

RECORD BUSINESS

INSIDE

Singles chart, 6-7; Album chart, 21; New Singles, 23; Small Labels, 16-17; Quarterly Survey, 8.

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Comment

THE GOVERNMENT'S Green Paper on Copyright Revision could not have been more frustrating for the BPI after four years of extremely determined lobbying to emphasise its case for a blank-tape levy.

The particularly depressing aspect to the whole matter is that not once have those entrusted with presenting the industry's case to the Department of Trade been given a hint that they were proceeding along the wrong lines, that the figures were unacceptable and that some alternative plan should be proposed.

Could it be that the industry has done so little to project a public face of respectable responsibility in the past that in areas where such attributes count for much, it failed to win any sympathy for its plight? On the other hand, the blank tape manufacturers have never been in the glare of a spotlight of unfavourable publicity. They hardly need do more than murmur that they are being unfairly discriminated against as a means of solving the problems of another industry, for the civil servants to take immediate notice. It is certainly anomalous that the Green Paper points to the likely percentage of a levy likely to go abroad, while conveniently ignoring the fact that the majority of blank tape companies are not British-owned. Despite the apparent lack of governmental interest in the idea of a blank tape levy, it is inconceivable that as upholder of the law it can simply ignore the fact that there is an admitted contravention of the 1956 Copyright Act taking place every time a record is copied at home. Neither can the Government ignore the fact that the artists, whom the Copyright Act is supposed to protect, are also being penalised by the high incidence

● TURN TO PAGE TWO

Govt rejection of blank tape levy shocks industry

IN RESPONSE to the publication of the Green Paper on Copyright Reform, the BPI has issued the following statement:-

"The enjoyment of pre-recorded music by many millions of people in this country, and the livelihood of thousands of musicians and other creative people who work in the British record industry are seriously threatened following the Government's failure to take positive action on the illegal practice of home taping.

The Government's Copyright Green Paper, published today (15), rejects any effective remedy to compensate the record industry and those concerned with it for the devastating losses that are now being incurred due to home taping.

The BPI is very surprised that the Government has rejected the industry's proposals for fair remuneration for copyright owners by way of a levy on blank cassette sales and cassette recording equipment. The levy principle has

been accepted all over Europe, and in reports of the European Commission.

The Green Paper states "It may be that the (music) industry will have to reconcile itself to a situation where its revenue comes mainly from broadcasting and other public performances (such as discos) of its recordings."

This suggestion, which infers that in the future the British record industry will not be able to depend on income from record sales is totally unrealistic.

Equally untenable is the prospect of the record industry being supported mainly by income derived from broadcasting networks, and such a principle is unprecedented anywhere else in the world.

Unless the huge financial losses due to home taping can be curbed, many thousands more jobs will be lost in the recording industry, and record companies will be forced to severely cut back the number of new recordings to be made available for public enjoyment.



ROBERT LEMON, Bronze director and general manager, expertly packages Our Price's number one selling album, *No Sleep 'Till Hammersmith* by Motorhead. Lemon, who was spending the day as a shop assistant, comments on this part time job: "The pay isn't bad," but then he has the invaluable assistance of Jim Wannel, Our Price branch manager and Mike Isaacs, Our Price director.

BPI President Sir Joseph Lockwood commented:- "The Government has shown no willingness in this Green Paper to recognise the realistic needs of the British music industry. Furthermore, the Government's suggestions can only undermine investment and employment opportunities in one of Britain's major export earning industries."

The BPI, the Music Publishers, and the Musicians' Union will be mounting a major campaign to persuade the Government to change its approach."

Home tape spoiler signal hopes raised in USA

AN AMERICAN company has come up with a spoiler signal that will be effective on both albums and pre-recorded tapes, and prevent copying from both the radio and in-home systems - according to US trade weekly Record World

Richard Sargeant, who plans to market the device under the name 'Security Safeguards' refused to reveal

technical details of his invention, saying only it was a 'little black box' that implants a 'combination of signals' that are inaudible when the record or tape is played but create extreme interference when copying is attempted.

