

RECORD BUSINESS

INSIDE

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June 15, 1981 VOLUME FOUR Number 13

60p

BPI to consider LPs with stamps scheme

A RADICAL new scheme aimed at broadening the base of the record buying public has been submitted to the BPI committee currently studying the possibilities of an all-industry generic promotion campaign.

Man behind the plan is Denis Knowles, marketing director of Tellydisc, the TV direct response company. Knowles has suggested to the BPI that the industry should fund a Stamp Redemption Scheme, which would form the core of what he describes as "a self-liquidating device to ensure a continuous growth of information between

record companies, retailers and the general public." He adds that the objective would be to provide a regular supply of literature featuring available product, past and present, and in some cases advance news of future releases.

Knowles is suggesting a 25p redeemable stamp, purchased by the dealer for 50 percent of its face value, and then offered to the public instead of a discount. When a sufficient quantity had been collected, they could be used to purchase up to 50 percent of the retail price of a selection of records and tapes, details of which would be printed on a leaflet supplied to the consumer at the point of sale.

Knowles is not suggesting that the dealer stocks the redeemable selection, but that these are supplied by post from a redemption centre, direct to the customer.

He suggests that such a scheme could give the industry a sophisticated computerised mailing list, coded into repertoire groups. Participating companies could then use the list either for general



UNDAUNTED BY lukewarm critical reviews of Charles Charming's Challenges On The Pathway To The Throne Clive James and Russell Davies undertook what was their first ever recording engagement when they promoted their Arista album outside London's Oxford Street Virgin megastore last week. Instructing them in the gentle art of promotion are Val Rooker of Arista's press office Andy Murray, Arista product manager.

distribution of promotion literature or to circulate a selective list of people interested in a particular type of music.

The Knowles Plan calls for record companies to supply the redemption centre with LPs and tapes at about £1.35, leaving £1.15 to cover postage, packing and overheads. Stamp income

● TURN TO PAGE 2

More TV-linked discs licensed to BBC Records

FOLLOWING HARD on the heels of the 'Chi Mai' best-seller, BBC Records has licensed further repertoire associated with new television series.

Hitting the BBC-2 screens this week will be a 13-week American series *Cosmos*, a spectacular series about space exploration, for which a Vangelis recording 'Heaven And Hell' is being used as a theme. The track was recorded when Vangelis was under contract to RCA and the company has leased it to BBC, but has retained sales and distribution rights.

Due in July is a BBC-1 re-run of Grace Kennedy's highly praised first BBC-2 series. The artist's latest album *One Voice* has been licensed to BBC Records by DJM.

It is anticipated that both discs will be benefitting from the usual promotional-information announcements at the end of each show.

Industry turns to romance to beat the Summer blues

THE INDUSTRY is turning to romance in a bid to beat the recession blues. EMI leads the way with a 20 track collection of Cliff Richard songs which will receive TV advertising.

Love Songs (EMTV 27/TC EMTV 27) includes five number ones and 14 Top 10 hits from throughout his career. The TV campaign commences on June 24, and runs for a fortnight in the ATV, Granada and Trident areas on test.

This follows the K-tel compilation

Themes (NE 1122) currently climbing the chart in its fourth week, while direct mail company Tellydisc is reporting strong response to its *Moments* compilation, now on TV.

MCA is also looking for the romance market with its *Young Love* compilation (MCL 1503), a mid-price collection of 20 love songs from the past 25 years, while EMI is also readying for September release an LP of love songs by Matt Monro.

Ulster trade plagued by poor service

UK MAJORS EMI and WEA are both reviewing their Northern Ireland distribution arrangements at a time when trade complaints are mounting about supply problems in the province.

The companies both use Symphola as main distributor, while EMI-associated Island has recently extended its distribution in Ulster to include Symphola's main competitor, Solomon And Peres. "We thought it worthwhile extending our distribution in the province," commented sales manager Ray Cooper.

Dealers contacted by *RB* expressed concern that supplies through Symphola were not being received in sufficient quantity and several reported that they had been turning to London wholesaler S Gold & Sons to meet demand.

An EMI spokesman commented that the company was aware of the problems in Northern Ireland and was seeking discussions with Symphola to find and rectify them.

WEA too is reviewing its distribution position. As things stand Solomon & Peres, for instance, is selling WEA Ireland singles to Northern dealers at 67p as opposed to the standard 71p and the low value of the Irish pound makes buying in the republic attractive.

Symphola executive Bert McCormick, said that he did not accept criticisms of the company. "I can honestly say that we have no problems and certainly have not received complaints from dealers. We have just installed an ICL computer system and provide a good service bearing in mind the economic climate," he said.

McCormick mentioned that the problems of dealers failing to pay accounts was on the increase and Symphola had stopped several accounts.

AS SEEN ON TV

CARPENTERS

AFTER FOUR YEARS... A BRAND NEW ALBUM
MADE IN AMERICA

Album: AVIDEN... Cassette: ERM 63723

CASSETTE AVAILABLE ON SUPER HIGH QUALITY TAPE

'MCPS tried to bully us' FPA man tells BVA annual meeting

"THERE HAS been a definite attempt to bully us as a new organisation into accepting their rate card out of hand," commented Roy Simpson, chairman of the FPA industrial rights committee, when he reported to the first annual meeting of the British Video Association on negotiations with the Mechanical Rights Society over music royalties.

"That we are not prepared to do," added Simpson, pointing out that the MRS, aware of the intention of BVA negotiators not to recommend acceptance of the proposed royalty structure, had already revised the rates on two occasions. "Recognition is at last dawning that this organisation is not going to be pushed around," he said.

Earlier, Michael Kuhn, chairman of the rights committee, had spoken of "major problems" with music publishers and had reported that the BVA was considering three possible courses of action - trying to ensure that the new Copyright Act contained compulsory licence provisions similar to those which apply to the record industry; investigating the possibility of legal redress through the Office of Fair Trading and the Restrictive Practices Act; and whether there were grounds for a complaint to the European Commission.

In the meantime, BVA members are being advised to accept the publishers' rates only "under written protest". He thought that a basic problem was that

"very old, established and powerful institutions" did not always quickly recognise "the existing possibilities" of a new industry like video.

In other rights areas, Kuhn was able to report that progress was being made. After only six months' work, a procedure agreement had been reached with the MU and Equity, and it was expected that this would be signed within two or three weeks.

Reporting on the activities of the Unauthorised Rights Committee, chairman Laurie Hall (CIC) said that counsel's opinion was awaited on proposals for dealing with illicit rental and exchange. He stressed that if rental agreements were not specifically accurate when drawn up that the company might have no grounds for enforcing its legal rights.

He disclosed that an informal associa-

tion had been formed with the Motion Picture Export Association of America, the Society of Film Distributors and the Video Copyright Protection Society.

In another report, Des Brown (Chrysalis) spoke of the progress of the Awards Committee. He said that plans were underway to institute awards to recognise creative excellence in such areas as direction, photography and editing. It was proposed that a number of repertoire sections would be covered, including music, documentary, educational, animation and sport.

Three members of the council, Paul Rodwell, Eric Senat and Mike Tenner submitted their resignations and appointed in their places were Alan Kaupé (Magnetic Video), Peter Bailey (Warners) and Ian Muspratt (Guild Sound and Vision).



THEY SAY Bruce Springsteen signed his recording contract on the hood of a Chevy in a dim car park one night, so it is entirely appropriate that Cherry Red's Iain McNay should sign his distribution deal with Pinnacle's Tony Berry in a similar manner - as pictured above.

Dahdi exits PEI for new company

BOBBIE DAHDI, who has run the Production Express International pressing brokerage in the three years since it was started, is going into business on her own account. In partnership with Elie Dahdi, she has formed Continental Production Services to supply a similar service, mainly aimed at small labels keen to take advantage of cheaper pressing prices in Europe.

CPS will be run from 19 Kynaston Road, Bromley, Kent (01-851 3397).

In future, PEI will be run from the Hayes premises of Damont, of which it is a wholly-owned subsidiary. Pat Pretty, who held a number of senior appointments with UK record companies before going to live in Ireland has returned to become general manager of PEI.

Bootlegger pays £10,000 BPI damages

A MAN who is thought to have been the most successful mail-order bootlegger in the UK has agreed to pay the BPI £10,000 damages in an out of court settlement.

Paul McCarthy of 137 Highview, Vigo Village, Meopham, Kent, who traded through an accommodation address in Newport Court in London's Soho used the assumed name Eric Scott.

The settlement is the culmination of a long and complex legal action by the BPI against McCarthy which began early in 1978 when BPI solicitors armed with an Anton Piller order raided 216 Long Ley, Harlow, Essex which belonged to a second defendant in the case Christopher Zarzecki. Later they visited 24 Dene Avenue, Sidcup, Kent where McCarthy then lived.

Vast quantities of bootleg tapes and records were removed from the addresses, and shortly afterwards McCarthy and Zarzecki appeared in the High Court and agreed to injunctions restraining their continued bootlegging.

In January 1979 judgement was obtained against McCarthy for damages to be assessed. Permanent injunctions were made against him and costs of nearly £2,000 ordered against him for the earlier hearings.

There were 47 plaintiffs in the case, including various record companies and top artists like Bryan Ferry, Elton John, Led Zeppelin and Steve Hackett.

Three more catalogue pushes announced

AS THE industry faces up to a dismal summer season, three more record companies have announced price-cutting back catalogue promotions to combat the gloom.

First off the mark were Virgin which has booked extensive local radio advertising to promote its *Cheap Thrills* range. This campaign makes 17 top catalogue albums available at £2.43 to the dealer.

In addition to the radio coverage, advertisements in the trade and consumer press and in-store promotion are being used to let the trade and public know of the two month campaign. Among the titles are Mike Oldfield's *Tubular Bells* and *Ommadawn*, Sex Pistols' *Never Mind The Bollocks* and Gillan's *Glory Road*. Other artists included are XTC, Human League, Public Image Ltd, Magazine,

Skids, Devo, John Foxx, Ruts, Tangerine Dream, Peter Tosh and The Small Faces.

Ariola-Arista has launched *Price Cutter* to offer 20 best sellers at £1.83 to the dealer. Titles include *Mandy* by Barry Manilow, *Mr Universe* by Gillan, *Greatest Hits Vol 1 and 2* by Showaddywaddy, and *Reel To Reel Cacophany* by Simple Minds. Other artists included are Kinks, Heart, Secret Affair, Dionne Warwick, Patti Smith, Loudon Wainwright, Grateful Dead, Lou Reed, Iggy Pop, Outlaws, Three Degrees, Krokus, Riot, Cozy Powell and Japan.

These titles are expected to sell at the £2.99 bracket and will be stickered to that effect. Arista recommend that anybody not wishing to sell them at £2.99 should remove the sticker.

Later this month Polydor launches a mid-price range with nine titles going out at £1.80 to the trade. They are; John Barry *The Very Best Of* (2384 120/3192 627); Various *Rockabilly Collection* (MGM 2354 147/3140 147); Allman Bros *Brothers And Sisters* (2482 504/3192 630); Buckingham & Nicks (2482 378/NA); Chick Corea *Light As A Feather* (2482 497/NA) and *Where Have I Known You Before* (2482 502/NA); Pat Travers *Makin' Magic* (2384 122/NA); Hank Williams *Greatest Hits 1 and 2* (2482 505/3192 631) and (2482 506/3192 632).

In July Polydor launches a series of

double play cassettes under the title *Double Backs* which carry a dealer price of £3.38. They are: *Rainbow On Stage* (3574 121); *The Crystals/Ronettes Greatest Hits* (122); *Jack Jones I've Been Here All The Time/Nobody Does It Better* (123); *Captain Beaky Vol 1 and 2* (124); *Ella Fitzgerald Cole Porter Songbook* (3571 608) and *Porgy & Bess* (3571 609).

MAP's cinema promo project

MIDLANDS-BASED regional promotion specialists Magnum Associate Promotions are launching a new disc promotion idea in July in conjunction with the Classic Cinema chain.

The idea is to present a programme of five new releases each month with a voice-over linking the tracks provided by leading national and ILR radio presenters.

The tape is to be played during the interval, three times a day for the month at all 130 cinemas in the Classic group. According to MAP, recent audience research has revealed that between 600,000 and 800,000 people buy Classic Cinema tickets every month, of whom just over half are aged 25 or under.

MAP is now negotiating with labels to include their product in the first programme, for July.

● **STAMP SCHEME.** From Page 1. would pay for printing stamps and catalogues.

Asked if he felt dealers would support a scheme which entailed the sale of records through non-retail sources, Knowles commented: "What I am suggesting is a self-liquidating device to be able to communicate with more consumers in the comfort of their own homes. This is the only way I can think of and while I realise it is fraught with problems, that shouldn't stop us from looking at its possibilities."

Bell comeback

ARIOLA/ARISTA Records feels the time is right for a pure pop revival - and has reactivated its Bell label identity - famed for its string of early 70s hits - as the vehicle to spearhead an attack on the singles charts.

First signing is Mike Holoway - formerly of Flintlock and star of TV's *Tomorrow People* - who has recorded 'Overnight' (BELL 1496) with Nolans producer Ben Findon.

As the catalogue number suggests, Arista is treating the relaunch as if Bell never really went away. Bell 1495 was Showaddywaddy's million selling 'Under The Moon Of Love'.

MOTOWN'S IMPRESSIVE track record of persistence continues to pay off. **Smokey Robinson's** 'Being With You' chart-topper was first released in February when one Radiouno producer, whose name is withheld to spare his blushes, described it as "a poor B-side". Undaunted, the Motown lads pressed on – and duly gave the company's founding vice-prez the desired silver anniversary present. Robinson of course, is no stranger to the sleeper record. His classic 'Tracks Of My Tears' lay around for about five years before its potential was recognised – and of course went on to become a massive hit in 1969, a time when the label was hunting through its back-catalogue after the **Isley Brothers'** 'This Old Heart Of Mine', scored several years after release and alerted EMI to the potential of the oldies. This also led to 'Dancing In The Street' becoming a belated winner for **Martha and the Vandellas**. But the story doesn't end there – **Michael Jackson's** 'One Day In Your Life' goes back to 1975, while brother **Jermaine's** 'You Like Me Don't You', currently heading onwards and upwards, was also greeted by the sound of one hand clapping when first released in February this year. . . .

RCA's MD **Don Ellis** is close to getting his feet under the table here in a manner which suggests his stay will be a long one. With a Chelsea house, his furniture awaiting Customs' clearance, and his English wife Brenda expecting a baby due to be born here in December, his cup will be full to overflowing when his Commanche 500 plane lands at Luton soon. A single-engined job, it is being flown over for him – and coming the pretty way via Newfoundland, Greenland, Iceland and Scotland . . . reader **Liz Sterling** writes to point out that the songwriting reunion of **Elton John** and **Bernie Taupin** occurred on the *21 At 33* album and not, as reviewed, on *The Fox*. Incidentally, **Gary Osborne** ("much maligned" according to Ms Sterling) was recently on the receiving end of the witticisms of DJ **Mike Read**. In answer to Read's allegations that Elton John's other songwriting collaborator actually lives in a tent in Regents Park, Osborne and family invited him to a champagne breakfast at their modest padette – which took place in a tent in the front garden . . . we also hear, by telex, from **Wili Schloesser** of Chappell Music Hamburg, re the German success of **Chas & Dave's** 'Rabbit' (or, how you say, 'Kanichen, Kanichen'). "Donnerundblitzen, of course understand it we can und on a German cover version we are working after much success mit 'Gertcha' (Verlassen Sie?) and 'The Sideboard Song' ('Das Lied vom Bufett?'). Actually, he doesn't write like that, he writes as good as wot we do . . . the Chas & Dave deal with Courage Breweries, by the way, includes the fortnightly supply of 24 crates of JC – no wonder they can promote 'Best' with such a smile . . .

MAXIM JAKUBOWSKI, who set up Virgin's book publishing company, and lost his job when closure was threatened, only to be re-employed, finally left the company shortly after returning from a US trip. His successor will be named shortly . . . the release of 'Diana', with lyrics by **Don Black** and production by **Terry Brown**, marks **Matt Monro's** 21 years of recording for EMI . . . somebody looking suspiciously like **Bruce Springsteen** used one of his rare nights off to check out U2 at Hammersmith Palais . . . just in case anybody wondered, **Jade** who impressed in last week's *Video Entertainers* telly show is already signed to **Larry Page's** Rampage label . . . and she has three more appearances already recorded . . . the latest in-place looks like Tokyo Joe in Piccadilly – EMI hosted a party for **Kim Carnes** there, and WEA took it over last week for a dinner (remember those?) for **George Benson**, on whose table were spotted the ageless **Pat Boone** and the beautiful **Meg Wynne-Owen** (who married the dashing Master James in *Upstairs and Downstairs* of fond memory). . . .

AT THE end-of-tour bash at the Holiday Inn Chelsea poolside, **Shakin' Stevens** disclosed that CBS md **David Betteridge** personally selected 'This Old House' as a single and promised the lad a contractual release if it didn't do better than 'Marie Marie'. A nugget of useless info – **Bonnie Harwood**, witer of 'You Dwise Me Cwazy' once installed a TV aerial at Betteridge Towers . . . Off-beat reception of the year – to launch **Rick Wakeman's** 1984 album. Charisma went down the tube and used the platform at Aldwych underground station (used only in rush hours) . . .

