod: Au Pairs/Martin/lan

Debut album from the former O2 favourites who have already had some independent success. The melody is in the vocals of Lesley Woods while the thrust of the sound comes from the tight bass and drum section. Guitar adds a fragmented body to the sound, particularly effective in songs like the Bowie wiebeating song 'Repetition'. Au Pairs music is challenging and thought provoking.



NEW LABEL Better Boogie Discs released a first single, 'Neon Jungle' (Boog 1) on May 29. The band that launches the label are London four-piece, The Soho Dynamos. Next month (July 4), a second single, 'Crooks and Thieves' (Boog 2) will be available. Distribution is through the independent outlets and also by mail order direct from Better Boogie at 1 Long Acre, London WC2.

Indie Albums

- 1 **PLAYING WITH A DIFFERENT SEX** Human/HUMAN 1
- 2 **ANTHEM** Toyah Safari/VOOR 1
- 3 **PUNKS NOT DEAD** Exploited Secret/SEC 1
- 4 **TO EACH...** A Certain Ratio Factory FACT 35
- 5 **HE WHO DARES WINS** SSSSS 1P
- 6 **THEATRE OF DARKNESS** SSSSS 1P
- 7 **POSITIVE NOISE** Static/STAT LP 1
- 8 **60K WEARS WHITE SOX** Adem & The Arts Do I Ride 3
- 9 **SINGING OFF UB40** Graduate/GRAD LP 2
- 10 **CLOSER** Joy Division Factory FACT 25
- 11 **STATIONS OF THE CROSS** Crass Crass 52/1984
- 12 **DEAD KENNEDYS** Cherry Red B RED 10
- 13 **UNKNOWN PLEASURES** Joy Division Factory FACT 10
- 14 **PRAYERS ON FIRE** 4AD CAD 104
- 15 **TOYAH! TOYAH! TOYAH! TOYAH!** Safari/LIVE 2
- 16 **LUBRICATE YOUR LIVING ROOM** Fire Engines Accessory ACC-001
- 17 **MESH AND LACE** Mowton & Gigant 4AD CAD 150
- 18 **FRESH FRUIT FOR ROTTING VEGETABLES** Dead Kennedys Cherry Red B RED 10
- 19 **CHAPQUICK BRIDGE** Poison Girls Crass 42/1984Z
- 20 **IN THE GREAT FIELD** Bauhaus 4AD CAD 13
- 21 **THE ULTIMATE ACTION ACTION** Essex/ED 101
- 22 **WREST** Rock/DVA Fetish/FR 2002
- 23 **390 DEGREES OF SIMULATED STEREO** UBU LIVE Rough Trade/ROUGH 23
- 24 **THE GROTESQUE (AFTER THE GRAMES)** Fat Rough Trade/ROUGH 18
- 25 **THE BLUE MEANING** Toyah Safari/EVA 666
- 26 **LIVE AT THE COUNTER** EUROVISION 78 Mury In Roots People Unit/PU03 045
- 27 **SONS AND LOVERS** Hazel O'Connor Albion ALB 104
- 28 **WHATEVER HAPPENS NEXT** Sweet Magna Rough Trade/ROUGH 21
- 29 **THE WEST WAS WON** Hanky Panky Oriens/steves GREL 20
- 30 **SCOTT MEETS THE SPACE INVADERS** Scientist Oriens/steves GREL 19
- 31 **INFLAMMABLE MATERIAL** Soft Line/Fingers Rough Trade/ROUGH 19

DISTRIBUTOR AND WHOLESALERS DIRECTORY 1981

SONET RECORDS AND

PUBLISHING

121 Leubusier Road, London W11 2AQ

Telephone: 01-229 7267

Contact: Dee Sparrow

Labels Distributed: Sonet, Specialty, Kicking Mule, Takoma, Themic, Stone Alligator, (some) /Rounder, Grand Prix, Red Stripe, 'A' Side, Dislectic, Catalogue request and information from Sonet. Record orders from Pye order phone.