Sargeant is demonstrating the device at the Beverley Wilshire Hotel in Los Angeles on July 22 and is refusing to discuss licence arrangements until then.

His equipment will not prevent recording from Medium Wave transmissions, but because these are not stereo, he does not foresee a problem.

"If we have licensed somebody to use our commercial unit to implant signals on the record or tape, it just cannot be recorded, no matter how it's played," said Sargeant.

THE BROTHERS JOHNSON

NEW ALBUM WINNERS

A SURE BET ON A&M RECORDS & CASSETTES

Album: AMLK 63724 Cassette: CKM 63724



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Importer agrees to halt Portuguese LPs

LATE ON the third day of its High Court battle with Motown Records and the BPI over allegedly counterfeit Portuguese import album, Simons Records and two associate companies gave undertakings not to sell the product.

Motown was seeking interim injunctions against Simons Records, Simons Sales and Warren's Records pending a full trial of the dispute.

The settlement came after the judge, Mr Justice Flaconer, had refused to hear further evidence from witnesses who had arrived from Portugal, and the undertakings remain effective until trial, or further court order in Motown's action against the Simons companies.

But Alastair Wilson, counsel for the three defendants, indicated a possible appeal against the judge's refusal to hear further evidence from the printers of the record sleeves.

The Simons companies had denied the records concerned in the dispute were bogus, contending they had been made under licence in Portugal.

Motown had disputed this and maintained the discs were not made under licence and that this could be discovered from their appearance.

Jacob maintained that the defendants had put in affidavits telling untruths which were now admitted to be untruths. However, Wilson successfully resisted the application for an immediate costs order.

It was Simons' case - and still an important issue - that they were "innocent dupes" of possibly their suppliers in Portugal and certainly of Portuguese printers.

"My clients present information is that it may well be possible to establish at the trial that the records were genuine," said Wilson. "As things stand at the moment it does not seem very likely, but it is possible."

The interim agreement provides that nothing in the undertakings not to sell the disputed records shall prevent the defendants from dealing in records which were not made in, and do not

purport to have been made in, Portugal, or are records made with the consent of Motown or the copyright owners in Portugal.

The Simons companies, controlled by Warren Goldberg, also undertook not to pass off sound recordings as and for those of the plaintiffs by using the words "Motown Record Corporation."

They also promised, through Goldberg, to name their suppliers and customers and to "deliver up" records whose distribution would be a breach of the undertakings.

Govt deals industry a twin Green Paper blow

STUNNED BY total government indifference to the evidence presented by the BPI in favour of a blank-tape levy as a way of combating the losses caused by home-taping, the industry was hit by a second blow in the Green Paper on Copyright Reform, a discussion document, published last week.

While the Government, despite the statistics provided by the BPI, seems to be taking the view that there may never be an "acceptable solution" to a clearly illegal activity, it has also further threatened the industry's profitability by recommending abolition of the Statutory Recording Licence, covering second and supplementary recordings of a copyright.

"The recording of music would be better left to the operation of the competitive forces in the market", states the Green Paper, adding that it endorses the recommendation that a Performing Right Tribunal should be empowered to review the royalty to be paid under the statutory recording licence.

The effect of any future abolition of the statutory licence would inevitably put more power back in the hands of the publishers. Still smarting from what they consider to be serious losses of



THREE MEN and a silver disc. Jim Steinman (centre) receives said accolade for sales of his album *Bad For Good* (EPC 84361) from Maurice Oberstein, chairman, CBS, and David Betteridge, managing director, CBS, at the company's Soho Square offices.

mechanical income brought about by the industry's widespread abolition of rrp, the publishers would be in a position to refuse record companies permission to make a second recording unless agreement could be reached on the mechanical royalty. This would be consistent with practices in Europe.