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THE SPECIALS



DOUBLE 'A' SIDE SINGLE

Ghost Town

G/W

Why?

Friday Night Saturday Morning

2
TONE

AVAILABLE IN 7" CHSTT17 AND 12" CHSTT1217

45
RPM

MARKETED BY CHRYSALIS RECORDS LTD.

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Wakeman's first LP for Charisma

CHARISMA RECORDS releases its first Rick Wakeman album 1984 (CDS 4022) on June 19. Advertisements have been booked in the trade and consumer press plus national newspapers. There will also be 400 store displays and 850 posters will be posted on the London underground. Local radio advertisements and flyposting in major UK cities are also planned.

THE KINKS release their first new single in two years on June 19 and initial copies include a free live single. 'Better Things' (ARIST 415) includes a free record of 'Lola' and 'David Watts' with the first 20,000 copies. Radio, consumer and trade advertising has been booked and the record can be heard on *Teleguide* (01-499 9471) from June 17.

BETTE BRIGHT'S new single 'If You Were Mine' is being released as a limited edition picture disc on June 26. The single will be released simultaneously in a picture bag and music press advertisements are being taken.

THE SPECIALS' new single on 2-Tone is a double 'A' side featuring 'Ghost Town', 'Why' and 'Friday Night, Saturday Morning' (VHS TT17) and is also available on 12-inch.

DECCA RECORDS is adding five new titles to its 'Decca Original' range of double-hit singles. Artists concerned are The Tornados, Small Faces, Roy C, David Bowie, and Lieutenant Pigeon and titles include 'Telstar', 'Sha-La-La-Lee', 'Shotgun Weddings', 'London Boys' and 'Mouldy Old Dough'.

Capital nets Diana Ross

FORMER MOTOWN superstar Diana Ross has signed an exclusive long-term deal with Capitol Records for the world outside the USA, and Canada.

The news follows the recent deal concluded by RCA for the singer in America, and much industry speculation about her final recording destination.

EMI music companies in most parts of the world had already been working with Ross through licence agreements with Motown. Now Capitol's international division, headquartered in Hollywood, will assume central responsibility for directing the marketing of the artist's future recordings throughout the world outside North America.

MAGNUM ASSOCIATE Productions has signed two new regional promotion deals with independent labels. For the Happy Birthday outfit, MAP is handling singles by Girls At Our Best, Margo Random, Dean Kle-vatt and the Fallout Club, while for

Merchandising

POLYDOR RELEASES the debut single from Metro on June 26, in both seven and 12-inch versions. 'America In My Head' has been remixed by Richard Burgess, producer of Landscape and Spandau Ballet.

EMI TODAY releases a collectors edition of 10 Beatles albums in their original mono form. The series includes all the albums from Please Please Me to The Beatles (White) and they have the original PMC catalogue numbers. Later this month EMI is releasing a boxed set of John Lennon's solo albums. The set (JLB 8) includes his eight albums from Live Peace In Toronto to Shaved Fish and carries a dealer price of £21.88.

EMI RECORDS releases a new Kate Bush single 'Sat In Your Lap' (EMI 5201) on June 22. It is available in a special picture bag. On the same day EMI releases two singles in 12-inch form. They are 'Slipping Away' (12EMI 5178) by John Townley and 'Dancin' You To The Ground' (12EMI 5182) by The Syndicate. Both are also available as seven inch discs.

K-TEL RECORDS is lining up TV campaigns for Rock Classics (ONE 1123/OCE 2123) fourth in the successful Classic Rock series. It will be launched in London on July 13 and other areas in August through to the Christmas market. On June 21 K-Tel begins Midlands promotion on the album Hot Bubblegum (NE 1131/CE 2131) which contains 26 tracks from the soundtrack of the movie Lemon Popsicle 111.

DERAM RECORDS this weeks releases the debut single of Edinburgh band TV21. 'Snakes & Ladders' (DM 442) contains a free single for the first 20,000 copies.

Deals

Neville Staples of The Specials' Shack Records the company is promoting a new Lt. Pigeon single. The Warwickshire promotion firm is also involved with Eddy Grant's current album and the Monster Club soundtrack album on Chips Records.

AUTOMATIC RECORDS has picked up the rights to 'Hills Of Katmandu' by Italian disco-funk group Tantra for re-release on June 12. The 45 will appear in both 7-inch (K17830) and 12-inch (K17830T) forms.

FORMER KEITH Altham public relations man Graham Wood has formed his own pr firm called Independent PR based at 6A Foulden Road, Stoke Newington, London N16 7UU (Tel: 01-249 7501 or 01-534 5472). Initial clients are Penthouse Records and an unsigned group called The Americans.

JEFFREY AND Howard Kruger have signed a licence deal with Quicksilver Records of Los Angeles to release their



CHAPPELLS BREAKS out the bubbly following the signing of a contract that extends the company's association with successful management concern D&J Arlon Enterprises. Pictured left to right are: Deke Arlon; creative director Steve Stevenson; Jill Arlon; Gerard Kenny; Sheena Easton and Chris Neil, Sheena's producer. The new deal includes Neil and Arlon's C&D Music which controls many of the songs recorded by Sheena Easton.

CHAMPAGNE RECORDS has re-released the Spargo single 'You & Me' (FIZZ 101) after extensive European success and dealer demand in this country. It is also available as a 12-inch (FIZY 1001).

EXTENSIVE PROMOTION is being given to the debut album from Duran Duran, released today (June 15). Advertisements will be taken in consumer and trade magazines and there will be a co-operative campaign with HMV and Virgin. In-store material is available and Boots and Woolworth will show in-store videos of the band. Major cities, to be visited by the band on a tour commencing June 29, will be flyposted.

PICKWICK RECORDS this months releases a Shakin' Stevens album. Entitled Shakin' Stevens (SHM 3065/SHC 3065) it includes 12 songs recorded some years ago.

major product from the Bulldog, Ember, Energy and classical Great Voices of the Century labels in America on a mid-price line.

STIFF RECORDS has signed DEPARTMENT T-S and releases the band's follow-up single to 'Is Vic There?' on June 19. Entitled 'Going Left Right' (BUY 118) it comes in a colour picture bag.

ROLLING STONES bassist Bill Wyman has signed to A&M Records as a solo artist. He releases his first single under the new deal on June 19 - a vocal version of the theme from his film soundtrack debut for Green Ice called 'Si Si Je Suis Un Rock Star' (AMS 8144).

ARISTA RECORDS has concluded a deal with Record Shack, the London disco, jazz funk and black music specialist label previously distributed by Pinnacle. Record Shack product will continue to appear on its own label, and first release through Arista is Touchdown's 'Ease Your Mind', with more singles set to follow. Michael McGlory's single continues to be available through Pinnacle.

Blackmore new programmes head at Capital

TIM BLACKMORE has been named Head of Programmes at Capital Radio, a new post created in the wake of the announcement of the resignation of Aidan Day, programme controller. Managing director John Whitney will take on the controller's duties and Blackmore will report to him.

Blackmore joined Capital from BBC Radio in 1977 and has been Head of Music since 1978. His successor has not been named.

Aidan Day, who leaves at the end of the month, has formed Aidan Day Enterprises (ADE) and his first project will be the production of The Great British Music Library. Financed by Capital, this will involve the productions of background music which will be made available to the whole of ILR. ADE will also offer a consultancy to ILR franchise applicants.

Ins & Outs

RECORD MERCHANDISERS has revamped its buying department as part of a long-term reorganisation, which for the first time sees the company appointing a buying controller.

Kingsley Grimble, who joined the company six months ago as special projects manager, has been appointed to the new position after previously being responsible for RM's entry into the video market. Day-to-day running of the video side will now be the responsibility of product coordinator David Phillips, who will also take over ordering catalogue stock and everything that goes with that side of the business.

Ashley Abram continues as product manager with singles responsibility, while David Buckley has rejoined RM from Creole Records as product manager on the LP and pre-recorded cassette side. Phillips, Abram and Buckley all report directly to Grimble, working closely with Mike Fitz-Gibbon who is stock control manager.

Said managing director Hasan Akhtar: "Supplying will benefit from having an individual specialist in different product areas who will be responsible for the origination and execution of joint promotional campaigns. This will enable our account executives to concentrate their resources on the management of their store groups and thereby provide our customers with an improved service."

DAVE YOUNG, who was seconded from WEA International to become director of WEA Alperion operations for the past nine months, is taking over as director of video operations for WEA International. Young will be based in WEA's Sydney, Australia offices and will look after Asia and the Pacific.

STEVE BLACKWELL, formerly of Chappell Music, has joined Zomba Productions as head of press and promotions. He can be contacted on 01-451 3044.

Price jungle gets worse

ONCE UPON a time it used to be so easy to know what price a record was. Not only was there a RRP to work with, but also there were no 'Initial Quantities', 'Special Introductory Offers', 'Pay No More Than' stickers, or reduced back catalogue. Once a record was issued with a certain series catalogue number then you knew how much it was, and how much to sell it for.

Now with so many 'initial special prices' it is not longer safe to assume that a particular record in a specific series is bound to be the price you've always taken for granted. Not that I'm totally opposed to cheaper initials, in fact for new artists and certain other reasons (not chart-hyping) I think they're a good idea. What I am opposed to is the cavalier attitude of a majority of record companies who seem to think that we are clairvoyants and know exactly what price their products are, without actually telling us, either in advance of their release, or later. It's no use saying look at the delivery notes, for even if they quote the prices they're not always correct when we receive the invoice, or at least they're at odds with what the rep told us when we actually ordered the

the distinct impression that the companies don't know themselves what they're doing. With the exception of CBS it seems that no-one has actually sat down and thought through their pricing policy. You often read about a price change in *Record Business* and then wait for confirmation in the dealer mailing. But then the first you know for definite is when a delivery arrives with a new set of prices quoted. The last RCA price amendment was a case in point. The January 5 list was amended on April 3, and I luckily got a copy from my rep that week, but the official notice wasn't received until their mailing of May 11, over a month after the amendment came into effect. Frequently we get a new price list on Friday telling us of a price change the Monday before, or, as WEA always does, amendments are sent out a full three weeks after the record has entered the back catalogue scheme.

These back catalogue schemes are another problem area for dealers. When a lower back catalogue price across a company's whole range is introduced what do you do? Do you automatically reduce all your stock to the current lower levels (and incur a stock loss) because your local competition is likely to, or do you wait till you've sold out and reintroduce the new stock at a lower price. This inevitably leaves the slower stock at higher prices and so makes it even more uncompetitive. If you return it for credit, you're bound to get the new lower dealer price even though you bought it for the full price — thus you've lost out again. To give CBS their due, three months were allowed for returns at the old price, but I maintain three months isn't enough to clear out dead stock, when it takes at least two to gauge what isn't going to sell. What happens with WEA's instant price reductions and faulties? You can sell a record on a Saturday at full price, find out it's a faulty on the next Monday and have to give a refund, only to find on returning it for credit that it has in the interim become a back catalogue item and so not getting full credit for it.

SIMON GEE

Retail Business

goods, or with what is being advertised in the music press.

EMI never have prices on new release delivery notes, and if the records aren't stickered then we only have the rep's word to go on till the invoice arrives, by which time it's too late. PRT never used to quote prices, and though this started on new releases lately, the company included the VAT as well which only leads to greater confusion. How many times have you ordered a record from a rep and possibly increased the order because of a lower initial price only to find it arrives at the normal price. Madness' *Absolutely* was a classic example of this happening.

Another curious problem with 'initials' is the continuous low price. Often the 'introductory' low price is still being quoted several months later, when the initial quantities should have long gone. Virgin is good at this. The Who *My Generation* and Small Faces *Hits* are still being sent at their initial price although according to the 'official' price list they should be full price. If it is company policy to keep specific prices lower than others in the same price category, then I've no objections at all, but at least tell the trade directly. Don't expect us to pick up the ins and outs of badly thought-out pricing policy indirectly from delivery notes and under-informed reps, rather issue a bi-monthly list giving the exceptions and any recent 'initials' that haven't yet sold out.

The lack of information about pricing is quite frightening at times, and I get

TV GUIDE

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

| | | |
|---------------------------------|--|--|
| ATV | DISCO NIGHTS/DISCO DAZE Various | |
| (Now, 1 week) (5.49/5.49) | Ronco (4C)RTL 2056AB | |
| LOVE SONGS Cliff Richard | | |
| (24 June, 2 weeks) (3.26/3.26) | EMI (TC)EMTV 27 | |
| ANGLIA | DISCO NIGHTS/DISCO DAZE Various | |
| (Now, 3 weeks) (5.49/5.49) | Ronco (4C)RTL 2056AB | |
| GRANADA | LOVE SONGS Cliff Richard | |
| (24 June, 2 weeks) (3.26/3.26) | EMI (TC)EMTV 27 | |
| HTV | DISCO NIGHTS/DISCO DAZE Various | |
| (Now, 3 weeks) (5.49/5.49) | Ronco (4C)RTL 2056AB | |
| LONDON | DISCO NIGHTS/DISCO DAZE Various | |
| (Now, 3 weeks) (5.49/5.49) | Ronco (4C)RTL 2056AB | |
| TRIDENT | DISCO NIGHTS/DISCO DAZE Various | |
| (Now, 3 weeks) (5.49/5.49) | Ronco (4C)RTL 2056AB | |
| LOVE SONGS Cliff Richard | | |
| (25 June, 2 weeks) (3.26/3.26) | EMI (TC)EMTV 27 | |
| SCOTLAND | DISCO NIGHTS/DISCO DAZE Various | |
| (Now, 3 weeks) (5.49/5.49) | Ronco (4C)RTL 2056AB | |

Jim Steinman

hit album

'Bad for Good'

hit single

'Rock And Roll Dreams Come Through'

Two reasons for stocking both now!
Plus he's on O.G.W.T. tomorrow
Tuesday 16th.



Album: Bad For Good
EPC 84361 □ 40-84361
Single: Rock And Roll
Dreams Come Through
EPC A 1236



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

Singles Top 100

SALES RATING
100 = Strong No.1 Sales

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

The Record Business Top 100 is compiled from sales and airplay on a system adapted from the charts of the successful US trade paper Record World.

The Top 30 is based on sales alone. Positions 31-100 are determined by the sales rating + 5% of the airplay rating. 300 shops report weekly sales, average reporting time being Thursday noon.