INDEPENDENT MUSIC NEW RELEASES

MUTE 14	DEPECHE MODE	NEW LIFE	7"
D1008	NEW APARTMENT	THEM & US	7"
OT05	THE TARZANS	BOYS GAME	7"
FRESH 30	WASTED YOUTH	REBECCA'S ROOM	7"
RT079	WIRE	OUR SWIMMER	7"
RT074	ESSENTIAL LOGIC	FANFARE IN THE GARDEN	7"
INEV 008	DEAD OR ALIVE	NUMBER 11	7"
Y16	PIG BAG	PAPA'S GOTTA BRAND NEW ...	7"
SET 008	CLOCK DVA	FOUR HOURS	7"
SET 007	BUSH TETRAS	BOOM/DAS AH RIOT	7" & 12"
SPORT 1	TALISMAN	DOLE AGE	7"
FAC 39	TUNNEL VISION	WATCHING THE HYDROPLANES	7"
FRESH 27	THE WALL	HOBBY FOR A DAY	7"
VD102	THE PIRATES	A FIRST FULL OF DOOBLOONS	10"
NRG 2	TWINKLE BROTHERS ME NO YOU		LP
RUFF 13	THE RAINCOATS	ODYSHAPE	LP
RUFF 19	THE RED CRAYOLA	KANGAROO?	LP

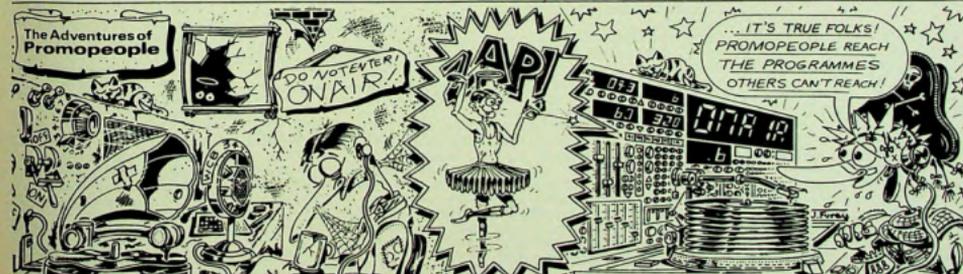
AVAILABLE FROM

BACKS	0603 25658	REVOLVER	0272 299105
FAST PRODUCT	031 661 5811	ROUGH TRADE	01 221 1100
LIGHTNING	01 969 5255	PROBE	051-227 5646
RED RHINO	0904 36499	FRESH	01 258 0572

Albums/Tapes Top 60

* Platinum Disc (500,000 sales)
 ** Gold Disc (100,000 sales)
 *** Silver Disc (60,000 sales)
 See New Singles
 For Chartbuster Code details