Graham Churchill, MCPS operations manager, commented: "We are intrigued by the suggestions put forward by the Government in the Copyright Green Paper and we are giving them our very careful consideration. There will be a meeting of our legal advisers and the chairman of the MRS on Friday, after which there will be an official statement. Until then I can make no further comment."

The direction of Government thinking appears to be that it is unwilling to impose "unacceptable burdens" on individuals and that the industry will have to learn to live with home-copying unless it can develop a fool-proof spoiler signal. The Green Paper proposes that the record industry will have to reconcile itself to a situation where its revenue comes mainly from broadcasting and other public performances (discos) of records.

● See Page 5 for full Green Paper analysis

EMI profit boom

FROM THE loss that was looming at the time of its takeover by Thorn, EMI's music activities have made a remarkable return to profitability.

According to Thorn-EMI's preliminary statement of trading to March 31 this year, the EMI Music Group turned in to pre-tax surplus of £20.4 million on a turnover of £411.5 million. Twelve months previously EMI's profit was down to £200,000 on a turnover of £386.7 million.

The latest figures are indicative of how effective EMI's cost-cutting activities have been in restoring profit margins and the significant achievements in the US of Capital and EMI-America.

Studio-in-a-store in new talent trawl

NEWLY LAUNCHED Recorded Delivery Records has joined forces with Hesse's, a well-known Liverpool music shop in a unique deal to capture Northern talent.

Inside the shop, which already possesses a stage and extensive facilities for demonstrating instruments, Recorded Delivery has installed a 4-track demo studio. "Hussey's are representing us in the North and the deal allows them to sign up to four acts a year which we will release," commented Paul Murphy, RDR managing director. Murphy also hopes to get an early chance to hear other promising local talent via demo tapes made in the studio which will be forwarded to him in London.

Out of the deal with Husey's, RDR has already signed two acts John Kristian and Clear Cut. Kristian's single 'Pope John Paul' (RDR 001), has been written by Chris Andrews, and marks the return to record production for the first time in seven years of Tom Jones' manager and MAM chairman Gordon Mills.

Clear Cut has a single 'Eagle Eye' on release and an album is near completion. RDR is planning a major advertising, sales and marketing campaign, and ILR promotion of the single is underway.

Commenting on RDR's policy towards signing new talent, Murphy noted: "We will pay travelling expenses and production costs - but no advances. If we are going to sign an act, then we will also pay their legal costs if they wish to use a lawyer of their own choice."

Phonogram deal for Charisma?

AS RB went to press late last week it was looking increasingly certain that Charisma Records would remain an independent company licensed to Phonogram.

By the end of this week a new licence agreement should have been signed, ending a month's frenzied activity in which RCA, Virgin and Chrysalis have all been linked with ambitions to buy the troubled indie.

Charisma chairman Tony Stratton-Smith will retain full ownership of the company if the deal goes through.

●COMMENT From Page 1

of home-taping. Must they and the record companies be made to suffer for ever by an on-going failure to seek to enforce the law, or alternatively find an equitable method of recompense. It is simply not good enough for the Government to say: "At the end of the day it may have to be accepted that there is in fact no acceptable solution."

In the meantime, what's to be done? Obviously, the BPI will once again have to embark on a new programme of market research. It is to be hoped that this will take place in conjunction with the Tape Manufacturers Group, although it will come as no surprise if they smugly decline now to participate, despite having admitted that

there is a case for the rights' owners to be compensated. What is also now a matter of vital importance is that efforts are redoubled to develop a foolproof spoiler signal. It is significant that at this critical time an American is claiming to have found the answer. Before him, Gerry Bron was also confident that his research had shown it was possible to prevent copying from record by electronic means. It looks as though there may be a glimmer of hope in finding a technical solution to a problem.

But while it recovers from the Government cop-out, the industry should not forget the potential to further develop sales of pre-recorded tapes. There is much to be done in this area before the full potential of the cassette is fulfilled.