★ **Bullet** Strong upward movement on sales and/or airplay
 ■ **New Entry**
 ☆ **Platinum Disc** 1 million sales (BPI certified)
 ● **Gold Disc** 1/2 million sales (BPI certified)
 ○ **Silver Disc** 1/4 million sales (BPI certified)
 * **Sales or Airplay Index** less than 0.5
 All indices are rounded to nearest whole number
 D **Distributor Code** details: see New Singles Page
 () **Brackets** as part of a catalogue number indicates 12-inch availability, eg: CAB(L) 503 indicates:
 CAB 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 | Dealer Use |
|-----------|-----------|--------------|----|--------------|--|---------------------------|------------|
| ★ 1 | 1 | 5 | 85 | 90 | BEING WITH YOU SMOKEY ROBINSON | MOTOWN TMG 1223 | E |
| ★ 2 | 7 | 5 | 66 | 68 | ONE DAY IN YOUR LIFE MICHAEL JACKSON | MOTOWN TMG 976 | E |
| ★ 3 | 11 | 3 | 61 | 59 | MORE THAN IN LOVE KATE ROBBINS | ○ RCA RCA 69 | R |
| 4 | 2 | 7 | 46 | 54 | STAND AND DELIVER ADAM & THE ANTS | ● CBS CBS A1065 | C |
| 5 | 3 | 3 | 44 | 33 | FUNERAL PYRE JAM | POLYDOR POSP 257 | F |
| ★ 6 | 6 | 9 | 42 | 83 | HOW 'BOUT US CHAMPAIGN | CBS CBS A(12)1046 | C |
| 7 | 4 | 7 | 37 | 76 | YOU DRIVE ME CRAZY SHAKIN' STEVENS | ● EPIC EPC A1165 | C |
| 8 | 9 | 4 | 33 | 81 | WILL YOU HAZEL O'CONNOR | A&M AMS 8131 | C |
| 9 | 5 | 6 | 31 | 69 | I WANT TO BE FREE TOYAH | SAFARI SAFE 34 | M |
| ★ 10 | 20 | 4 | 28 | 71 | GOING BACK TO MY ROOTS ODYSSEY | RCA RCA(T) 85 | R |
| ★ 11 | 24 | 2 | 25 | 64 | ALL STOOD STILL ULTRAVOX | CHRYSALIS CHS (12)2522 | F |
| 12 | 8 | 9 | 23 | 36 | STARS ON 45 STAR SOUND | ● CBS CBS A(13)(40)1102 | C |
| 13 | 17 | 7 | 23 | 76 | CHARIOTS OF FIRE - MAIN THEME VANGELIS | POLYDOR POSP 246 | F |
| 14 | 12 | 5 | 20 | 57 | DON'T SLOW DOWN - DON'T LET IT PASS YOU BY UB40 | DEP INT. 7(12) DEP 1 | M |
| ★ 15 | 38 | 2 | 19 | 6 | TEDDY BEAR RED SOVINE | STARDAY SD 142 | M |
| 16 | 13 | 9 | 19 | 52 | SWORDS OF A THOUSAND MEN TENPOLE TUDOR | ○ STIFF BUY 109 | C |
| ★ 17 | 22 | 4 | 19 | 1 | TOO DRUNK DEAD KENNEDYS | CHERRY RED CHERRY 24 | H/P |
| 18 | 14 | 7 | 18 | 78 | BETTE DAVIS EYES KIM CARNES | EMI-AMERICA EA 121 | E |
| 19 | 21 | 4 | 18 | 43 | SPELLBOUND SIOUXSIE & THE BANSHEES | POLYDOR POSP(X) 273 | F |
| 20 | 10 | 7 | 18 | 60 | CHEQUERED LOVE KIM WILDE | ○ RAK RAK 330 | E |
| 21 | 18 | 7 | 17 | 24 | THE SOUND OF THE CROWD HUMAN LEAGUE (RED) | VIRGIN VS 416(12) | C |
| 22 | 15 | 4 | 17 | 79 | ALL THOSE YEARS AGO GEORGE HARRISON | DARK HORSE K17807(M) | W |
| 23 | 19 | 5 | 16 | 79 | AIN'T NO STOPPIN' - DISCO MIX 1981 ENIGMA | CREOLE CR (12)9 | C |
| ★ 24 | 30 | 3 | 14 | 57 | IF LEAVING ME IS EASY PHIL COLLINS | VIRGIN VS 423 | C |
| 25 | 16 | 12 | 14 | 27 | KEEP ON LOVING YOU REO SPEEDWAGON | EPIC EPC 9544 | C |
| ★ 26 | 37 | 3 | 12 | 67 | TAKE IT TO THE TOP (CLIMBING) - CELEBREMOS KOOL & THE GANG | DE-LITE DE(X) 2 | F |
| ★ 27 | 53 | 6 | 12 | 23 | BODY TALK (VOCAL) IMAGINATION | R&B RBS (RBL) 201 | A |
| 28 | 31 | 6 | 12 | 66 | IS THAT LOVE SQUEEZE | A&M AMS 8129 | C |
| ★ 29 | 41 | 3 | 11 | 81 | PIECE OF THE ACTION BUCKS FIZZ | RCA RCA 88 | R |
| ★ 30 | 50 | 3 | 11 | 56 | MEMORY ELAINE PAIGE | POLYDOR POSP 279 | F |
| 31 | 25 | 7 | 10 | 54 | IT'S GOING TO HAPPEN! UNDERTONES | ARDECK ARDS 8 | E |
| 32 | 44 | 2 | 10 | 44 | WOULD I LIE TO YOU WHITESNAKE | LIBERTY BP 399 | E |
| 33 | 29 | 4 | 9 | 71 | LET'S JUMP THE BROOMSTICK COAST TO COAST | POLYDOR POSP 249 | F |
| 34 | 42 | 4 | 8 | 71 | THIS LITTLE GIRL GARY U.S.BONDS | EMI-AMERICA EA 122 | E |
| ★ 35 | 48 | 3 | 9 | 18 | NO WOMAN NO CRY BOB MARLEY & THE WAILERS | ISLAND (12)WIP 6244 | E |
| ★ 36 | 88 | 2 | 8 | 48 | DANCING ON THE FLOOR (HOOKED ON LOVE) THIRD WORLD | CBS CBS A(13)1214 | C |
| ★ 37 | 78 | 2 | 9 | 19 | NEW LIFE - SHOUT! DEPECHE MODE | MUTE 7(12) MUTE 014 | N |
| 38 | 26 | 8 | 9 | 26 | STRAY CAT STRUT STRAY CATS | ARISTA SCAT 3 | F |
| ★ 39 | 54 | 3 | 9 | 14 | WIKKA WRAP EVASIONS | GROOVE PROD. GP 107(T) | G P |
| 40 | 46 | 4 | 7 | 66 | YOU MIGHT NEED SOMEBODY RANDY CRAWFORD | WARNER BROS K17803(T) | W |
| 41 | 33 | 10 | 7 | 53 | JUST THE TWO OF US GROVER WASHINGTON JR. | ELEKTRA K12514(T) | W |
| ★ 42 | 58 | 2 | 7 | 44 | THROW AWAY THE KEY LINX | CHRYSALIS CHS (12)2519 | F |
| 43 | 28 | 8 | 8 | 7 | TREASON (IT'S JUST A STORY) TEARDROP EXPLODES | MERCURY TEAR 3(12) | F |
| 44 | 34 | 5 | 6 | 63 | NOBODY WINS ELTON JOHN | ROCKET XPRES 54 | F |
| 45 | 49 | 3 | 7 | 26 | YOU LIKE ME DON'T YOU JERMAINE JACKSON | MOTOWN (12)TMG 1222 | E |
| ★ 46 | ■ | 1 | 6 | 66 | THERE'S A GUY WORKS DOWN THE CHIP SHOP KIRSTY MACCOLL | POLYDOR POSP 250 | F |
| 47 | 67 | 3 | 6 | 31 | ME NO POP I KID CREOLE & THE COCONUTS WITH COATI MUNDI | ZE (12)WIP 6711 | E |
| ★ 48 | 75 | 2 | 6 | 20 | I CAN MAKE IT BETTER WHISPERS | SOLAR SO(T) 19 | R |
| 49 | 32 | 7 | 6 | 27 | WHEN HE SHINES SHEENA EASTON | EMI EMI 5166 | E |
| 50 | 23 | 6 | 6 | 2 | OSSIE'S DREAM TOTTENHAM HOTSPUR F.A.CUP FINAL SQUAD 1981 | SHELF SHELF 1(12) | A |
| 51 | 27 | 9 | 6 | 7 | GREY DAY MADNESS | ○ STIFF (Z)BUY 112 | C |
| 52 | 43 | 3 | 5 | 48 | YOU'LL NEVER BE SO WRONG HOT CHOCOLATE | RAK (12)RAK 331 | E |
| ★ 53 | ■ | 1 | 6 | 6 | BODY MUSIC STRIKERS | EPIC EPC A(13)1290 | C |
| 54 | 36 | 11 | 6 | 2 | CHI MAI ENNIO MORRICONE | ● BBC RESL 92 | A |
| 55 | 45 | 5 | 5 | 33 | ROCKABILLY GUY POLECATS | MERCURY POLE 2 | F |
| 56 | 52 | 4 | 5 | 1 | FOLLOW THE LEADERS KILLING JOKE | MAL.DAM./EG/POL.EGMDS101F | |
| 57 | 39 | 7 | 5 | 10 | CARELESS MEMORIES DURAN DURAN | EMI (12)EMI 5168 | E |
| 58 | 47 | 4 | 5 | 19 | SILVER LINING STIFF LITTLE FINGERS | CHRYSALIS CHS 2517 | F |
| ★ 59 | ■ | 4 | 5 | 6 | THE RIVER BRUCE SPRINGSTEEN | CBS CBS A(13)1179 | C |
| ★ 60 | ■ | 1 | 5 | 6 | YOUTH OF NATION ON FIRE BILL NELSON | MERCURY WILL 22 | F |

| This Week | Last Week | Wks on Chart | Sales Index | Airplay Index | TITLE/ARTIST | Label/Cat. No. | D | Dealer Use |
|-----------|-----------|--------------|-------------|---------------|--|--------------------------|----|------------|
| 61 | 57 | 5 | 4 | 32 | NORMAN BATES LANDSCAPE | RCA RCA(T) 60 | R | |
| 62 | 61 | 5 | 4 | 29 | TWO HEARTS STEPHANIE MILLS WITH TEDDY PENDERGRASS | 20TH CENT. TC(D) 2492 | R | |
| 63 | 92 | 2 | 3 | 57 | GEMINI DREAM MOODY BLUES | THRESHOLD TH 27 | F | |
| 64 | 40 | 7 | 4 | 4 | POCKET CALCULATOR KRAFTWERK | EMI (12)EMI 5175 | E | |
| 65 | 35 | 13 | 4 | 3 | AI NO CORRIDA (I-NO-KO-REE-DA) QUINCY JONES | A&M AMS(X) 8109 | C | |
| 66 | 79 | 2 | 4 | 4 | WHY DON'T YOU SPEND THE NIGHT? SHERLEY JAMES & DANNY RAY | BLACK JACK BJ(D) 4509 | F | |
| 67 | 59 | 4 | 3 | 49 | HISTORY NEVER REPEATS SPLIT ENZ | A&M AMS 8128 | C | |
| 68 | 51 | 9 | 4 | 9 | DROWNING - ALL OUT TO GET YOU BEAT | GO FEET FEET 6 | F | |
| 69 | ■ | 1 | 3 | 36 | LIAR GRAHAM BONNET | VERTIGO VER 2 | F | |
| 70 | 66 | 8 | 4 | * | LIFE IN TOKYO JAPAN | HANSA HANSA (12)4 | A | |
| 71 | 89 | 2 | 4 | * | GO FOR GOLD GIRLS AT OUR BEST! | HAPPY BIRTHDAY UR 4 | S | |
| 72 | 93 | 2 | 4 | * | PAPA'S GOT A BRAND NEW PIGBAG PIG BAG | Y Y10 | H | |
| 73 | 55 | 4 | 4 | 4 | THE AMERICAN SIMPLE MINDS | VIRGIN VS 410(12) | C | |
| 74 | ■ | 1 | 3 | 32 | CRYIN' MY HEART OUT FOR YOU DIANA ROSS | MOTOWN TMG 1233 | E | |
| 75 | 69 | 16 | 4 | * | THIS OLE HOUSE SHAKIN' STEVENS | ● EPIC EPC 9555 | C | |
| 76 | 64 | 4 | 4 | 6 | I'M YOUR MONEY HEAVEN 17 | B.E.F./VIRGIN VS 417(12) | C | |
| 77 | ■ | 1 | 3 | 26 | MULTIPLICATION SHOWADDYWADDY | ARISTA ARIST 416 | F | |
| 78 | ■ | 1 | 3 | 3 | IF YOU FEEL IT THELMA HOUSTON | RCA RCA(T) 77 | R | |
| 79 | 68 | 3 | 3 | 19 | LOVE TRIAL KELLY MARIE | CALIBRE PLUS! PLUS(L) 7 | A | |
| ★ 80 | ■ | 1 | 3 | * | NO LAUGHING IN HEAVEN GILLAN | VIRGIN VS 425 | C | |
| 81 | ■ | 1 | 3 | 10 | PULL UP TO THE BUMPER GRACE JONES | ISLAND (12)WIP 6696 | E | |
| 82 | ■ | 1 | 3 | * | JAMMIN' BOB MARLEY & THE WAILERS | ISLAND WIP 6410 | E | |
| 83 | ■ | 1 | 3 | 4 | CAN'T HAPPEN HERE RAINBOW | POLYDOR POSP 251 | F | |
| 84 | ■ | 1 | 2 | 31 | POSIN' TIL CLOSIN' HEATWAVE | GTO GT (13)294 | C | |
| 85 | ■ | 1 | 3 | 1 | PRETTY IN PINK PSYCHEDELIC FURS | CBS CBS A1327 | C | |
| 86 | 56 | 13 | 3 | * | MAKING YOUR MIND UP BUCKS FIZZ | ● RCA RCA 56 | R | |
| 87 | 77 | 5 | 2 | 21 | STAY THE WAY YOU ARE Q.TIPS | CHRYSALIS CHS 2518 | F | |
| 88 | 60 | 7 | 3 | 2 | KILLERS LIVE (EP) THIN LIZZY | VERTIGO LIZZY 8(12) | F | |
| 89 | 74 | 4 | 2 | 11 | MARVIN MARVIN (THE PARANOID ANDROID) | POLYDOR POSP 261 | F | |
| 90 | ■ | 1 | 2 | 28 | I'M NEVER GONNA CRY AGAIN EURYTHMICS | RCA RCA(T) 68 | R | |
| 91 | 80 | 8 | 3 | * | WHY DISCHARGE | CLAY PLATE 2 | H | |
| 92 | 71 | 7 | 2 | 6 | ANGEL OF THE MORNING JUICE NEWTON | CAPITOL CL 16189 | E | |
| 93 | ■ | 1 | 2 | 35 | THE RACE IS ON DAVE EDMUNDS WITH THE STRAY CATS | SWANSONG SSK 19425 | W | |
| 94 | 82 | 3 | 2 | * | JEZEBEL SPIRIT ENO & BYRNE | E.G./POLYDOR EGO(X) 1 | F | |
| 95 | 65 | 5 | 2 | 15 | HI-DE-HI (HOLIDAY ROCK) PAUL SHANE & THE YELLOWCOATS | EMI EMI 5180 | E | |
| 96 | 85 | 4 | 2 | 33 | THE WAITING TOM PETTY & THE HEARTBREAKERS | BACKSTREET/MCA MCA 699 | C | |
| 97 | ■ | 1 | 2 | * | THE RESURRECTION (EP) VICE SQUAD | RIOT CITY RIOT 2 | RV | |
| 98 | 63 | 14 | 2 | 3 | ATTENTION TO ME NOLANS | ○ EPIC EPC 9571 | C | |
| 99 | ■ | 1 | 2 | 4 | JOIN THE PROFESSIONALS PROFESSIONALS | VIRGIN VS 426 | C | |
| 100 | ■ | 1 | 2 | 22 | IF WEAPON OF PEACE | FONTANA TFX) 1083 | F | |

Bubbling Under

- 101 ON MY OWN DEBRA LAWS (ELEKTRA K12529(T))
- 102 I UNDERSTOOD ANGELIC UPSTARTS (ZONOPHONE (12)Z 22)
- 103 LOSER ANGEL WITCH (BRONZE BRO 121)
- 104 WIDE AWAKE IN A DREAM BARRY BIGGS (DYNAMIC DYN (12)10)
- 105 DOORS OF YOUR HEART BEAT (GO-FEET FEET 9(12))
- 106 INCOGNITO INCOGNITO (ENSIGN ENY(T) 211)
- 107 BARNSELY RAP BARNSELY BILL (MOTHER-IN-LAW NAG (12)1)
- 108 GHOST TOWN SPECIALS (2 TONE CHS TT (12)17)
- 109 THE FRIENDS OF MR.CAIRO JON & VANGELIS (POLYDOR POSP 258)
- 110 HOW'S IT FEEL HARVEY MASON (ARISTA ARIST (12)399)
- 111 GOO GOO MUCK CRAMPS (IRS PFP 1003)
- 112 ROCK 'N' ROLL DREAMS COME THROUGH JIM STEINMAN (EPIC EPC A1236)
- 113 BALLAD POUR ADELINE RICHARD CLAYDERMAN (SONET SON 2219)
- 114 TENNESSEE ROCK 'N' ROLL (EP) SHAKIN' PYRAMIDS (CUBA LIBRE/VIRGIN VS 415)
- 115 TOUCH ME WHEN WE'RE DANCING CARPENTERS (A&M AMS 8141)
- 116 MELTING POT DILLINGER (A&M AMS(P) 8133)
- 117 ZULU QUICK (EPIC EPC A(13)1119)
- 118 COWPUNK MEDIUM SPLODGENESSABOUNDS (DERAM BUM 3)
- 119 IS THIS LOVE BOB MARLEY & THE WAILERS (ISLAND WIP 6420)
- 120 KNUCKLE SANDWICH NANCY SLADE (CHEAPSKATE CHEAP 24)
- 121 ROSES AND RAINBOWS LENA ZAVARONI (PRESIDENT PT 492)
- 122 SNAKES AND LADDERS TV21 (DERAM DM 442)
- 123 I WANT MORE CAN (VIRGIN VS 422(12))
- 124 LET SOMEBODY LOVE YOU KENI BURKE (RCA RCA(T) 93)
- 125 I LOVE YOU CLIMAX BLUES BAND (WARNER BROS K17770)
- 126 SUN OF JAMAICA GOOMBAY DANCE BAND (EPIC EPC A1273)
- 127 LET HIM HAVE IT BUREAU (WEA K18753)
- 128 JUNGLE ROCK SHAKIN' STEVENS & THE SUNSETS (BATTLE OF THE BANDS BOB2)
- 129 OUR SWIMMER WIRE (ROUGH TRADE RT 079)
- 130 THE ONE THAT YOU LOVE AIR SUPPLY (ARISTA ARIST 412)

KEITH MARSHALL

His first album—out now—
on Arrival Records and Tapes
featuring the hit single 'Only Crying'
and the new single 'Silver and Diamonds'



SPIN 1
'Keith Marshall'
Available on Cassette—ROLL 1
Release Date: June 19

PIK 4
His new single
Release Date: June 12

'Silver and Diamonds'



Marketing campaign includes Consumer Advertising, 20" x 30" Posters and Window Displays

Marketed by
The Liaison & Promotion Co. Ltd.
70 Gloucester Place, London W1  Tel: 01 935 5988

Distributed by Pinnacle—Hot Line 0689 73146
Arrival Records, 39 Leyton Road, Harpenden, Herts