The Week	Last Week	Wks. On Chart	Artist/Title (Producers)	Cat. No.	(Price)	Dist. Code	Dealer	The Week	Last Week	Wks. On Chart	Artist/Title (Producers)	Cat. No.	(Price)	Dist. Code	Dealer		
1	3	1	STAR SOUND STARS ON 45 (Lalo Eggenmont)	CBS	(40)6612	(2,742.74)	C	31	59	11	TEARDROP EXPLODES KILIMANJARO (Champions/Clive Langer/Alan Winstanley/Mick Hewitt)	MERCURY	G309	(71)0533	(3,043.14)	F	
2	21	2	TOYAH ANTHEM (Neil Koster)	SAFARI	V00(C)1	(2,892.89)	M	32	1	1	AU PAIRS PLAYING WITH A DIFFERENT SEX	HUMAN	HUMAN	(1,265)	S		
3	29	2	ADAM & THE ANTS CHILLS OF THE WILD FRONTIER ☆ (Chris Hughes)	CBS	(40)6494	(2,742.74)	C	33	24	2	BARCLAY JAMES HARVEST TURN OF THE TIDE (Barclay James Harvest/Martin Liberman)	POLYDOR	PDLS(C)15040	(2,253.38)	F		
4	4	2	BEAT WHAT'PPEN? ○ (Bob Sergeant)	GO-FEET	BEAT(7)	(3,050.03)	F	34	28	16	PHIL COLLINS FACE VALUE ☆ (Phil Collins/Hugh Padgham)	VERGIN	(TC)12815	(2,453.20)	C		
5	3	2	MOODY BLUES LONG DISTANCE VOYAGER (Pip Williams)	THRESHOLD	TDS(TC)128	(3,181.29)	F	35	50	2	BRUCE SPRINGSTEEN THE RIVER (Bruce Springsteen)	CBS	(40)6810	(4,254.25)	C		
6	5	2	VANGELIS CHARIOTS OF FIRE (Vangelis)	POLYDOR	PDLS(C)1106	(3,010.04)	F	36	51	2	GRACE JONES NIGHTCLUBBING (Chris Blackwell/Alex Sackin)	ISLAND	ILPS (CT)9624	(3,043.04)	E		
7	4	9	SHAKIN' STEVENS THIS OLE HOUSE ● (Shart Cohen)	EPIC	EPC (40)6494S	(2,742.74)	C	37	43	1	CHRISTOPHER CROSS CHRISTOPHER CROSS ○ (Michael Omatene)	WARNER	BNGS	W4(5)6789	(2,442.44)	W	
8	7	2	BILL NELSON QUIET DREAMING AND GET ON THE BEAM (Bill Nelson/John Locket)	MERCURY	G309	(71)0560	F	38	20	7	DILLAN FUTURE SHOCK ○ (Globe)	VERGIN	(TC)21916	(3,203.20)	C		
9	5	4	JIM STEINMAN BAD FOR GOOD (Todd Rundgren/Jim Steinman)	EPIC	EPC (40)6431	(2,742.74)	C	39	33	1	STRAY CATS STRAY CATS ○ (Dave Edmunds/Brian Setzer/Sissy Cat)	ARISTA	STRAYCAT1	(3,054.05)	F		
10	12	3	JUDIE TZUKE I AM THE PHOENIX (Roger Muggleton)	ROCKET	TRANS(S)HUNT	(1,043.14)	F	40	39	3	CLASSIX NOUVEAUX NIGHT PEOPLE (Sal Salvi/Mike Sweeney)	LIBERTY	(TC)LRB 3032S	(3,043.04)	E		
11	10	3	UNDERTONES POSITIVE TOUCH (Roger Technair)	AROCK	(TC)ARJ 103	(3,043.04)	C	41	52	2	VAN HALEN FAIR WARNING (Ted Templeman)	WARNER	BROS	K4(5)6699	(3,043.04)	W	
12	11	3	KRAFTWEAK COMPUTER WORLD (Kraftwerk)	EMI	(TC)EMC 3370	(3,043.04)	E	42	34	8	QUINCY JONES THE DUDE (Quincy Jones)	AMM	AMM(C)M	67321	(3,043.04)	C	
13	7	2	REO SPEEDWAGON HI INFIDELITY (Steve Roper/Mike Connors/Sally Richards)	EPIC	EPC (40)64700	(2,742.74)	C	43	27	6	CURE FAITH (Mike Hodgson/Clive)	FICTON	FN(C)16	(3,013.04)	F		
14	3	2	STEVIE WONDER HOTTER THAN JULY ☆ (Stevie Wonder)	MOTOWN	(TC)STW 8355	(3,293.29)	E	44	35	11	SKY SKY 3 ● (Haydn Bendall/Tony Clark/Sky)	AROLA	(TC)SKY3	(3,343.34)	A		