TV GUIDE

- ATV
SONGS OF THE VALLEY London-Welsh Male Voice Choir.
(27 July, 2 weeks) (5.49/5.49) K-tel NE 1117 (CE 2117)
ESPECIALLY FOR YOU Don Williams
(Now) (3.04/3.04) MCA/MCF (C) 3114
- LONDON
ROCK CLASSICS London Symphony Orchestra
(Now, 3 weeks) (5.49/5.49) K-tel ONE 1123 (OCE 2123)
- STAGS
ESPECIALLY FOR YOU Don Williams
(Now) (3.04/3.04) MCA/MCF (C) 3114
- TRIDENT
THE LEGENDARY Hank Williams
(27 July, 4 weeks) (5.49/5.49) K-tel NE 1121 (CE 2121)

MULLINGS

THE SUCCESS scored by Dutch producer **Jaap Eggermont** with his Star Sound clones has inevitably led to a modicum of bandwagon jumping. **Phonogram** has picked up a BeeGees soundalike single courtesy of **Pickwick**. Now **Polydor** has moved in on the act with 'Do You Remember?', a couple of 50's rock medleys by Long Tall Ernie and the Shakers. Sharp observers of the Star Sound scene will immediately recall that the aforementioned group of gentlemen, whose name sounds more connected with some Benny Hill fantasy than rock reality, also featured the same tracks on the Star Sound album which has done so well for CBS. How come it is now on Polydor? The answer, it seems, is that Polydor first issued 'Do You Remember?' which everybody immediately forgot, back in 1978, and still owns the rights. If Ernie, the fastest rock star in the west, provides Polydor with a chart entry, then it will no doubt make the bitter pill of having turned down Stars On 45 more easy to swallow. But that's another story . . .

TIMES IS 'ARD department – discounting on TV advertising, according to one merchandiser, has been running at such a level – up to 55 per cent in London during the first six months of the year – that he almost wishes he had something worth releasing. He reckons that **Ronco's** excellent *Disco Daze/Nights* two-for-the-price-of-one campaign, priced at around £330,000 at rate cards prices, actually cost rather less than £200,000 . . . with the industry's hopes of a tape levy dashed by an unsympathetic government Green Paper, will the BPI now turn its attention once again to a spoiler signal? Come in **Gerry Bron** – your industry needs you . . . what with the **Singing Sitars** and now **Noele Gordon's** classic 'After All These Years', EMI's MOR division is certainly ringing the changes these days. The recent *Crossroads* casualty is presumably not serious about making a new career as a singer, but she may well rate a place, as did Red Sovine of course, in any future list of **Kenny Everett's** World's Worst Records . . . one of the ironies of liggering – at **Duran Duran's** excellent bash at the plush Dial 9 club the champers was flowing free, but a coke cost £1.25 – enough to turn man to drink . . .

OUR MAN on The Rock, producer-writer **Bob Barratt** writes to report that **Ed Welch** did rather well for himself in the recent Gibraltar Song Festival. Welch won the £2,000 first prize with 'Giving It All Away' (in which a certain Bob Barratt was his collaborator), sung by **Chris and Lynda Kelly**, performing as Hollywood. Welch also took the £500 runner-up award with 'For The First Time In My Life' (written with Barry Mason) and sung by the aforementioned Chris Kelly, who battled on bravely despite a nasty eye injury. Welch also won – best arrangement, best UK entry and best instrumental, 'Pastoral'. **Mike Redway**, singing his own composition 'Heaven Only Knows' was in third place . . . next month, **Music for Pleasure** moves its headquarters from the old EMI enclave at Hayes to the Uxbridge Road Distribution Centre . . . if, as is being mooted, **Martin Rushent** concludes a production deal with Island, then the UA Old Boys Club will have recruited another member . . . Question – How are **The Specials** doing in America? Answer (from **Chris Wright**): "I don't think the Americans are very interested in the problems of British youth unemployment" . . . death last week of legendary freelance music journalist **Dick Tatham** in Ashford Hospital . . . Having lost out in his bid to acquire Morecambe Winter Gardens (where Louis Benjamin began his showbusiness career), MSD chief **Ian Miles** says he is now looking with interest at the town's Heysham Head Leisure Park, which owners Trident TV is offering for sale . . . from CBS **Martin Sunley** moves on to start his own promotion company . . . Capitol mainman **Martyn Cox** in hospital for tonsilectomy . . . pic sleeve of CBS single 'Charlie's Getting Married' by Men of Harlech shows photograph of certain red setter usually seen not a million miles from the company chairman – but we didn't realise that canine nuptials were pending, too . . . after a number of false starts, **Linda Turner's** Neptune Records has finally made its bow, with a new name Spear Records and a single by **Melanie Harrold** (formerly DJM artists Joanna Carlin) entitled 'Drink The Wine'. It arrived accompanied by a halfway decent bottle of German champagne, Fiscal, Trocken, provided by Findlater Matta, which retails at around £3.10. Cheers!