 PINNACLE RECORDS

 ARRIVAL

Bubbling Under

- 51 — DRAGONFLY
Morrissey-Mullen Beggars Banquet
- 52 53 DANCIN' THE NIGHT AWAY
Vogue Celcius (import)
- 53 — RAZZAMATAZZ Quincy Jones A&M
- 54 36 LOVE TRIAL Kelly Marie Calibre Plus
- 55 — CRYIN' MY HEART OUT FOR YOU
Diana Ross Motown
- 56 — ON THE BEAT B.B. & Q Band Capitol
- 57 — YOUR LOVE (REMIX) Lime Prism (import)
- 58 — JUST THE WAY YOU LIKE IT
Leon Bryant De-Lite
- 59 — GOTTA STOP (MESSIN' AROUND)
Prince Warner Bros
- 60 70 DE KLEER TING Kleer Atlantic
- 61 65 SUKIYAKI Taste Of Honey Capitol
- 62 42 YOU'RE SO RIGHT FOR ME
Eastside Connection Excaliber
- 63 — WHAT CHA' GONNA DO FOR ME
Chaka Khan Warner Bros
- 64 55 DOWNSIDE UP Rah Band DJM
- 65 60 EXPOSED L.A.X. Epic
- 66 48 JUST DEMIX David Bendeth Ensign
- 67 — I'LL BE THINKING OF YOU
Andrae Crouch Light
- 68 — VERY LAST DROP Bobby Thurston Epic
- 69 58 BARNSELY RAP Barnsley Bill Mother-in-Law
- 70 — TRY IT OUT Gino Soccio Atlantic

Disco Albums

- 1 2 STARS ON 45 (THE ALBUM)
Star Sound CBS
- 2 1 SECRET COMBINATION
Randy Crawford Warner Bros
- 3 5 STEPHANIE MILLS
Stephanie Mills 20th Century
- 4 11 I GOT THE MELODY Odyssey RCA
- 5 — TURN UP THE MUSIC
Mass Production Atlantic
- 6 6 THE DUDE Quincy Jones A&M
- 7 3 STREET SONGS Rick James Motown
- 8 — DISCO DAZE/DISCO NITES Various Ronco
- 9 19 BEING WITH YOU Smokey Robinson Motown
- 10 4 ENTRANCE Atmosfear MCA
- 11 — THREE PIECE SUITE Ramsey Lewis CBS
- 12 7 M.V.P. Harvey Mason Arista
- 13 8 NIGHTCLUBBING Grace Jones Island
- 14 16 JAZZ-FUNK Incognito Ensign
- 15 — HOW 'BOUT US Champaign CBS
- 16 10 DRIVIN' HARD Shakatak Polydor
- 17 13 HOTTER THAN JULY Stevie Wonder Motown
- 18 12 WINELIGHT Grover Washington Jr. Elektra
- 19 — TASTY JAM Fatback Polydor
- 20 14 VOYEUR David Sanborn Warner Bros

Import Albums

- 1 9 IT MUST BE MAGIC Teena Marie Gordy
- 2 2 KNIGHTS OF THE SOUND TABLE
Cameo Chocolate City

- 3 15 HI-GLOSS Hi-Gloss Prelude
- 4 14 YOU'RE THE BEST Keni Burke RCA
- 5 4 HUSH John Klemmer Elektra
- 6 6 TOO HOT TO SLEEP Sylvester Fantasy
- 7 — BACK TO BACK Stargard Warner Bros
- 8 5 CERRONE 7 - YOU ARE THE ONE
Cerrone Black Sun
- 9 1 FREDDIE JAMES Freddie James Uniwave
- 10 — STRAP HANGING Brecker Brothers Arista
- 11 12 FUTURE FLIGHT Future Flight Capitol
- 12 8 IT'S WINNING TIME Klique MCA
- 13 — FAN THE FIRE Impressions 20th Century
- 14 10 WORKING ON YOU Lamont Dozier US Columbia
- 15 13 UNLIMITED TOUCH Unlimited Touch Prelude
- 16 18 RAIN FOREST Jay Hoggard Contemporary
- 17 11 LET THE MUSIC PLAY Dazz Band Motown
- 18 16 I NEVER HAD IT SO GOOD
Archie Bell Beckett
- 19 20 GALAXIAN Jeff Lorber Fusion Arista
- 20 — EXPRESSIONS OF LIFE
Heath Brothers US Columbia

Twelve Inchers

- 1 1 WIKKA WRAP Evasions Groove
- 2 2 GOING BACK TO MY ROOTS Odyssey RCA
- 3 8 WON'T YOU LET ME BE THE ONE
Michael McGloir Record Shack
- 4 4 DANCING ON THE FLOOR (HOOKED ON LOVE)
Third World CBS
- 5 3 AIN'T NO STOPPIN': DISCO MIX 1981
Enigma Creole
- 6 11 BODY TALK Imagination R&B
- 7 12 BODY MUSIC Strikers Epic
- 8 — PINPOINT THE FEELING Second Image Polydor
- 9 9 I CAN MAKE IT BETTER Whispers Solar
- 10 5 IF YOU FEEL IT Thelma Houston RCA
- 11 — I'M IN LOVE Evelyn King RCA
- 12 — PULL UP THE BUMPER Grace Jones Island
- 13 — THROW AWAY THE KEY Linx Chrysalis
- 14 10 TAKE IT TO THE TOP/CELEBREMOS
Kool & The Gang De-Lite
- 15 14 GIVE IT TO ME Rick James Motown
- 16 7 LET SOMEBODY LOVE YOU Keni Burke RCA
- 17 — WIDE AWAKE IN A DREAM
Barry Biggs Dynamic
- 18 18 MIDNIGHT UK Players A&M
- 19 15 HOW'S IT FEEL Harvey Mason Arista
- 20 — JUST THE TWO OF US
Grover Washington Jr. Elektra

Futurist Dance

- 1 1 THE SOUND OF THE CROWD
Human League (Red) Virgin 12"
- 2 4 I'M YOUR MONEY Heaven 17 Virgin 12"
- 3 8 MUTANT DISCO (VARIOUS TRACKS)
Various Island/Ze LP
- 4 6 NEW LIFE/SHOUT Depeche Mode Mute 7"
- 5 2 HOUSES IN MOTION Talking Heads Sire 12"
- 6 — DESIRE Roni Griffith Vanguard 12" (import)
- 7 3 COMPUTER WORLD Kraftwerk EMI LP

- 8 5 TO EACH . . . A Certain Ratio Factory LP
- 9 — ALL STOOD STILL Ultravox Chrysalis 12"
- 10 10 THE AMERICAN Simple Minds Virgin 12"

Futurist chart from Flashback Records, Newport

Disco Dealer

AFTER MANY months of steady import sales both on the 2-LP set *Tantra: The Double Album* and as a 7-inch single, *Tantra's* much in demand 'The Hills Of Katmandu' finally sees the light of day here, through the unexpected auspices of Automatic records. The appearance of various different versions of this have caused some confusion in the past; just so that the UK issues don't confuse things even more, the exact details of the new 7- and 12-inch pressings are as follows.

The 7-inch disc, a 4-minute 27 second version coupled with 'Hallelujah', is the same as the 7-incher which filtered over here on the US Importe label a few weeks back. This was apparently originally edited for American radio after Importe had done some market research into audiences' favourite bits from the long album version. The 12-inch, though, is something new, and *not* the Spanish language long version also recently issued on Importe. The Automatic version is an Italian remix and edit with a running time of 6 minutes 31 seconds, and is coupled with 6 minutes 8 seconds' worth of 'Wishbone', the other popular item from the original double

album. It seems likely that here we finally have the definitive versions of these two tracks, and they should be fresh even to those who have been collecting the various import variations.

IMPORT ALBUMS SPOTLIGHT

This week we have one superstar and a brand new group. The star is Ramsey Lewis with *Three Piece Suite* (American Columbia and now rushed by CBS UK), on which every one of the 10 cuts (5 per side) is a piece of absolutely jazz-funk perfection. What is more, Ramsey is back to highlighting the peak of his instrumental prowess, as only one track - 'So Much More' - has vocals.

The group is Hi-Gloss, with an album imaginatively titled *Hi-Gloss* (Prelude). This set is good enough to get my vote for the best import item to appear so far this year. It has six superbly written and produced tracks which are all so hot that it is difficult to pull out the most outstanding ones, although if pushed to it, I would go for 'I'm Totally Yours'. The vocalists on the set include Luther Vandross (who featured on both Change albums) and Ullanda McCullough.

(Album reviews by Jeff Shack)
Other hot new import items, most of which have already invaded RB's imports chart, include Teena Marie's *It Must Be Magic* (Gordy); *Fan The Fire* by the Impressions (20th Century);
BARRY LAZELL

Sony invent the world's smallest personal hi-fi.



TOYAH

London, Hammersmith Odeon
IMAGINE A mummy with most of the bandages removed and topped by a mop of carrot-coloured hair. That was Toyah at Hammersmith, visually striking, inexhaustibly energetic, using the sheer force of her personality to score a considerable triumph. As she ran through a liberal selection of her three studio albums, she proved how well she has mastered the art of audience involvement and had adoring male fans leaping enthusiastically on stage, with one in a reverse of the old Tom Jones accolade, offering her a pair of underpants.

She built the show skillfully, with an extended version of 'Leya', catching her band in fine form, providing a climactic introduction to the obligatory encores, which led into the hits 'Danced' and, a singalong finale, 'It's A Mystery'. She has already demonstrated skills in other showbusiness areas, and Toyah as the rock star may only be stopping off on the way to greater things, but her increasing popularity suggests that she may remain in the music arena for some time to come.

SIOBHAN MULLIGAN

THE BEAT

London, Hammersmith Palais
SOMETHING OF a carnival atmosphere greeted The Beat as they stepped out on the London stage following

their tour of the provinces. This was due to some extent to the excellent set provided by the aptly named Belle Stars, who have a single just out on Stiff Records. The band is composed of seven young ladies who play a lively mixture of rock, reggae and ska with a lot of enthusiasm and no little skill. See 'em if you can. The Beat eventually were introduced by Linton Kwesi Johnson, and provided the audience with a succession of highly danceable numbers, including of course, old favourites like 'Too Nice To Talk To', 'Stand Down Margaret' and the outstanding 'Rough Riders'. Only criticism is that, due to the somewhat unflattering mix, most of the songs tended to sound very similar, and although this was of little consequence to their hard-core following, to the uncommitted listener the set did become a trifle repetitive.

ROGER KENT

PRINCE

London, Lyceum
ON THE strength of this performance, there is no reason why Prince could not be a top selling act. For sheer professionalism and entertainment, he sure takes some beating. Quite apart from handling the lead vocals, Prince plays some of the most outrageous lead guitar that you're likely to hear anywhere these days (Hendrix is one of his main influences).

Musically, the show is a bizarre mixture of styles, linking soul harmonies and funk clichés with heavy metal, and if that sounds odd on paper then you should try actually experiencing it! Visually, Prince comes over as a kind of black bisexual Alice Cooper, and by the end of the show had succeeded in divesting himself of all his clothing except a pair of black satin briefs and black stockings. This most definitely is not a show to take the kids to, as much of the lyric content, and indeed the show itself, is of a fairly explicit sexual nature.

ROGER KENT

PAT BOONE

London, Apollo Victoria
ON HIS first British concert appearance for 15 years, Pat Boone proved that the years have treated him lightly. The boyish charm and keen sense of humour were still evident and despite some problems of over-amplification of the band, the voice remains in good trim. In a show which lasted for over two hours, Boone dipped into his bag of golden oldies and came up with a selection of yesteryear winners like 'Love Letters In The Sand', 'I'll Be Home', and 'April Love'. The remainder of his programme was made up with a mixture of country songs, standards of recent vintage like 'I Honestly Love You' and 'Send In The Clowns' and a modest injection of religious songs typical of his current musical

directions. On the evidence of the enthusiastic audience response, it is unlikely that Boone's next UK appearance will be a further 15 years distant.

MOHAMMAD MALIK

DOLL BY DOLL

London, The Venue
HAVING STUCK to its own version of rock'n' roll for so long, it is strange to see Doll By Doll being saddled with a 'psychedelic' tag more usually associated these days with a certain type of band from the North-West of England. However, it is just possible to see how it could have happened. On Monday at The Venue the band unveiled a batch of new material culled from the new Magnet album that drifts around leader Jackie Leven's folkie roots while the husky singer delivers his heady lyrics and then tends to explode into powerful guitar figures from Jo Shaw, who specialises in the sort of brain-frying feed-back effects that get a reaction from any crowd.

The band made a big feature of the long single 'Main Travelled Roads' but the full hall seemed keener on tougher numbers like 'I Never Saw The Movie' and 'The Street I Love'. D by D has a strong following and it would be good to see this translated into the sort of album success for which the band has striven uncompromisingly for some years now.

JOHN HAYWARD

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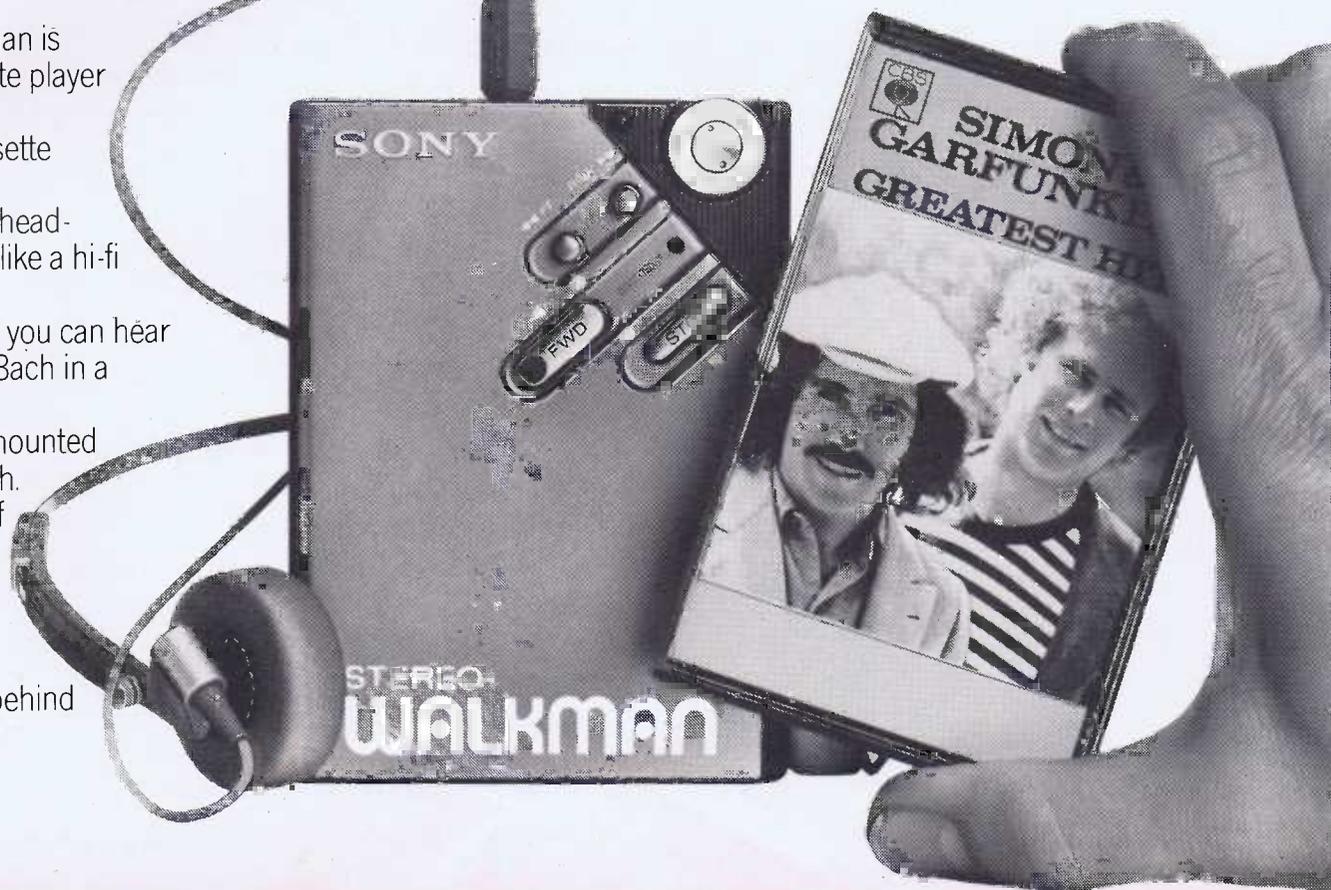
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Indie Top 50