15	2	2	SQUEEZE EAST SIDE STORY (Roger Technair/Ernie Cauter)	AMM	AMM(C)M	64854	(3,043.04)	C	45	36	1	MADNESS ABSOLUTELY ☆ (Clive Langer/Alan Winstanley)	STIFF	(2)STEEZ 29	(3,103.02)	C	
16	3	2	VARIOUS DISCO NITES, DISCO DAZE (Various)	HONCO	(4)CHRL 2006 A/B	(3,495.49)	G	46	51	1	BARRY MANILOW MANILOW MAGIC ☆ (Ron Dante/Barry Manilow)	ARISTA	ARV(C)12	(2,050.05)	C		
17	14	3	DIRE STRAITS MAKING MOVIES ● (Jimmy Irvine/Mark Koppeler)	VERTIGO	EGS9(71)50	634	(3,043.14)	F	47	38	2	PSYCHEDELIC FURS TALK TALK TALK (Steve Lillywhite)	CBS	(40)64892	(2,742.74)	C	
18	1	1	ELTON JOHN THE FOX (Clive Langer/Alan Winstanley/Chris Thomsen)	ROCKET	TRANS(S)HUNT	163	(3,043.14)	F	48	6	1	STIFF LITTLE FINGERS GO FOR IT	CHRYSALIS	Z(C)HR 1329	(3,043.04)	F	
19	1	1	ECHO & THE BUNNYMEN HEAVEN UP HERE (Hugh Jones)	KORVOA	KOB	413	(3,043.04)	W	49	31	19	ULTRAVOX VIENNA ● (Conny Plank/Ulterior)	CHRYSALIS	Z(C)HR 1296	(3,043.04)	F	
20	2	2	TOM PETTY & THE HEARTBREAKERS HARD PROMISES (Jimmy Irvine/Ron Patsy)	MCA	MCF(C)1	3098	(3,043.04)	C	50	44	1	ADAM & THE ANTS DIRK WEARS WHITE SOX (Adam Ant)	DO IT	HDE 3	(2,386)	M	
21	3	2	EXPLOITED PUNKS NOT DEAD (Exploited Cave Lager)	SECRET	SEC 1	(2,43)	S	51	46	13	MEAT LOAF BAT OUT OF HELL ☆ (Todd Rundgren)	EPIC	EPC (40)6419	(2,742.74)	C		
22	8	1	THIN LIZZY THE ADVENTURES OF THIN LIZZY (Various)	VERTIGO	UT(L)VL(C)M1	(1,253.38)	F	52	37	5	VARIOUS CHARTBLASTERS '81 ● (Various)	K-TEL	NE 1118 (CE 2118)	(3,495.49)	G		
23	13	1	SPANDAU BALLET JOURNEYS TO GLORY (Richard James Noyce)	REFORMATION	Z(C)HR 1331	(3,043.04)	F	53	15	3	SHEENA EASTON TAKE MY TIME ○ (Christopher Yell)	EMI	(TC)EMC 3354	(3,070.07)	E		
24	19	2	NEIL DIAMOND THE JAZZ SINGER ☆ (Bob Gaudin)	CAPITOL	(TC)CAE 12130	(3,293.29)	C	54	3	1	VIC DAMONE NOW! (Vic Damone/Gareth & Elaine Peters)	RCA	INTERNATIONAL	INTS 5080	(2,002.02)	R	
25	3	2	TENPELO TUDOR EDDIE OLD BOB DICK & GARY (Bob Andrews/Alan Winstanley)	STIFF	(2)STEEZ 31	(3,070.02)	C	55	45	3	ENNIO MORRICONE CHI MAI (Ennio Morricone)	BBC	REC(H)R 414	(3,043.04)	A		
26	3	2	VARIOUS ROLL ON ● (Various)	POLYSTAR	RED(T)R(D)M(C)	(1,294.03)	F	56	1	1	JEAN MICHEL JARRE MAGNETIC FIELDS (Jean Michel Jarre)	POLYDOR	PDLS(C)11023	(3,010.04)	F		
27	20	2	VARIOUS THEMES (Various)	K-TEL	NE 1122 (CE 2122)	(3,495.49)	R	57	42	3	FRANK ZAPPA TINSEL TOWN REBELLION (Frank Zappa)	CBS	(30)6516	(4,254.25)	C		
28	8	1	WHITESNAKE COME 'N' GET IT (Martin Birch)	LIBERTY	(TC)LRB 3032	(3,070.07)	E	58	41	7	GIRLSCHOOL HIT 'N' RUN (Vic Briggs)	BROZ	BROZ(C) 334	(3,010.04)	F		
29	16	2	RANDY CRAWFORD SECRET COMBINATION (Tommy Liggett)	WARNER	BROS	K4(5)6694	(3,043.04)	W	59	47	5	ENNIO MORRICONE THIS IS ENNIO MORRICONE (Ennio Morricone)	EMI	(TC)1	THS 33	(1,831.83)	E
30	3	2	BARBARA DICKSON YOU KNOW IT'S ME (Alan Tanen)	EPIC	(40)64654	(2,742.74)	C	60	1	1	EDDY GRANT CAN'T GET ENOUGH (Eddy Grant)	ICE	CEL(C)K21	(3,343.34)	R		