RECORD BUSINESS

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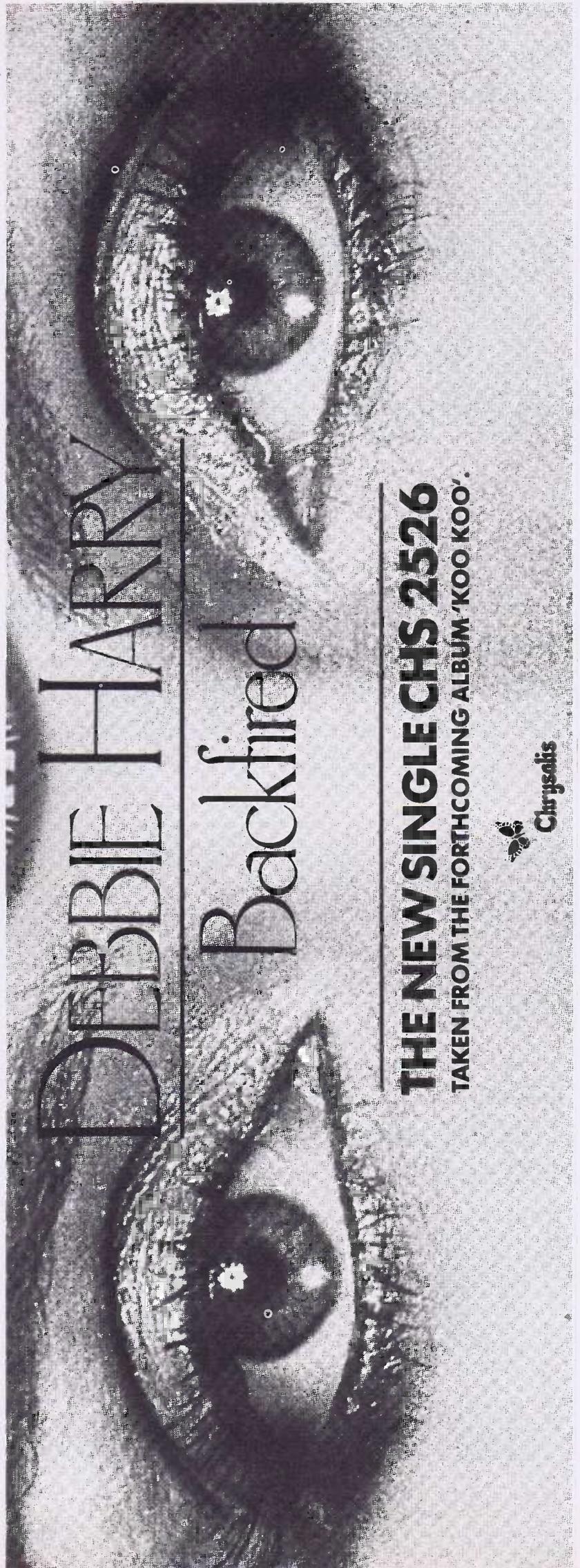
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DEBBIE HARRY

Backfired

THE NEW SINGLE CHS 2526
TAKEN FROM THE FORTHCOMING ALBUM 'KOO KOO'

 Chrysalis

Eagle Records row solved

THE LONG-RUNNING High Court battle between two companies, both claiming to be Eagle Records, has been settled.