| | | | |
|----|----|--|-------------------------------|
| 1 | 1 | TOO DRUNK DEAD KENNEDYS | Cherry Red CHEERY 24 |
| 2 | 2 | DON'T SLOW DOWN/DON'T LET IT PASS YOU BY UB40 | DEP International 7(12) DEP 1 |
| 3 | 3 | I WANT TO BE FREE TOYAH | Safari SAFE 34 |
| 4 | 7 | NEW LIFE SHOUT DEPECHE MODE | Mute 7(12) MUTE 014 |
| 5 | 4 | THE RESURRECTION EP VICE SQUAD | Riot City RIOT 2 |
| 6 | 5 | GO FOR GOLD GIRLS AT OUR BEST! | Happy Birthday UR4 |
| 7 | 6 | PAPA'S GOT A BRAND NEW PIG BAG PIG BAG | Y10 |
| 8 | 10 | CHARM/ . . . AND YET AGAIN POSITIVE NOISE | Statik STAT 4 |
| 9 | 8 | WHY DISCHARGE | Clay PLATE 2 |
| 10 | 12 | TEDDY BEAR RED SOVINE | Starday SD 142 |
| 11 | 11 | WIKKA WRAP EVASIONS | Groove Production GP 107(T) |
| 12 | 9 | SLATES (EP) FALL | Rough Trade RT 071 |
| 13 | 16 | OUR SWIMMER WIRE | Rough Trade RT 079 |
| 14 | 15 | DOGS OF WAR EXPLOITED | Secret SHH 110 |
| 15 | 28 | REBECCA'S ROOM WASTED YOUTH | Fresh FRESH 30 |
| 16 | 13 | NAGASAKI NIGHTMARE CRASS | Crass 421984/5 |
| 17 | 17 | REBEL WITHOUT A BRAIN THEATRE OF HATE | Burning Rome BRR 1 |
| 18 | 14 | FOUR SORE POINTS (EP) ANTI-PASTI | Rondelet ROUND 2 |
| 19 | 22 | FOUR FROM TOYAH (AP) TOYAH | Safari TOY 1 |
| 20 | 21 | CEREMONY NEW ORDER | Factory FAC 33(12) |
| 21 | 18 | LET THEM FREE (EP) ANTI-PASTI | Rondelet ROUND 5 |
| 22 | 20 | SING ME A SONG MARC BOLAN | Ram MBFS 001 |
| 23 | 25 | CHANCE MEETING JOSEF K | Postcard 81/5 |
| 24 | 19 | CANDYSKIN FIRE ENGINES | Pop:Aural POP 010 |
| 25 | 24 | 'ALL SYSTEMS GO' POISON GIRLS | Crass 421984/8 |
| 26 | 35 | CHILDREN OF THE SUN MISUNDERSTOOD | Cherry Red CHERRY 22 |
| 27 | 33 | DREAMING OF ME DEPECHE MODE | Mute MUTE 013 |
| 28 | 23 | ORIGINAL SIN THEATRE OF HATE | SS3 |
| 29 | 26 | LOVE WILL TEAR US APART JOY DIVISION | Factory FAC XXIII (XII) |
| 30 | 29 | CARTROUBLE ADAM & THE ANTS | Do It DUN 10 |
| 31 | 27 | OBSESSED 999 | Albion ION 1011 |
| 32 | — | FORGET THE DOWN WAH! | Eternal SLATE 1 |
| 33 | 50 | DOLE AGE/FREE SPEECH TALISMAN | Recreational SPORT 1(2) |
| 34 | 30 | YOU AU PAIRS | 021 OTO 2 |
| 35 | 31 | ZEROX ADAM & THE ANTS | Do It DUN 8 |
| 36 | 37 | BLOODY REVOLUTIONS/PERSONS UNKNOWN CRASS/POISON GIRLS | Crass 421984/1 |
| 37 | 32 | DECONTROL DISCHARGE | Clay CLAY 5 |
| 38 | — | HURRY ON SUNDOWN HAWKWIND ZOO | Flicknife SLEP 100 |
| 39 | 34 | BELA LUGOSI'S DEAD BAUHAUS | Small Wonder WEENY 2 |
| 40 | 41 | 4 HOURS CLOCK DVA | Fetish FET 008 |
| 41 | 40 | POOR OLD SOUL ORANGE JUICE | Postcard 81/2 |
| 42 | — | HOBBY FOR A DAY WALL | Fresh FRESH 27 |
| 43 | 36 | JUST LIKE GOLD AZTEC CAMERA | Postcard 81/3 |
| 44 | 39 | YOU'RE NO GOOD E.S.G. | Factory FAC 34 |
| 45 | — | I GOT A NEW CAR (I WAS FRAMED) TRICYCLE KEY & J.J. MALONE | Pinnacle PIN 505 |
| 46 | 45 | BRISTOL ROCK BLACK ROOTS | Nubian NR001/81 |
| 47 | — | TALKING A FLOCK OF SEAGULLS | Cocteau COQ 3 |
| 48 | 47 | ATMOSPHERE JOY DIVISION | Factory FACUS 2 UK |
| 49 | 38 | COMPLETE DISORDER (EP) DISORDER | Disorder ORDER 1 |
| 50 | 48 | TRANSMISSION JOY DIVISION | Factory FAC 13(12) |

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DOES LONDON really have room for yet another independent record company? Well, why not? The enthusiasm and conviction of most people who start small labels has to be a good thing for music and musicians. Such a small label is IGA Records, based at the Elephant and Castle.

IGA stands for Inter Galactic Art, which is actually the name of a larger, 'parent' organisation concerned with art, theatre, photography and an experimental project known as Christine. This is a machine made of about 100 small hexagons which light up and change colour in an infinite number of patterns and combinations. It is manually operated and even the man who built it is still learning how to use it fully.

The organization also runs a couple of rehearsal rooms, where Bob Hutson was inspired to start the label last April. "We saw so much talent down there which was just ignored - no one wanted to

An art school that launched a label

know. Even if people acknowledged it was good stuff, they didn't have the bottle to put any money into it," he comments.

Hutson, who was then using the rehearsal rooms with his band the Famous Five (now defunct), put the idea to the head of IGA, Steve Thompson - "Our Svengali figure" and the label was launched. It got off the ground when a friend of Hutson's, David Anthony, came up with 'My Lady Diana', one of the less tacky tributes to the Royal couple. Distribution is being handled by Pinnacle.

Currently about to sign with IGA are futurist group Panache. Their drummer, Paddy Fields, is Japanese, which

has aroused the interest of EMI-Toshiba, which is proposing a licensing deal for Australia, New Zealand and Japan. Other hopefuls under consideration by Hutson and his colleagues are Savage - "Heavy metal, fast but not noisy, more Aerosmith than Motorhead", Paul Ludin - pop reggae - and Paul Black, signed through an advertisement in *Melody Maker*.

Hutson is nothing if not ambitious: "We'd like to be a Motown of the 80s but with a broader-based style. We expect to expand quickly, in a big way. We want to become commercially viable."

The three-man staff of IGA Records are already thinking about how to break into America - via the West Coast rather than New York clubs - and with that sort of confidence, they have every chance of success.



DAVID ANTHONY, number one IGA artist and fan of Lady Diana.

Indie Albums

- 1 1 PRESENT ARMS UB40 DEP International LP DEP-1
- 2 2 ANTHEM Toyah Safari VOOR 1
- 3 3 PLAYING WITH A DIFFERENT SEX Au Pairs Human HUMAN 1
- 4 5 HEART OF DARKNESS Positive Noise Statik STAT LP 1
- 5 6 HE WHO DARES WINS Theatre Of Hate SSSSS LP
- 6 4 PUNKS NOT DEAD Exploited Secret SEC 1
- 7 8 FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedys Cherry Red B RED 10
- 8 9 DIRK WEARS WHITE SOX Adam & The Ants Do It RIDE 3
- 9 7 TO EACH... A Certain Ratio Factory FACT 35
- 10 10 SIGNING OFF UB40 Graduate GRAD LP 2
- 11 16 STATIONS OF THE CRASS Crass Crass 521984
- 12 11 TOYAH! TOYAH! TOYAH! Toyah Safari LIVE 2
- 13 12 CLOSER Joy Division Factory FACT 25
- 14 14 LUBRICATE YOUR LIVING ROOM Fire Engines Accessory ACC-001
- 15 13 UNKNOWN PLEASURES Joy Division Factory FACT 10
- 16 19 HOW THE WEST WAS WON Toyah Greensleeves GREL 20
- 17 15 CONCRETE 999 Albion ITS 999
- 18 17 MESH AND LACE Modern English 4AD CAD 105
- 19 — MENO YOU Twinkle Brothers Twinkle MG 1
- 20 18 PRAYERS ON FIRE Birthday Party 4AD CAD 104
- 21 21 LIVE AT THE COUNTER EUROVISION 79 Misty In Roots People Unite PU 003 ALB
- 22 — KANGAROO? Red Crayola with Art & Language Rough Trade ROUGH 19
- 23 20 THE BLUE MEANING Toyah Safari IEYA 666
- 24 24 THIRST Clock DVA Fetish FR 2002
- 25 23 IN THE FLAT FIELD Bauhaus 4AD CAD 13
- 26 22 SHEEP FARMING IN BARNET Toyah Safari IC-264
- 27 — AT THE ROCKHOUSE Shakin' Stevens Magnum Force MFLP 004
- 28 26 SONS AND LOVERS Hazel O'Connor Albion ALB 104
- 29 25 CHAPPAQUIDICK BRIDGE Poison Girls Crass 421984/2
- 30 — PROVISIONALLY ENTITLED THE SINGING FISH Colin Newman 4AD CAD 108



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|-------------|-----------------------|---------------------------|--------|
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| ZZZ4 | ANDREAS DORAU | DER LACHENDE PATST | 7" |
| ZZZ6 | RACHE | KOSMONAUTENTRAUN | 7" |
| AV001 | PHONOPHOBIA | AVANTGARAGE | 7" |
| SIC1 | SIC | COVERGIRLS SMILE | 7" |
| RR8125 | BUY OR DIE E.P. 81 | RED FRITH, MX 80, T. MOON | 7" |
| INFINITE001 | THE COLORS | JEALOUSY | 7" |
| ODW913LR | OUR DAUGHTERS WEDDING | LAWN CHAIRS | 7" |
| 9902 | THE BUSH TETRAS | TOO MANY CREEPS | 7" |
| ZZZ8 | THE ABWARTS | FU FUR MUTTI | 7" |
| WR003 | DER PLAN | GERI ERIG | LP |
| 200180 | THE COMATEENS | CALL ME | LP |
| NR1 | THE SAINTS | THE MONKEY PUZZLE | LP |
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Briefs

SELF IMMOLATION Records is releasing the first single by You've Got Foetus On Your Breath, from San Francisco. It is titled 'Wash It All Off' (WOMBALL007) and is out this week through indie outlets.

OFF STREET records has signed Park Avenue for a first single 'Looking For No. 1'. The seven-piece band have been together for two years and their management company has sunk more than £150,000 into the launch campaign.

GOLDLINER, Eat At Joe's own label, releases the band's new single 'Move Your Feet'/'Call Your Name' (GO 4) on June 25, in an unlimited picture bag.

NEW HORMONES has an eight-track 12-inch record by Dislocation Dance out on June 12. It is called 'Slip That Disc' and features seven tracks for £2.50.

MAGNUM FORCE has acquired national distribution rights to the five-track EP 'It's Rock and Roll' (MFEP 004) by Newcastle band Red River

Rock. The EP was originally released on the Slam label and will now be distributed by Pinnacle.

KILLING JOKE of Malicious Damage Records was robbed of equipment on May 26. Among the missing items are: an Oberheim OBX 8 Polyphonic synthesiser - serial no. 800806, a Burman 2000 140 watt lead guitar amplifier - serial no. GL9902, a Vox AC30 amplifier and a Roland chorus Echo - RE301. Several of the containers had the words or stickers 'Killing Joke' on them. Any information should be forwarded to Adam Morris or Brian Taylor, telephone 01-229 5390.

SECRET RECORDS has released a single by Andre Previn's daughter Lovely. It is called 'From A to B' (SHH 114) and features Lovely on vocals and electric violin, with a three-man permanent backing band. They are currently recording an album for release later this year.

THE THIRD in the line of magazine-albums from Bristol, *Recorder Three* is out on June 10. The LP features Essential Bop, Robert Fripp, The Thompson Twins and the Ekome drummers and articles include The St Paul's Riot Trials as well as artist interviews. Price is between £3.25 and £3.75.

Singles Reviews

IT'S IMMATERIAL: 'A Gigantic Raft in the Phillipines' (Inevitable)

This is quite impressive. An interesting, frantic beat, and even some sort of tune.

PAUL INDER: 'Machine City' (Electric Space)

Paul is the 13-year-old son of Motorhead's Lemmy and seems to be following fairly closely in his father's footsteps. The song (understandably) lacks originality, but it is not as bad as it might have been and streets ahead of Little Jimmy Osmond.

JOHN CADMAN: 'Alhambra' (Black Eye)

On a rather different note, this is based on a mid-19th century tune with lyrics by classical guitarist Cadman. It was produced by Wild Willy Barrett (of all people), and the result is very pretty but not a likely hit.

FK 9: 'Our Condition'/'These Children' (Abstract)

Both the singer and the songs owe much to David Bowie, something the band should watch, but it's still an interesting record.

missing is a Syd Barrett, and Hitchcock has something of the psychedelic king about him. The former Soft Boys leader, aided by such as Vince Ely of the Psychedelic Furs and Knox, creates word and sound pictures particularly effective in songs like 'Acid Bird', 'Love', 'the Lizard' or the humorous 'Do Policemen Sing'. When not filled with harmonies the sound is quite sparse and overall this is a very successful solo outing.

THE RAINCOATS: Odyshape (Rough Trade ROUGH 13) Prod: The Raincoats/Adam Kichon

This album could easily be reviewed by rock, folk or reggae critics and all would come to the conclusion that while using elements of each the music is unique. It is acoustic, rhythm based and quite refreshing, with vocals which evoke the folk songs of several countries. This is an album to be taken over by.

THE BEARS: The Bear Essentials (OK OKLP 3004) Prod: Black Gold Productions

Scottish four-piece with a talent for lyrics which are put to tight and nervy backings. The band has toured around the country and found some success on the indie scene. It may be that The Bears' edgy type of rock is successful on stage, but the sad fact is that their songs are not really done justice by a lightweight production.

Album Reviews

ROBYN HITCHCOCK: Black Snake Diamond Role (Armageddon ARM 4) Prod: Pat Collier

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Airplay Guide

THE TOP COMPUTERISED GUIDE TO RADIO ACTION IN THE UK

AIRPLAY RATING

100% = maximum play on listed stations plus BBC's Top Of The Pops (added later)