ALBUM REVIEWS

Top 40

ELTON JOHN: The Fox (Rocket Train 16) Prod: Chris Thomas/Elton John/Clive Franks

Elton John's albums for the last couple of years have lacked the former creative spark, so it's good to find the man back in something close to his best form again. It coincides with a renewal of his writing partnership with Bernie Taupin, from which four fine songs have emerged, including the title track, and the recriminatory 'Heels Of The Wind'. Indeed, John has spread his talent through a number of collaborators, including Gary Osborne and Tom Robinson, who penned the lyrics for 'Elton's Song', an enigmatic tale of a schoolboy crush. The result is a classy collection of muscular rock and sensitively expressed ballads which should help regenerate sales interest. But a tour is much needed.

Top 60

CONNIE FRANCIS: I'm Me Again (MGM 2315 425) Prod: Various

This is her silver anniversary album and the title song suggests that the bad times are behind her and that she is in there pitching once more. She is certainly in great form vocally, with that distinctive voice ringing out strong and clear on songs like 'No Sun Today' and 'What Good Are Tears'. The B-side is a remake of one of the songs which made her into the world's number one female vocalist back in the late-50s, among them 'My Happiness', 'Where The Boys Are' and 'I Don't Want To Walk Without You', which sound like re-recordings, although the sleeve doesn't identify them as such. Could provide Polydor with a surprise chart entry.

TOYAH: Anthem Safari (VOOR 1) Prod: Nick Tauber

Toyah, the girl who strives to be strange, produces a third album of mythical, mystical rebel songs. It's rather muddled and full of the amateur theatrics that her fans love. None of this matters of course, as *Anthem* contains her big hit 'It's a Mystery' and her new single (already charting) 'I Want To Be Free', plus much more of the same. Toyah is a non-threatening version of Siouxsie and the Banshees.

EDDY GRANT: Can't Get Enough (Ice ICEL 21) Prod: Eddy Grant

Already picking up disco show airplay Eddy Grant's latest album is a good indication of the way his career is heading. While the singles 'Do You Feel My Love' and 'Can't Get Enough Of You' represent the harder-edged material of which he is capable, there are also reggae-disco pop songs here like 'That Is Why' and a fine, almost West Coast guitar feature called 'I Love To Truck' which would make a great single if edited down. As usual Grant is in charge of most of the music making in his Coach House studios and barely puts a foot wrong.



TOYAH: AMATEUR theatrics will impress her fans.