The matter was wound up last week when Eagle Records of Nottingham gave the London company of the same name the sole right to use the Eagle masthead in return for an undisclosed sum plus court costs in an out of court settlement.

Eagle of Nottingham has now registered the name Ash Records and this, together with its studio and Ash Music publishing company will all come under the banner of Ash Records Ltd. Distribution stays with Pinnacle and the first release will be in the early Autumn.

Meanwhile Eagle of London has terminated its distribution agreement with Pinnacle in favour of Stage One, which will be looking after The Monks, Jo-Anna Forte, The Dogs and High Society for all future releases, including High Society's current single 'Gotta Get Outta This Rut'.

New session fees agreed

A NEW scale of recording session fees has been thrashed out between the BPI and the Musicians Union which gives session men a rise of around nine percent.

The new rates, which came into operation on July 1 are as follows: General Recording Rates rise from £39 to £42.50 for a three hour session and from £30.50 to £33.25 for a two hour period; Rayes for listed symphony, opera and ballet orchestras go up from £31 to £33.80 for rank and file, from £33 to £36 for sub-principals, from £35 to £38.15 for principals and from £38 to £41.40 for section principals.

In line with the increases in the general recording rate there will be rises for musical directors, arrangers and copyists.

City Records revived

CITY RECORDS – the London-based label responsible for launching the UK Subs, Girlschool and other bands in the late 70s – is revived this month by Phil Scott. Three singles (by Silverwing, Girlschool and Spider) are already set and the label's first album is scheduled for release in August.

The Spider single, 'All the Time' (NIK 7) and Silverwing's 'Rock and Roll Mayhem' (NIK 8) will be issued in picture sleeves on June 26. The Girlschool single, 'Take it All Away' (NIK 6) is a re-issue and it will be available in July.

The City album is to be a compilation heavy metal set featuring about 10 new and established bands. All distribution will be handled by Cherry Red.

Merchandising

Big promotion for O'Connor

ALBION Records has prepared a wide-ranging promotion campaign around release of Hazel O'Connor's new single, featuring advertising space in the rock consumer press, streamers and in-store displays. '(Cover Plus) We's All Grown Up' (ION 1018) is available in a picture bag, and there will be a limited edition 12-inch version with an extra track, the French version of 'Dawn Chorus'. The singer is touring until mid-August, and is publishing a book and putting out her third album in the Autumn.

Albion is also taking trade and consumer advertising around release of *Shake To Date* (Shake 1) which is going out at the special dealer price of £2.02. A compilation of material from New York's Shake Records, it features bands like the dB's, Richard Hell and

the Voidoids, Randy Gunn and Neon Boys with Tom Verlaine. Spartan is distributing both records.

ISLAND RELEASES U2's new single 'Fire' (WIP 6679) on July 27. Initial copies of the record will be available as a double-pack which includes two live tracks – '11 O'Clock Tick Tock' and 'Cry'/'The Electric Co', which were recorded in Boston last March.

The band has started work on a new album (working title *Scarlet*) with Steve Lillywhite producing. Release is planned for early Autumn.

AT A suggested price of £2.99, Virgin Records is promoting a 12-inch EP of Devo material recorded during the group's US tour last summer and released on July 17. Contents include 'Freedom Of Choice Theme Song', 'Whip It', 'Girl U Want', 'Gates Of Steel', 'Be Stiff' and 'Planet Earth'.