| | | | RADIO 1 | RADIO 2 | LUXEMBOURG | CAPITAL | CLYDE | PICCADILLY | CITY | BRMB | DOWNTOWN | HALLAM | TRENT | METRO | FORTH | TEES | BEACON | VICTORY | PENNINE | SWANSEA | MERCIA | PENNINE | PLYMOUTH | CARDIFF | HEREFORD | BBC SCOTLAND | Cat. No | Dist. | |
|----|----|---|---------|---------|------------|---------|-------|------------|------|------|----------|--------|-------|-------|-------|------|--------|---------|---------|---------|--------|---------|----------|----------|----------|--------------|-----------|-------|----|
| 1 | 11 | PIECE OF THE ACTION BUCKS FIZZ | A | A | A | A | ★ | A | A | A | A | A | A | A | A | A | A | B | A | A | A | A | A | A | A | A | RCA 88 | R | 87 |
| 2 | 1 | HOW 'BOUT US CHAMPAIGN | A | A | A | A | ★ | A | A | A | A | A | A | A | C | A | A | A | A | A | A | A | A | A | A | A | CBS A1046 | C | 86 |
| 3 | 5 | CHARIOTS OF FIRE - MAIN THEME VANGELIS | A | B | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | C | A | A | A | A | POSP 246 | F | 80 |
| 4 | 2 | ALL THOSE YEARS AGO GEORGE HARRISON | A | B | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | K17807 | W | 77 |
| 5 | 12 | ONE DAY IN YOUR LIFE MICHAEL JACKSON | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | TMG 976 | E | 77 |
| 6 | 4 | BEING WITH YOU SMOKEY ROBINSON | A | C | A | A | ★ | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | TMG 1223 | E | 76 |
| 7 | 8 | THIS LITTLE GIRL GARY U.S.BONDS | A | A | A | A | ★ | A | A | A | B | A | A | A | A | A | A | A | A | A | A | A | A | A | A | B | EA 122 | E | 73 |
| 8 | 7 | GOING BACK TO MY ROOTS ODYSSEY | A | A | A | A | ★ | A | A | A | B | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | RCA 85 | R | 72 |
| 9 | 6 | YOU DRIVE ME CRAZY SHAKIN' STEVENS | A | B | B | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | EPC A1165 | C | 72 |
| 10 | 14 | IS THAT LOVE SQUEEZE | A | B | A | A | ★ | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | AMS 8129 | C | 71 |
| 11 | 19 | IF LEAVING ME IS EASY PHIL COLLINS | A | C | A | B | A | A | A | A | A | A | A | C | A | B | A | A | A | A | A | A | A | A | A | A | VS 423 | C | 70 |
| 12 | 20 | MORE THAN IN LOVE KATE ROBBINS & BEYOND | B | A | A | A | ★ | A | A | A | A | A | A | C | A | A | B | A | A | A | A | A | A | A | A | A | RCA 69 | R | 69 |
| 13 | 9 | WILL YOU HAZEL O'CONNOR | A | A | B | A | A | A | A | A | A | A | A | A | A | A | A | A | A | C | A | A | A | A | A | A | AMS 8131 | C | 68 |
| 14 | 15 | THERE'S A GUY KIRSTY MACCOLL | A | ★ | A | A | C | B | A | A | B | A | A | A | ★ | A | B | A | A | A | A | A | B | POSP 250 | F | 66 | | | |
| 15 | 13 | AIN'T NO STOPPIN' - DISCO MIX 1981 ENIGMA | A | B | A | A | A | A | A | A | A | B | A | A | A | A | A | A | A | C | A | A | A | A | A | A | CR 9 | C | 65 |
| 16 | 34 | THROW AWAY THE KEY LINX | A | A | B | A | A | B | A | B | B | A | B | B | A | A | A | A | A | A | A | A | A | A | A | A | CHS 2519 | F | 64 |
| 17 | 10 | I WANT TO BE FREE TOYAH | A | A | B | A | C | A | A | A | A | B | A | B | A | B | B | A | A | A | A | A | A | A | A | A | SAFE 34 | M | 62 |
| 18 | 18 | TAKE IT TO THE TOP (CLIMBING) KOOL & THE GANG | A | A | A | ★ | A | A | A | A | A | A | A | A | A | B | A | A | A | A | A | A | A | A | A | A | DE 2 | F | 60 |
| 19 | 31 | DANCING ON THE FLOOR THIRD WORLD | A | A | B | B | B | B | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | CBS A1214 | C | 59 |
| 20 | 3 | BETTE DAVIS EYES KIM CARNES | B | C | B | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | EA 121 | E | 59 |
| 21 | 22 | DON'T SLOW DOWN-DON'T LET IT PASS YOU BY UB40 | A | B | C | A | A | A | A | A | A | A | A | A | B | A | B | A | A | A | A | A | A | A | A | A | 7 DEP 1 | M | 56 |
| 22 | 21 | LET'S JUMP THE BROOMSTICK COAST TO COAST | A | A | A | A | C | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | POSP 249 | F | 53 |
| 23 | 29 | ALL STOOD STILL ULTRAVOX | A | A | A | A | B | A | A | A | A | A | A | A | A | A | B | A | A | A | A | A | A | A | A | A | CHS 2522 | F | 52 |
| 24 | 94 | RAZZAMATAZZ QUINCY JONES FEATURING PATTI AUSTIN | A | A | B | B | ★ | A | A | A | B | B | A | A | A | A | B | A | A | A | A | A | ★ | A | A | A | AMS 8140 | C | 52 |
| 25 | 35 | MEMORY ELAINE PAIGE | C | A | A | B | B | B | A | A | B | A | A | A | C | B | A | B | A | A | A | A | A | A | A | A | POSP 279 | F | 51 |
| 26 | 16 | NOBODY WINS ELTON JOHN | C | B | A | A | C | A | A | A | A | A | A | A | B | A | A | A | A | A | A | B | A | A | A | A | XPRES 54 | F | 50 |
| 27 | 32 | YOU'LL NEVER BE SO WRONG HOT CHOCOLATE | A | B | C | A | A | A | A | A | A | A | A | A | A | A | B | A | A | A | A | A | A | A | A | A | RAK 331 | E | 49 |
| 28 | 41 | THE RACE IS ON DAVE EDMUNDS WITH THE STRAY CATS | B | B | C | B | A | B | A | ★ | B | A | B | A | ★ | A | ★ | A | A | A | B | A | A | A | A | A | SSK 19425 | W | 49 |
| 29 | 63 | BODY TALK (VOCAL) IMAGINATION | B | A | A | C | A | A | A | A | A | C | A | A | A | B | A | A | A | A | A | A | A | A | A | A | RBS 201 | A | 44 |
| 30 | 33 | WOULD I LIE TO YOU WHITESNAKE | A | A | A | A | A | B | B | B | A | B | C | A | B | B | A | C | A | A | A | A | A | A | A | A | BP 399 | E | 44 |
| 31 | | TAKE IT ON THE RUN REO SPEEDWAGON | B | B | ★ | A | ★ | A | ★ | ★ | B | A | ★ | ★ | ★ | ★ | ★ | ★ | ★ | ★ | ★ | ★ | ★ | ★ | ★ | B | EPC A1207 | C | 44 |
| 32 | 25 | YOU MIGHT NEED SOMEBODY RANDY CRAWFORD | C | C | A | B | B | A | A | A | B | A | A | A | C | B | A | B | A | B | C | A | A | A | A | A | K17803 | W | 43 |
| 33 | 96 | TOUCH ME WHEN WE'RE DANCING CARPENTERS | C | A | B | B | A | B | A | ★ | A | B | C | B | A | ★ | ★ | B | A | A | A | A | A | A | A | A | AMS 8141 | C | 43 |
| 34 | 47 | ME NO POP I KID CREOLE | A | ★ | B | A | A | B | A | A | A | B | A | A | A | A | A | A | A | A | A | A | A | A | A | A | WIP 6711 | E | 43 |
| 35 | | NOT A SECOND TIME ROBERT PALMER | B | ★ | A | ★ | A | ★ | A | A | A | B | A | A | A | A | A | A | A | A | A | A | ★ | A | A | A | WIP 6678 | E | 43 |
| 36 | 36 | SPELLBOUND SIOUXSIE & THE BANSHEES | A | A | A | A | A | B | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | B | A | A | POSP 273 | F | 42 |
| 37 | 61 | MULTIPLICATION SHOWADDYWADDY | B | B | C | B | A | A | A | A | ★ | A | A | B | A | A | A | A | A | A | A | B | A | A | A | A | ARIST 416 | F | 41 |
| 38 | | ALL THE LOVE IN THE WORLD KORGIS | A | A | A | A | A | A | A | A | A | A | A | A | A | ★ | A | A | B | A | A | A | A | A | A | A | TREB 138 | A | 40 |
| 39 | | PAPA DEE MAMA DEAR TOOTS & THE MAYTALS | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | A | B | A | A | A | A | A | A | A | WIP 6692 | E | 37 |
| 40 | 44 | BAD MOON RISING EMMYLOU HARRIS | C | A | B | A | A | A | A | A | B | A | A | B | A | A | B | B | A | B | A | A | B | A | A | A | K17804 | W | 36 |
| 41 | 24 | STAND AND DELIVER ADAM & THE ANTS | B | A | A | A | A | A | A | A | A | B | A | A | A | A | A | A | A | A | A | A | A | A | A | A | CBS A1065 | C | 35 |
| 42 | 45 | FUNERAL PYRE JAM | B | A | B | A | B | A | B | B | A | B | A | A | A | A | B | A | A | A | B | A | A | A | A | A | POSP 257 | F | 35 |
| 43 | 23 | GEMINI DREAM MOODY BLUES | B | B | A | A | B | A | B | B | ★ | A | A | ★ | A | B | ★ | A | A | A | A | A | A | A | A | A | TH 27 | F | 34 |
| 44 | 50 | POSIN' TIL CLOSIN' HEATWAVE | C | B | B | B | A | A | B | A | A | B | B | A | B | A | B | A | B | A | B | A | A | A | A | B | GT 294 | C | 34 |
| 45 | 46 | CRYIN' MY HEART OUT FOR YOU DIANA ROSS | C | B | A | B | B | A | A | B | A | B | C | A | ★ | A | B | A | A | A | A | A | B | A | B | A | TMG 1233 | E | 34 |
| 46 | | GHOST TOWN SPECIALS | B | ★ | B | A | A | A | A | A | A | B | C | A | B | C | B | A | A | A | A | A | B | B | B | B | CHS TT 17 | F | 34 |
| 47 | 38 | I LOVE YOU CLIMAX BLUES BAND | C | C | A | B | A | B | A | A | A | B | C | ★ | A | A | A | B | B | A | A | A | B | A | A | A | K17770 | W | 34 |
| 48 | 81 | I CAN MAKE IT BETTER WHISPERS | B | A | B | A | A | B | B | B | A | A | A | A | A | B | B | A | A | A | A | A | A | A | A | A | SO 19 | R | 32 |
| 49 | | DOORS OF YOUR HEART BEAT | B | B | A | A | A | B | A | A | A | B | C | A | B | C | B | A | A | A | A | A | ★ | B | B | B | FEET 9 | F | 32 |
| 50 | | CAN'T HAPPEN HERE RAINBOW | B | A | B | ★ | A | A | A | A | B | B | A | A | A | B | ★ | A | A | A | A | A | A | A | A | A | POSP 251 | F | 32 |

Key To Station Playlists

RADIO 1
 A Featured 40
 B Additional
 ★ Featured 40 & Record Of Week
 ☆ Record Of Week

RADIO 2
 A Heavy play
 B Medium play
 C Occasional play
LUXEMBOURG
 A A List
 B B List
 C C List
 ★ Bullets
 ☆ Powerplay

CAPITAL
 London
 A A List
 B B List
 C C List
 ★ Climbers
 ☆ Peoples Choice

CLYDE
 Glasgow
 A Tartan 30
 B Climbers
 ★ Hit Picks
 ☆ Current Choice

PICCADILLY
 Manchester
 ★ Priority Plays
 A A List
 B B List
 C C List

CITY
 Liverpool
 A Top 30
 B Breakers
 ★ Hit Picks

BRMB
 Birmingham
 A Playlist
 B Rockplay
 C C List

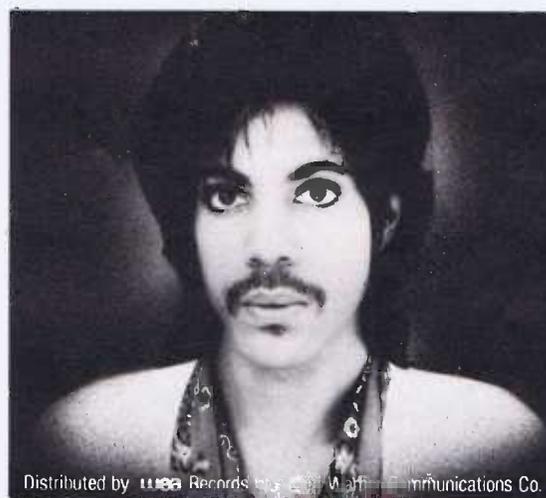
DOWNTOWN
 Belfast
 A Playlist
 ★ Hit Picks
 ☆ Music Mover

HALLAM
 Sheffield
 A Top 40
 B New Releases
 ★ Hit Picks

TRENT
 Nottingham
 A A List
 B B List
 C Instruments
 ★ Hit Picks

METRO
 Newcastle
 A Sounds
 B Singles
 C Rock List
 ★ New Sounds

FORTH
 Edinburgh
 A A List
 B B List
 ★ Hit Picks
 ☆ Station Hit



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

NEW ADDITIONS TO PLAYLISTS ARE SHOWN IN BOLD TYPE

Basic Key

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

| | | | LUXEMBOURG | RADIO 1 | RADIO 2 | CAPITAL | PICCADILLY | GLYDE | DOWNTOWN | HALLAM | TRENT | METRO | FORTH | BEACON | TEES | VICTORY | ORWELL | SWANSEA | MERCIA | PENNINE | PLYMOUTH | 210 | CARDIFF | HEREFORD | BBC SCOTLAND | | | | |
|-----|-----|--|------------|---------|---------|---------|------------|-------|----------|--------|-------|-------|-------|--------|------|---------|--------|---------|--------|---------|----------|-----|---------|----------|--------------|--|-----------|------|----|
| 51 | 57 | TALK TO YA LATER TUBES | | | | | | | | | | | | | | | | | | | | | | | | | CL 201 | E | 31 |
| 52 | 93 | FOOL IN LOVE WITH YOU JIM PHOTOGLO | | | | | | | | | | | | | | | | | | | | | | | | | TC 2487 | R | 31 |
| 53 | 49 | BETTER BE GOOD TO ME SPIDER | | | | | | | | | | | | | | | | | | | | | | | | | DLSP 11 | F | 30 |
| 54 | 48 | THE ONE THAT YOU LOVE AIR SUPPLY | | | | | | | | | | | | | | | | | | | | | | | | | ARIST 412 | F | 29 |
| 55 | | CAN CAN BAD MANNERS | | | | | | | | | | | | | | | | | | | | | | | | | MAG 190 | A | 39 |
| 56 | 54 | MY HEART LIES BARBARA DICKSON | | | | | | | | | | | | | | | | | | | | | | | | | EPC A1293 | C | 38 |
| 57 | 70 | COME AWAY WITH ME DENNIS WATERMAN | | | | | | | | | | | | | | | | | | | | | | | | | EMI 5187 | E | 38 |
| 58 | 27 | JUST THE TWO OF US GROVER WASHINGTON JR. | | | | | | | | | | | | | | | | | | | | | | | | | K12514 | W | 27 |
| 59 | | JIMMIE JONES VAPORS | | | | | | | | | | | | | | | | | | | | | | | | | BP 401 | E | 27 |
| 60 | | FOR YOUR EYES ONLY SHEENA EASTON | | | | | | | | | | | | | | | | | | | | | | | | | EMI 5195 | E | 27 |
| 61 | 80 | NORMAN BATES LANDSCAPE | | | | | | | | | | | | | | | | | | | | | | | | | RCA 60 | R | 26 |
| 62 | | YOU MAKE MY DREAMS DARYL HALL & JOHN OATES | | | | | | | | | | | | | | | | | | | | | | | | | RCA 86 | R | 26 |
| 63 | 86 | NEW LIFE DEPECHE MODE | | | | | | | | | | | | | | | | | | | | | | | | | MUTE 014 | N | 25 |
| 64 | | TEDDY BEAR RED SOVINE | | | | | | | | | | | | | | | | | | | | | | | | | SD 142 | M | 24 |
| 65 | | WIKKA WRAP EVASIONS | | | | | | | | | | | | | | | | | | | | | | | | | GP 107 | GRIP | 24 |
| 66 | | MELTING POT DILLINGER | | | | | | | | | | | | | | | | | | | | | | | | | AMS 8133 | C | 24 |
| 67 | | SECOND VIOLIN BAGATELLE | | | | | | | | | | | | | | | | | | | | | | | | | POSP 271 | F | 24 |
| 68 | 40 | LIAR GRAHAM BONNET | | | | | | | | | | | | | | | | | | | | | | | | | VER 2 | F | 24 |
| 69 | 71 | ROCK 'N' ROLL DREAMS COME THROUGH JIM STEINMAN | | | | | | | | | | | | | | | | | | | | | | | | | EPC A1236 | C | 24 |
| 70 | 17 | CHEQUERED LOVE KIM WILDE | | | | | | | | | | | | | | | | | | | | | | | | | RAK 330 | E | 24 |
| 71 | 99 | MICKEY TONI BASIL | | | | | | | | | | | | | | | | | | | | | | | | | TIC 4 | C | 23 |
| 72 | | QUEEN OF HEARTS JUICE NEWTON | | | | | | | | | | | | | | | | | | | | | | | | | CL 204 | E | 22 |
| 73 | 42 | ROCKABILLY GUY POLECATS | | | | | | | | | | | | | | | | | | | | | | | | | POLE 2 | F | 22 |
| 74 | 74 | MEMORY LANE SINCEROS | | | | | | | | | | | | | | | | | | | | | | | | | EPC A1321 | C | 21 |
| 75 | 87 | MAIN TRAVELLED ROADS DOLL BY DOLL | | | | | | | | | | | | | | | | | | | | | | | | | MAG 188 | A | 21 |
| 76 | 28 | SWORDS OF A THOUSAND MEN TENPOLE TUDOR | | | | | | | | | | | | | | | | | | | | | | | | | BUY 109 | C | 21 |
| 77 | | A WOMAN NEEDS LOVE RAY PARKER JR. | | | | | | | | | | | | | | | | | | | | | | | | | ARIST 392 | F | 20 |
| 78 | 66 | YOU LIKE ME DON'T YOU JERMAINE JACKSON | | | | | | | | | | | | | | | | | | | | | | | | | TMG 1222 | E | 20 |
| 79 | 62 | LET HIM HAVE IT BUREAU | | | | | | | | | | | | | | | | | | | | | | | | | K18753 | W | 20 |
| 80 | 55 | I'M NEVER GONNA CRY AGAIN EURYTHMICS | | | | | | | | | | | | | | | | | | | | | | | | | RCA 68 | R | 20 |
| 81 | 53 | TWO HEARTS STEPHANIE MILLS | | | | | | | | | | | | | | | | | | | | | | | | | TC 2492 | R | 19 |
| 82 | 83 | SILVER LINING STIFF LITTLE FINGERS | | | | | | | | | | | | | | | | | | | | | | | | | CHS 2517 | F | 19 |
| 83 | | WHAT CHA' GONNA DO FOR ME CHAKA KHAN | | | | | | | | | | | | | | | | | | | | | | | | | K17821 | W | 19 |
| 84 | | GOTTA GET OUT OF THIS RUT HIGH SOCIETY | | | | | | | | | | | | | | | | | | | | | | | | | ERS 008 | P | 18 |
| 85 | 84 | I DON'T NEED YOU RUPERT HOLMES | | | | | | | | | | | | | | | | | | | | | | | | | MCA 722 | C | 17 |
| 86 | 69 | PROMISES BARBRA STREISAND | | | | | | | | | | | | | | | | | | | | | | | | | CBS A1203 | C | 17 |
| 87 | 26 | IT'S GOING TO HAPPEN! UNDERTONES | | | | | | | | | | | | | | | | | | | | | | | | | ARDS 8 | E | 17 |
| 88 | 68 | AMERICA NEIL DIAMOND | | | | | | | | | | | | | | | | | | | | | | | | | CL 16197 | E | 17 |
| 89 | | ME AND FAT BOY MAC DAVIS | | | | | | | | | | | | | | | | | | | | | | | | | CAN 1002 | F | 16 |
| 90 | 60 | LES NOUVEAUX RICHES 10CC | | | | | | | | | | | | | | | | | | | | | | | | | TEN 10 | F | 16 |
| 91 | | BODY MUSIC STRIKERS | | | | | | | | | | | | | | | | | | | | | | | | | EPC A1290 | C | 16 |
| 92 | | TEAR DROPS FALL LIKE RAIN GRASSHOPPERS | | | | | | | | | | | | | | | | | | | | | | | | | POSP 278 | F | 15 |
| 93 | 100 | NO WOMAN NO CRY BOB MARLEY & THE WAILERS | | | | | | | | | | | | | | | | | | | | | | | | | WIP 6244 | E | 15 |
| 94 | | PULL UP TO THE BUMPER GRACE JONES | | | | | | | | | | | | | | | | | | | | | | | | | WIP 6696 | E | 14 |
| 95 | 67 | I'D RATHER LEAVE... RITA COOLIDGE | | | | | | | | | | | | | | | | | | | | | | | | | AMS 7480 | C | 14 |
| 96 | 90 | THE CHOCOLATE SONG TOT TAYLOR | | | | | | | | | | | | | | | | | | | | | | | | | GT 292 | C | 14 |
| 97 | | THE RIVER BRUCE SPRINGSTEEN | | | | | | | | | | | | | | | | | | | | | | | | | CBS A1179 | C | 13 |
| 98 | | THE FRIENDS OF MR. CAIRO JON & VANGELIS | | | | | | | | | | | | | | | | | | | | | | | | | POSP 258 | F | 13 |
| 99 | 65 | A CHANGE IS GONNA COME BILLY PRESTON | | | | | | | | | | | | | | | | | | | | | | | | | TMG 1231 | E | 13 |
| 100 | 92 | SUKIYAKI A TASTE OF HONEY | | | | | | | | | | | | | | | | | | | | | | | | | CL 16194 | E | 13 |