Best of the rest

VARIOUS: Strength Thru O! (Deram SKIN 1)

Start with a poem, yes a poem. The legacy of Sham 69 is not simply bands with aggressive images, shaved heads and East End accents - it also includes a lot of young groups, and poets, with a lot to say about society and unemployed youth. When they do say it much of the meaning gets lost in a barrage of guitars and drums where the singer has to hurl his vocals into the fray... but back to the poet. His name is Gary Johnson, and he won't be at Cambridge this year. Bands like Infa Riot, Criminal Class, Cok Sparrer or The Shaven Heads have their six minutes of glory on this album but there's very little here in the lyrics.

SAMSON: Shock Tactics (RCA LP 5031) Prod: Tony Platt

A new producer fresh from success with AC/DC and a Russ Ballard song (everyone else is having hits with them) and Samson is back with a bang. The sleeve is also a great improvement, a fine piece of art. That brings us to the music which we are proudly informed is Samson's heaviest. This means that Bruce, Bruce out-Plants Robert Plant with an impression of a demented Banshee and Paul Samson thrashes his guitar as if settling a personal grudge. Alongside, Thunderstick and Chris Aylmer provide a rhythm section of Dresden proportions. The fans will love it, the uncommitted will wonder what the fuss is about.

B.A. ROBERTSON, UB 40, PRETTY THINGS etc: The Monster Club (Chips Chip2) Executive Prod: Graham Walker

The Monster Club is a horror movie send-up, currently doing the rounds, in which a bunch of pop acts, varying from the legendary to the anonymous are seen and heard. The legends are the Pretty Things and their reggae-ish title track is quite the best thing on the album, although the uncredited female rock singer on 'The Stripper' by Night demands some serious attention. Trouble is that the B-side consists of non-rock instrumental, some of them sounding a bit Palm Court, so in the end it's doubtful that the album is going to have much consumer appeal, particularly in the light of unenthusiastic reviews.

PAUL BRADY: Hard Station (WEA K58312) Prod: Hugh Murphy/Paul Brady

Very much in the Irish singer-writer mould of Van Morrison, Brady is a former folkie who is not afraid to stretch his lyrical ideas into major works that can hold the attention musically as well as make a strong political point occasionally - 'Nothing But The Same Old Story', being the prime example. Perhaps the arrangements are a little soft for the current UK market, but Brady is a writer of some class and success in other parts of the world - perhaps the USA - ought to arrive at some stage.

GENE VINCENT: The Singles Album (Capitol EST 26223)

In the 10th anniversary year of his death Capitol has released the definitive Vincent album. However, the release is not for reasons of nostalgia because Vincent is very much in demand among the new breed of rockabilly rebels, as importers will testify. From The Beatles to Ian Dury, Vincent left his stamp on British music and his singles were among the finest of the age. 'Be-Bop-A-Lula', 'Pistol Packin' Mama' and the 18 other tracks come over clear and fresh in the original mono. The limited number include a free four-track EP of tracks originally unissued in Britain.

DEUTSCH AMERIKANISCHE FREUNDSCHAFT: Allies Ist Gut (Virgin V2202) Prod: Conny Platt

Major debut for the German band which came to Rochdale in search of fame and fortune - and found it, in indie terms, with the Fast and Mute label. The music is much more accessible and perhaps even funnier, putting them in the futurist/new funk markets. 'Der Mussolini', a Kraftwerk type number would certainly suit a futurist disco and the band, usually referred to as DAF, could find itself with a hit on its hands.

TONY CAPSTICK: Capstick Comes Home (Chrysalis 1349) Prod: John Leonard/John Fleet

Hard on the heels of his 'Capstick Comes Home' hit single comes the album of the same name. Capstick, of course, comes out of the fertile 60s folkie scene which also brought us Billy Connolly, Jasper Carrott, Mike Harding and the rest, and digs away at the same sort of humorous seam - local radio, country music and phoney nostalgia. He is slick, and the Holvis routine still raises a smile, while his songs, which are interjected here and there, have a certain charm, but don't expect genuine sales outside of greater Yorkshire.