- TEES**
- Teesside
- A Playlist
- ★ Peoples Pick
- BEACON**
- Wolverhampton
- A A List
- B B List
- ★ Hit Picks
- VICTORY**
- Portsmouth
- A A List
- B B List
- ★ New Releases
- ORWELL**
- Ipswich
- A Top 40
- B Newplays
- ★ Hit Picks
- SWANSEA SOUND**
- A Playlist
- B Instrumentals
- ★ Hit Picks
- MERCIA SOUND**
- Coventry
- A A List
- B B List
- ★ Hit Picks
- PENNINE**
- Bradford
- A A List
- B B&C Lists
- C D List
- ★ Hit Picks
- ★ Pennine Pick
- 210**
- Thames Valley
- A A List
- B B List
- C C List
- ★ Hit Picks
- PLYMOUTH SOUND**
- A A List
- B B List
- ★ Hit Picks
- ★ Peoples Choice
- CBC**
- Cardiff
- A Top 30
- B B List
- ★ Hit Picks
- BBC SCOTLAND**
- A A List
- B B List
- ★ Hit Picks
- ★ Single Of Week
- HEREFORD**
- Peterborough
- A Playlist
- ★ Station pick

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

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



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|-----------|-----------|------|--|-----------------------------------|-------------|------------|--------|-----------|-----------|------|---|--------------------------|-------------|------------|--------|
| 1 | 1 | 2 | UB40 PRESENT ARMS (UB40) | D.E.P. INTERNATIONAL LP(PC) DEP 1 | (2.89/2.89) | M | | 31 | 31 | 38 | MADNESS ABSOLUTELY ☆ (Clive Langer/Alan Winstanley) | STIFF (Z)SEEZ 29 | (3.03/2.43) | C | |
| 2 | 2 | 5 | STAR SOUND STARS ON 45 ● (Jaap Eggermont) | CBS (40)86132 | (2.74/2.74) | C | | 32 | — | 37 | UB40 SIGNING OFF (Bob Lamb/UB40) | GRADUATE GRADLP(GRADC) 2 | (2.89/2.89) | M | |
| 3 | 3 | 4 | TOYAH ANTHEM ○ (Nick Tauber) | SAFARI VOOR(C) 1 | (2.89/2.89) | M | | 33 | 32 | 15 | SPANDAU BALLET JOURNEYS TO GLORY (Richard James Burgess) | REFORMATION (Z)CHR 1331 | (3.04/3.04) | F | |
| 4 | 4 | 7 | VANGELIS CHARIOTS OF FIRE (Vangelis) | POLYDOR POLS(C) 1026 | (3.01/3.04) | F | | 34 | 48 | 21 | ULTRAVOX VIENNA ● (Conny Plank/Ultravox) | CHRYSLIS (Z)CHR 1296 | (3.04/3.04) | F | |
| 5 | 9 | 3 | JEAN MICHEL JARRE MAGNETIC FIELDS (Jean Michel Jarre) | POLYDOR POLS(C) 1033 | (3.01/3.01) | F | | 35 | 43 | 10 | WHITESNAKE COME 'N' GET IT (Martin Birch) | LIBERTY (TC)LBG 30327 | (3.07/3.07) | E | |
| 6 | 5 | 31 | ADAM & THE ANTS KINGS OF THE WILD FRONTIER ☆ (Chris Hughes) | CBS (40)84549 | (2.74/2.74) | C | | 36 | 37 | 4 | GRACE JONES NIGHTCLUBBING (Chris Blackwell/Alex Sadkin) | ISLAND ILPS(CT) 9624 | (3.04/3.04) | E | |
| 7 | 11 | 5 | VARIOUS DISCO NITES, DISCO DAZE ● (Various) | RONCO (4C)RTL 2056 A/B | (5.49/5.49) | G | | 37 | 40 | 93 | BARRY MANILOW MANILOW MAGIC ☆ (Ron Dante/Barry Manilow) | ARISTA ARTV(C) 2 | (3.05/3.05) | F | |
| 8 | 7 | 3 | ECHO & THE BUNNYMEN HEAVEN UP HERE (Hugh Jones) | KOROVA KOBE (4)3 | (3.04/3.04) | W | | 38 | 45 | 139 | MEAT LOAF BAT OUT OF HELL ☆ (Todd Rundgren) | EPIC EPC (40)84219 | (2.74/2.74) | C | |
| 9 | 12 | 4 | VARIOUS THEMES (Various) | K-TEL NE 1122 (CE 2122) | (5.49/5.49) | R | | 39 | 29 | 10 | THIN LIZZY THE ADVENTURES OF THIN LIZZY (Various) | VERTIGO LIZTV(LIZMC) 1 | (3.25/3.36) | F | |
| 10 | 6 | 5 | MOODY BLUES LONG DISTANCE VOYAGER (Pip Williams) | THRESHOLD TXS(TXC) 139 | (3.19/3.29) | F | | 40 | 30 | 5 | EXPLOITED PUNKS NOT DEAD (Exploited/Dave Leaper) | SECRET SEC 1 | (2.43) | S | |
| 11 | 34 | 2 | GEORGE HARRISON SOMEWHERE IN ENGLAND (Ray Cooper/George Harrison) | DARK HORSE K(4) 56870 | (3.04/3.04) | W | | 41 | 41 | 17 | CHRISTOPHER CROSS CHRISTOPHER CROSS ○ (Michael Omartian) | WARNER BROS K(4)56789 | (2.44/2.44) | W | |
| 12 | 16 | 4 | SQUEEZE EAST SIDE STORY (Roger Bechirian/Elvis Costello) | A&M AMLM(CAM) 64854 | (3.04/3.04) | C | | 42 | 25 | 5 | TENPOLE TUDOR EDDIE OLD BOB DICK & GARY (Bob Andrews/Alan Winstanley) | STIFF (Z)SEEZ 31 | (3.03/2.43) | C | |
| 13 | 8 | 3 | ELTON JOHN THE FOX (Clive Franks/Elton John/Chris Thomas) | ROCKET TRAIN(SHUNT) 16 | (3.04/3.14) | F | | 43 | 58 | 27 | BARRY MANILOW BARRY ● (Ron Dante/Barry Manilow) | ARISTA DLART(TLART) 2 | (3.34/3.34) | F | |
| 14 | 10 | 6 | BEAT WHA'PPEN ○ (Bob Sargeant) | GO-FEET BEAT (TCB7) 3 | (3.05/3.03) | F | | 44 | 33 | 5 | BARBARA DICKSON YOU KNOW IT'S ME (Alan Tarney) | EPIC (40)84551 | (2.74/2.74) | C | |
| 15 | 26 | 30 | BRUCE SPRINGSTEEN THE RIVER (Bruce Springsteen) | CBS (40)88510 | (4.25/4.25) | C | | 45 | 42 | 10 | QUINCY JONES THE DUDE (Quincy Jones) | A&M AMLK(CAM) 67321 | (3.04/3.04) | C | |
| 16 | 23 | 13 | TEARDROP EXPLODES KILIMANJARO (Chameleons/Clive Langer/Alan Winstanley/Mick Howlett) | MERCURY 6359 (7150) 035 | (3.04/3.14) | F | | 46 | 60 | 61 | MADNESS ONE STEP BEYOND ☆ (Clive Langer/Alan Winstanley) | STIFF SEEZ 17 | (2.89/3.00) | C | |
| 17 | 14 | 6 | JIM STEINMAN BAD FOR GOOD (Todd Rundgren/Jim Steinman) | EPIC EPC (40)84361 | (2.74/2.74) | C | | 47 | 36 | 4 | VAN HALEN FAIR WARNING (Ted Templeman) | WARNER BROS K(4)56899 | (3.04/3.04) | W | |
| 18 | 13 | 11 | SHAKIN' STEVENS THIS OLE HOUSE ● (Stuart Colman) | EPIC EPC (40)84945 | (2.74/2.74) | C | | 48 | 39 | 11 | VARIOUS ROLL ON ● (Various) | POLYSTAR REDTV(REDMC) 1 | (2.94/3.03) | F | |
| 19 | 15 | 34 | DIRE STRAITS MAKING MOVIES ● (Jimmy Iovine/Mark Knopfler) | VERTIGO 6359 (7150) 034 | (3.04/3.14) | F | | 49 | — | 1 | BILLY SQUIER DON'T SAY NO (Various) | CAPITOL (TC)E-ST 12146 | (3.04/3.04) | E | |
| 20 | 18 | 5 | KRAFTWERK COMPUTER WORLD (Kraftwerk) | EMI (TC)EMC 3370 | (3.04/3.04) | E | | 50 | — | 1 | KID CREOLE & THE COCONUTS FRESH FRUIT IN FOREIGN PLACES (August Darnell/Andy Hernandez) | ZE ILPS(CT) 7014 | (2.43/2.43) | E | |
| 21 | 27 | 18 | PHIL COLLINS FACE VALUE ☆ (Phil Collins/Hugh Padgham) | VIRGIN (TC)V 2185 | (2.43/3.20) | C | | 51 | 55 | 29 | JOHN LENNON & YOKO ONO DOUBLE FANTASY ● (Jack Douglas/John Lennon/Yoko Ono) | GEFFEN K(4)99134 | (3.04/3.04) | W | |
| 22 | 22 | 9 | REO SPEEDWAGON HI INFIDELITY (Kevin Beamish/Kevin Cronin/Gary Richrath) | EPIC EPC (40)84700 | (2.74/2.74) | C | | 52 | 52 | 3 | EDDY GRANT CAN'T GET ENOUGH (Eddy Grant) | ICE ICEL(ICEK) 21 | (3.34/3.04) | R | |
| 23 | 20 | 5 | JUDIE TZUKE I AM THE PHOENIX (Paul Muggleton) | ROCKET TRAIN(SHUNT) 15 | (3.04/3.14) | F | | 53 | 47 | 4 | PSYCHEDELIC FURS TALK TALK TALK (Steve Lillywhite) | CBS (40)84892 | (2.74/2.74) | C | |
| 24 | 38 | 3 | AU PAIRS PLAYING WITH A DIFFERENT SEX (Au Pairs/Martin & Ken) | HUMAN HUMAN 1 | (2.65) | S | | 54 | 49 | 17 | STRAY CATS STRAY CATS ○ (Dave Edmunds/Brian Setzer/Stray Cats) | ARISTA STRAY(CAT) 1 | (3.05/3.05) | F | |
| 25 | 35 | 4 | RANDY CRAWFORD SECRET COMBINATION (Tommy Lipuma) | WARNER BROS K(4)56904 | (3.04/3.04) | W | | 55 | 54 | 13 | SKY SKY ● (Haydn Bendall/Tony Clark/Sky) | ARIOLA (ZC)SKY 3 | (3.34/3.34) | A | |
| 26 | 17 | 33 | STEVIE WONDER HOTTER THAN JULY ☆ (Stevie Wonder) | MOTOWN (TC)STMA 8035 | (3.29/3.29) | E | | 56 | 46 | 21 | ADAM & THE ANTS DIRK WEARS WHITE SOX (Adam Ant) | DO IT RIDE 3 | (2.96) | M | |
| 27 | 19 | 4 | BILL NELSON QUIT DREAMING AND GET ON THE BEAM (Bill Nelson/John Leckie) | MERCURY 6359 (7150) 055 | (3.04/3.14) | F | | 57 | — | 1 | KIM CARNES MISTAKEN IDENTITY (Val Garay) | EMI-AMERICA (TC)AML 3018 | (3.04/3.04) | E | |
| 28 | 21 | 5 | UNDERTONES POSITIVE TOUCH (Roger Bechirian) | ARDECK (TC)ARD 103 | (3.04/3.04) | E | | 58 | — | 1 | GARY 'U.S.' BONDS DEDICATION (Miami Steve/Bruce Springsteen) | EMI-AMERICA (TC)AML 3017 | (3.04/3.04) | E | |
| 29 | 24 | 31 | NEIL DIAMOND THE JAZZ SINGER ☆ (Bob Gaudio) | CAPITOL (TC)EAST 12120 | (3.29/3.29) | E | | 59 | 50 | 5 | CLASSIX NOUVEAUX NIGHT PEOPLE (Sal Solo/Mik Sweeney) | LIBERTY (TC)LBG 30325 | (3.04/3.04) | F | |
| 30 | 28 | 4 | TOM PETTY & THE HEARTBREAKERS HARD PROMISES (Jimmy Iovine/Tom Petty) | BACKSTREET/MCA MCF(C) 3098 | (3.04/3.04) | C | | 60 | — | 19 | HAZEL O'CONNOR BREAKING GLASS (Tony Visconti) | A&M AMLH(CAM) 64820 | (3.04/3.04) | C | |



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New Singles

The Record Business Singles Marketing Guide

■ Special bag (White) Special Vinyl (£1.49 Recommended Retail Price)