DAVE KELLY: Feels Right (Cool King CKLP 001) Prod: Stonebridge/McGuinness

Kelly is the slide guitarist and part-time vocalist for the excellent Blues Band and this is by way of a solo outing, backed for the most part by his colleagues and members of the vaguely associated Dance Band. It's a record worth listening to, very English in concept with loving renderings of

blues material as well as R & B-tinged versions of 'Return To Sender' and 'The Part Of Breaking Up'. Stand-out track is probably the slide instrumental 'Dawn Surprise'.

PAUL KOSSOFF: The Hunter (Street Tunes STLP 001) Prod: Various

First released as a double album under the title Koss by DJM some time ago, this single LP contains five fewer tracks but tells the same story. The three Free cuts are in truth far more the way one would like to remember Kossoff, playing effortless, emotion-laden Gibson lead lines. The later stuff with Back Street Crawler is never quite as good, except perhaps for some of the licks on 'Molten Gold'. Billy Walker's pertinent sleeve note puts Kossoff's sad career in perspective, but the definitive recorded epitaph to the little lead guitarist has still to be released.

BILL WYMAN: Green Ice (Polydor BILLS 1031) Prod: Bill Wyman

If the reviews are anything to go by, then Bill Wyman's soundtrack album may be the only worthwhile contribution to the film. From a man whose musical pedigree is linked only to his association with the Rolling Stones, this is a surprisingly sophisticated effort, which combines some spicy instrumentals, like the jaunty 'Si Si', with descriptive writing featuring acoustic guitar and synthesizer. There are even a couple of rather good songs, 'Floating', and 'Tenderness', beautifully sung by Maria Muldaur, all of which goes to suggest that Wyman, if he chooses, could be on the threshold of a new musical career.

QUENTIN CRISP: An Evening With Quentin Crisp (Cherry Red DRED 2)

Recorded at Crisp's New York one-man show, this is a marvellously funny double album which never palls for a minute. On one record the elegant Crisp philosophises in monologue about what constitutes style and how to develop it. On the other, he answers questions from the audience on a variety of subjects and manages to elucidate oceans of wit and a great deal of wisdom in reply. Crisp can truly be titled A Modern Day Oscar Wilde.

KEN LOCKIE: The Impossible (Virgin V2187) Prod: S. Hillage/R. Manwaring

Intelligent, densely-arranged music from former Cowboys International leader Ken Lockie which finds him settling into a Rocky Music-type groove, although taking things slightly further into the left field. His use of synths and sax is often unsettling, and although the sounds produced here are piled up on each other, the production as a whole is still relatively uncluttered and approachable. Whether this worthy album is the one that will break him into the big time remains to be seen, however. Early copies include a free single.

GARY U.S. BONDS

“DOES the thought of waiting three years for the next Bruce Springsteen album leave you feeling listless and depressed?

Then try Gary Bonds' "Dedication," a fine album in its own right, and probably the nearest thing to a new Springsteen album we'll hear this year.

This is an album that grabs you by the throat from the very first track, and doesn't let go until it's got your feet dancing.

The whole album is glorious proof of rock 'n' roll, alive and kicking today.

Succumb now, for the sake of your head, heart and feet!

PATRICK HUMPHRIES
Melody Maker



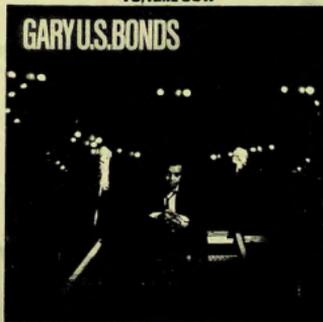
FEATURES THE CHART SINGLE
THIS LITTLE GIRL

EA 122

THE ALBUM & CASSETTE

DEDICATION

TC/AML 3017



EMI
AMERICA