105 singles scheduled for release 19/22 June
This year's releases: 2,589

| | | | |
|--|---|----------|---|
| 999 L'IL RED RIDING HOOD/Wait For Your Number To Be Called/ Ain't Gonna Tell Ya (Albion) | ION 1017 | M | |
| ALVIN LEE BAND I DON'T WANNA STOP/Hearthache (Avalar) | AAA 106 | M | |
| ASSOCIATES Q. QUARTERS/Kissed (Situation 2) | SIT 4 | H/P | |
| BALLS I LOVE THE BALLS/Don't Touch Me (Towerbell) | TOW 10 | A | |
| BARRY GRAY ORCHESTRA THUNDERBIRDS/Joe 90 - Main Theme/Parker, Well Done (PRT) | 7P 216 | A | |
| BAUHAUS PASSION OF LOVERS 1,2,3,4 (Beggars Banquet) | BEG 59 (Free lyric sheet, first 20,000) | W | |
| BERYL MARSDEN I VIDEO/HUNGRY FOR YOU (PVC) | PV 107 | M | |
| BILL WYMAN GREEN ICE (THEME) Cloud Hoppers (Polydor) | POSP 281 | F | |
| BILLY SQUIER IN THE DARK/Rich Kid (Capitol) (Rescheduled) | CL 206 | F | |
| BLADES GHOST OF A CHANCE/Real Emotion (Energy) | NRG 5 | F | |
| BLITZKREIG BURIED ALIVE/Blitzkrieg (Neat) | NEAT 10 | P | |
| BLOOD SISTERS DON'T SAY GOODBYE TOO LOUD/Love Me Love You (Sound City) | (N/A) | J/Q | SCB 007 |
| BRIAN MAXINE LET ME GO EASY/Highway Fever (Subway) | TUBE 001 | M | |
| B.B. & Q. BAND DN THE BEAT/Lovin's What We Should Do (Capitol) | CL 202 | E | (Out Now) |
| CANDIDO JINGO/Dancin' & Prancin' (Excaliber) | EXC 102 | A | EXCL 102 |
| CARL CARLTON SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)/This Feeling's Rated X-tra (20th Century) | (N/A) | R | TCO 2448 |
| CHILD'S PLAY PLAYGROUND ROMANCE/Escape (Cable) | VHF 1 | A | |
| COCKNEY REJECTS ON THE STREETS AGAIN/Lomdab (Zonophone) (Rescheduled) | Z 21 | E | |
| CRAZY CAVAN & THE RHYTHM ROCKERS ROCKABILLY RULES OK/Trouble Trouble (Charly) | SCR 1076 | M | |
| DANNY OWEN WHO SAID ANYTHING ABOUT LOVE/Would I Lie (Orestes) | ORE 1 | P | |
| DAVID MCWILLIAMS BLACK VELVET/Every Time (Carmel U.K.) | CAR 1001 | P | |
| DEPARTMENT S GOING LEFT RIGHT/She's Expecting You (Stiff) | BUY 118 | C | |
| DIVINE BORN TO BE CHEAP/Name Game (Situation 2) | SIT 5 | H/P | |
| DROWNING CRAZE STORAGE CASE/Oamp Bones (Situation 2) | SIT 3 | H/P | |
| EDDIE MAELOV & SUNSHINE PATTESON LINES/The Last Bouquet (Human) | (OUT NOW) | S | HUM 912 |
| EROGENOUS ZONES SAY IT'S NOT SO/War Games (Safari) | SAFE 36 | M | |
| EVELYN KING I'M IN LOVE/The Other Side Of Love (RCA) | RCA 95 | R | (Out Now) |
| FAB FOOD YOU'RE NEVER ALONE/Holiday (Double A Side) (Smile) | SR 021 | M | |
| FATBACK TAKE IT ANY WAY YOU WANT IT/Lady Groove (Spring) (Rescheduled) | POSP 283 | F | |
| FREDDY MCGREGOR FOLLOW THIS YA SOUND/Itba (African Museum) | (N/A) | J | POSPX 283 AM 03 |
| FRESHIES I CAN'T GET 'BOUNCING BABIES' BY THE TEARDROP EXPLODES/Tell Her I'm III (MCA) | MCA 725 | C | |
| FUTURE PRIMITIVES THE LAST SUNSET/Running Away (Illuminated) | ILL 5 | P | |
| GANG OF FOUR TO HELL WITH POVERTY/Capital (It Falls Us Now) (EMI) (Rescheduled) | EMI 5193 | E | 12EMI 5193 (Dealer: 70p on initial quantities only) |
| GAP BAND YEARNING FOR YOUR LOVE/Oops Upside Your Head (Mercury) | MER 73 | F | MERX 73 |
| GENE VINCENT SHE-SHE LITTLE SHEILA/Say Mama/Dance To The Bop (Capitol) | CL 203 | E | |
| GERRY FORD LORD I'D FORGOTTEN/Easy (Big R) | BR 03 | P | |
| GIDEA PARK BEACH BOY GOLD/Lady Be Good (Sonet) | (OUT NOW) | A | SONL 2162 |
| GIND SOCCIO TRY IT OUT/Closer (Atlantic) | K11594 | W | |
| HI TEK CAR TUNE/Take The A Side (Original) | (N/A) | R | TABO 06 |
| HOLLY & THE ITALIANS JUST FOR TONIGHT/Baby Gets It All (Virgin) | VIS 429 | C | |
| HOME SERVICE ONLY MEN FALL IN LOVE/O.M.F.I.L. (Situation 2) | SIT 6 | H/P | |
| IAN GOMM I LIKE YOU, I DON'T LOVE YOU/Nobody's Fool (Albion) | ION 1016 | M | |
| JACK WARNER AN ORDINARY COPPER/I Didn't Order 'A' Et II (HMV) | POP 2024 | E | |
| JANIS IAN UNDER THE COVERS/Passion Play (CBS) | CBS A1324 | C | |
| JOANNA & THE QUEENS SUCCESSFUL/Round The World (Roxon) | ROX 017 | P | |
| JOHN TOWNSLEY SLIPPING AWAY/War Zone (EMI) | EMI 5178 | E | 12EMI 5178 |
| JULIE ROGERS THE WEDDING/Love Letters (Mercury) | MER 67 | F | |
| KEITH JAMES SPECIAL KIND OF FEELING (EP) (Keith James) | KJ 1 | P | |
| KENNY SERATT THE BITTER END/Saturday Night In Dallas (Double A Side) (Big R) | BR 02 | P | |
| KINGS BETTER THINGS/Massive Reductions (+ Free single - 'Lola/David Watts' - first 20,000) (Arista) | ARIST 415 | F | |
| KLYMAXX NEVER UNDERESTIMATE THE POWER OF A WOMAN/No Words (Solar) | K12541 | W | K12541T |
| LEE RITENOUR IS IT YOU?/Good Question (Elektra) | K12540 | W | K12540T |
| LONESOMEN MORE DO YOU THINK I CARE/Turned Insane (Rage) (8.5.81 release, flipped) | RAGE 3 | C | |
| MARtha LADLY FINLANDIA/Tasmania (Dindisc) (Rescheduled) | DIN 32 | C | |
| MARVIN GAYE HEAVY LOVE AFFAIR/Far Cry (Motown) (Repromotion) | TMG 1232 | E | 12TMG 1232 |
| MAX WERNER RAIN IN MAY/In The Winter (WEA) | K79221 | F | |
| MICHAEL CRAWFORD COME FOLLOW THE BAND/The Colours Of My Life (Air) (29 May release) | CHS 2520 | W | |
| MIKE REDWAY WEDDING BELLS/I'm Yours (Crystal) | CR 7032 (Dealer: 55p) | O | |
| MORRISSEY MULLEN DRAGONFLY/Pass The Music On (Beggars Banquet) | (N/A) | RS/CS/GP | BEG 58T (2,000 only) |
| OAK RIDGE BOYS ELVIRA/A Woman Like You (MCA) | MCA 727 | C | |
| OUR DAUGHTER'S WEDDING LAWNCHAIRS/Airline (EMI America) (Design) | EA 124 | E | |
| | ODW 913 LR (5,000 only) | Q | |
| PATRICE RUSHEN DON'T BLAME ME/Time Will Tell (Elektra) | (N/A) | W | K12542T |
| PAUL NICHOLAS NO NEWS/American Woman (RSO) | RSO 76 | F | |
| PEARLY EIGHTS FAIRYTALE PRINCESS/Bonnie Prince Charlie (M.J) | MYRHH 1 | P | |
| PEECCES TOO DEPRESSED TO COMMIT SUICIDE/JACK MICHAELSON/Up The Wall/HEEBEEGEEBES/ Meaningless Songs (In Very High Voices) (Original) | HBGB 1 | R | |
| PHILIP RAMBOW A STAR (IN HER OWN RIGHT)/Night Out (Live) (Parlophone) | R6048 | E | |
| PITS (THERE'S) ALWAYS SOMETHING THERE TO REMIND ME/Boiswana Beach Dance (Zilch) | ZILCH 5 | R | |
| POTION CATCH THE FEELIN' (SHOWSTOPPER)/Showstopper (UK Champagne) | FUNK 5 | C | FUNKY 5 |
| PRECIOUS WILSON CRY TO ME/Stop Running (Epic) | EPC A1333 | C | |
| PRINCE GOTTA STOP (MESSIN' ABOUT)/Uplown (Warner Bros) | K17819 | W | LV 47 |
| PSYCHEDELIC FURS PRETTY IN PINK/Mack The Knife/Soap Commercial (CBS) | (OUT NOW) | C | CBS A131327 |
| RAINBOW GYPSY BREAKER 14/Blame It On The Breakers (Mrs) | CBCH 34 | P | |
| RANDOM HOLD WALKING ON THE EDGE/Shining Smile (RCA) | RCA 92 | R | |
| REAL THING I BELIEVE IN YOU/You're My Number One (Calibre) | CAB 109 | A | CABL 109 |
| RICHIE ROME REMEMBER ME/Deep (Elektra) (Repromotion) | K12512 | W | |
| RICK JAMES GIVE IT TO ME BABY/Don't Give Up On Love (Motown) (Repromotion) | TMG 1229 | E | 12TMG 1229 |
| RIG & THE TWIGS C.B. BABY/Soft Words Of Love (Pask) | APS 110 | P | |
| RINGERS NO NO NO/What Can I Do (I Still Love You) (Magic Moon) | MACH 7 | P | |
| ROSANNE CASH SEVEN YEAR ACHE/Rainin' (Ariola) | ARO 263 | A | |
| RPM NOW THAT SUMMER'S HERE/Watch The World Go Round (Ariola) | ARO 264 | A | |
| SAMSON RIDIN WITH THE ANGELS/Little Big Man (RCA) (First 10,000 picture disc's) | RCA 67 | R | |
| SARAH BRIGHTMAN MY BOYFRIEND'S BACK/Sleeping Beauty (Whisper) | WSP 102 | M | |
| SECOND LAYER STATE OF EMERGENCY (EP) (Torch) | TOR 006 | P | |
| SMALL ADS H.P. MAN/Radio Love (Bronze) | BRO 125 | R | |
| SPANGS WHO INVITED YOU ANYWAY/Duo Tones (RCA) | RCA 90 | R | |
| SPANIELS GOODNIGHT SWEETHEART GOODNIGHT/EL DORADO /At My Front Door (Charly) | CYS 1077 | M | |
| SQUARE ONE COLOURED SAND/Hollywood/Numbers (Sacre Bleu) | SABLE 10 | S | |
| STEVE AMBER OH, PRETTY WOMAN/Teenage Heartbreaker (Mean) | MEAN 1 | P | |
| STRESS PLAYING GAMES/Sanding In A Room (Out Of Town) | HODT 1 | H | |
| STROKE FORGET IT/Come Back Tomorrow (CBS) | CBS A1355 | C | |
| TANTRA HILLS OF KATMANDU/Hallelujah (7" only)/Wishbone (12" only) (Automatic) | K17830 | W | K17830T |
| TERESA DEL FUGO DON'T HANG UP/Wonder Wonder (Saltri) | HH 155 | A | |
| THOMPSON TWINS ANIMAL LAUGH (OUMMA AULARESSO)/A Dab Product/Anything Is Good Enough (T) (Rescheduled) | TEE 2 | F | |
| TOM PETTY & THE HEARTBREAKERS A WOMAN IN LOVE/Gator On The Lawn (Backstreet/MCA) | MCA 730 | C | |
| TOMMY 'J' RIDIN' IN MY CAR/Hey You (RAK) | RAK 332 | E | |
| TRIBESMEN SUNDAY MORNING/Finsbury Park (Warm) | AWMR 2009 | P | |
| TSCHAI PRENDER HOT FEET/Fantasy Feeling (Carere) | (N/A) | W | CAR 192T |
| T.G. SHEPPARD I LOVED'EM EVERY ONE/I Could Never Dream The Way You Feel (Warner Bros) | K17792 | W | |
| T.V. SMITH & THE EXPLORERS HAVE FUN/Imagination (Kaleidoscope) | KRL A1359 | C | |
| VANGELIS HEAVEN AND HELL/Alpha (BBC) | BBC 1 | R | |
| VINCE ST. JOHN & THE RED RIVER It's Rock And Roll (EP) (Magnum Force) | MFC 004 | P | |
| WALKER BROTHERS SHUT OUT/Nite Flights (GTO) | GT 295 | C | |
| WANDERERS THE TIMES THEY ARE A-CHANGIN'/A Little Bit Frightening (Polydor) | POSP 284 | F | |
| WILD HORSES EVERLASTING LOVE/The Axe (EMI) (Rescheduled) | EMI 5199 | E | |
| WORKFORCE THE RIGHT TO WORK/Holy Moses (WF) | WF 1 | E | |

Distributor Guide

● = Reggae Specialists
☆ = Indie Specialists
★ = One-Stop

| | | | |
|-----|----------------------|---|---------------|
| A | Pye | Milcham | 01-640 3344. |
| B | "One Slaps" | See distributors marked ★ | |
| ☆Bo | Bonaparte | London | 01-278 3481 |
| C | CBS | London W1 | 01-960 2155 |
| Ca | Cavalis | London | 01-739 1081 |
| Cs | City Sounds | London | 01-405 5454 |
| D | Ronco | London | 01-876 8682 |
| Dk | Daddy Kool | London | 01-437 3535 |
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| G | K-tel | London | 01-992 8000 |
| GP | Groove | London | 01-437 4711 |
| ☆H | "Indies" Productions | Rough Trade/Red Rhino/Fresh Service-Discount/Revolver/Inferno/Backs | |
| ●J | Jetstar | London NW10 | 01-961 5818 |
| ☆K | Solomon & Peres | Dublin | Dublin 309209 |
| ★L | Co Antrim | 08494 32693 | |
| ★Lu | Lightning | London | 01-969 8344 |
| ★M | Luglons | London N8 | 01-348 9122 |
| ★N | Spartan/"Indies" | Wembley | 01-903 4753/6 |
| O | President | London SW1 | 01-839 4672/5 |
| Ou | Outlet | N. Ireland | 0232 22826 |
| OL | Other Label | London | 01-624 1843 |
| ☆P | Pinnacle | Orpington | 0689 73146 |
| Pk | Pickwick | London | 01-200 7000 |
| ☆Q | Rough Trade | London W11 | 01-221 7355 |
| R | RCA | West Bromwich | 021-525 3000 |
| RS | Record Shack | London W1 | 01-437 3655 |
| ☆Rv | Revolver | Bristol | 0272 299105 |
| ☆S | Stage One | Haslemere | 0428 40013 |
| ☆Sv | Service/Discount | Manchester | 061-941 3810 |
| T | Graduate | Dudley | 0384 59048 |
| ★TB | Terry Blood | Sloke-on-Trent | 0782 620321 |
| Tr | Trojan | London | 01-961 4566 |
| U | Warwick/MSD | London | 01-602 3483 |
| ☆V | Red Rhino | York | 0904 36499 |
| W | WEA | Alperton | 01-998 5929 |
| Wo | Word | Berkhamsted | 04427 74711/5 |
| ☆Y | Wind Up | Manchester | 061-798 9252 |
| Imp | Import | | |

| | | | |
|--|---|--|---|
| A Star (In Her Own Right) | P | Let Me Go Easy | B |
| A Woman In Love | T | Lines | E |
| An Ordinary Copper | J | Lord I'd Forgotten | G |
| Animal Laugh (Oumma Aularezzo) | L | L'il Red Riding Hood | 9 |
| Beach Boy Gold | G | My Boyfriend's Back | S |
| Better Things | K | Never Underestimate The Power Of A Woman | K |
| Black Velvet | D | No News | P |
| Born To Be Cheap | D | No No No | R |
| Breaker 14 | R | Now That Summer's Here | R |
| Buried Alive | B | Oh, Pretty Woman | S |
| Car Tune | H | On The Beat | B |
| Catch The Feelin' (Showstopper) | P | On The Streets Again | C |
| Coloured Sand | S | Only Men Fall In Love | H |
| Come Follow The Band | M | Passion Of Lovers | B |
| Cry To Me | P | Playground Romance | C |
| C.B. Baby | R | Playing Games | S |
| Do You Think I Care | L | Pretty In Pink | P |
| Don't Blame Me | P | Q. Quarters | A |
| Don't Hang Up | T | Rain In May | M |
| Don't Say Goodbye Too Loud | B | Remember Me | R |
| Dragonfly | M | Ridin' In My Car | T |
| Elvira | O | Ridin' With The Angels | S |
| Everlasting Love | W | Rockability Rules OK | C |
| Fairy Tale Princess | P | Say It's Not So | E |
| Finlandia | M | Seven Years Ache | R |
| Follow This Ya Sound | F | She-She Little Sheila | G |
| Forget It | S | She's A Bad Mama-Jama | C |
| Ghost Of A Chance | B | Shut Out | W |
| Give It To Me Baby | R | Slipping Away | J |
| Going Left Right | D | Special Kind Of Feeling (EP) | K |
| Goodnight Sweetheart | S | State Of Emergency (EP) | S |
| Goodnight | S | Storage Case | D |
| Gotta Stop (Messin' About) | P | Successful | J |
| Green Ice (Theme) | B | Sunday Morning | T |
| Have Fun | T | Take It Any Way You Want It | F |
| Heaven And Hell | V | The Bitter End | K |
| Heavy Love Affair | M | The Last Sunset | F |
| Hills Of Katmandu | T | The Right To Work | W |
| Hot Feet | T | The Times They Are A-Changin' | W |
| H.P. Man | S | The Wedding | J |
| I Believe In You | R | Thunderbirds | B |
| I Can't Get 'Bouncing Babies' By The Teardrop Explodes | F | To Hell With Poverty | G |
| I Don't Wanna Stop | A | Too Depressed To Commit | P |
| I Like You, I Don't Love You | I | Try It Out | G |
| I Love The Balls | B | Under The Covers | J |
| I Loved 'Em Every One | T | Walking On The Edge | R |
| I Video | B | Wedding Bells | M |
| In The Dark | B | Who Invited You Anyway | S |
| Is It You? | L | Who Said Anything About Love D | |
| It's Rock And Roll (EP) | V | Yearning For Your Love | G |
| I'm In Love | E | You're Never Alone | F |
| Jingo | C | (There's) Always Something There To Remind You | P |
| Just For Thought | H | | |
| Lawnchairs | O | | |

DURAN

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DURAN

TOUR

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|------|---------------------|-------------|
| JUNE | | |
| 29th | Dome | BRIGHTON |
| 30th | Gaumont | SOUTHAMPTON |
| JULY | | |
| 1st | Rock City | NOTTINGHAM |
| 3rd | Apollo | MANCHESTER |
| 4th | City Hall | NEWCASTLE |
| 5th | Tiffany's | GLASGOW |
| 6th | Odeon | EDINBURGH |
| 8th | Royal Court | LIVERPOOL |
| 9th | Odeon (Hammersmith) | LONDON |
| 10th | New Theatre | OXFORD |
| 11th | Odeon | BIRMINGHAM |



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