EMI IS releasing Duran Duran's new 'Girls On Film' single in both 7-inch and 12-inch form. The latter includes an extra track – an extended 'night version' of the title.

Deals

CHAPPELL MUSIC has put together a new approach to its 'library music' services by inaugurating a commissioning service for theme and incidental music for film, television, video and jingle production.

The company is actively promoting its songwriting pool and in-house jingle service, while its nine professional executives are broadening their activities to service the film and media-marketing industries.

THE BALLS, a four-piece Los Angeles-based rock band, have become the latest signing to the Towerbell label, controlled by Darts and Chas & Dave manager Bob England. Distributed by PRT, the band's first single 'I Love The Balls' (TOW10) is out this week.

FASHION, A band from Birmingham, has signed a long-term deal with Arista Records and goes into the studio to record a debut single for the label this month.

OK JIVE has formed its own label which will be distributed by Epic in the UK. The band has recorded a single for release at the end of July and has recently toured with The Polecats.

CHEAPSKATE RECORDS has signed West London band Directions to a worldwide deal. The group's debut single 'Some Boys' is set for a July 17 release.

LEADING SONGWRITER and former member of Nirvana Patrick Campbell Lyons has formed his own Public Records label to release a self-penned, produced and largely performed concept album called *The Electric Plough* (PUBL 1) to be distributed by Spartan.

IMPORT SERVICE for the Polygram group, IMS, launches its first UK

campaign around a range of foreign product in July when it promotes the German ECM catalogue.

IMS has built up a catalogue of 250 titles on ECM – by such artists as Keith Jarrett, Chick Corea and Pat Metheny – and is offering promotion to shops which take 40.

In return shops will get window stickers, displays, a mention in consumer press advertising and discounts. A lesser deal is offered to dealers ordering 20 titles.

Chick Corea is one of the artists appearing at this year's Capital Jazz Festival in July this year.

CHAPPELL MUSIC has signed Harry South to a worldwide publishing agreement and contribute to the company's new activities in commissioning music for the film, tv, video and advertising industries.

PHONOGRAM RECORDS has concluded a logo deal with Eagle Records to release Gary Glitter product. Phonogram will be releasing material by Glitter, but the discs will carry the Eagle logo with joint promotion. First release under the agreement is the single 'When I'm On, I'm On' (EAGLE 009) out on July 24 in a limited edition picture bag.

INTENSIVE CARE Management has been set up by Maggi Farren, formerly with Creole Records, and John Holman to handle the careers of The Byron Band, Bogdan Kominowski and Stevie Jones. The latter two are appearing in Jack Good's forthcoming TV series *Let's Rock* and have singles prepared for release. Intensive Care can be contacted at 01-998 3442.

DO IT Records has terminated its distribution deal with Spartan Records with immediate effect, and is currently negotiating new arrangements for a roster that includes The Mothmen, Anthony Moore, Snakefinger, Yello, and Ronnie Mayor. Meanwhile, Do It product will be available from wholesalers and the independent network.

Ins & Outs

EMI RECORDS has made a number of staff changes in its marketing and promotion departments.

Bryan Tyrrell has been appointed marketing manager for the Motown label reporting to acting general manager Gordon Frewin, while Martin Wyn Griffith moves from the Capitol/EMI-America/Liberty US division to become video projects product manager reporting to Geoff Kempin. His replacement as label manager for the division is Jane Evans who previously worked in the creative department. She reports to general manager Martyn Cox.

Bob White has been named senior promotion manager for the EMI/Liberty UK division reporting to national promotion manager Geoff Atherton, and Trish King is made regional promotion co-ordinator reporting to White.

Roger Bowman, previously with CBS Records, has joined EMI/Liberty UK's promotion division reporting to Atherton.

LESLIE LOWE has been appointed professional manager of United Artists Music in London, having most recently been at Bourne Music and noted as author of the Directory Of Popular Music.

RANNOCH DONALD has joined promotion company Rush Release as office manager, having previously been at Bruce Millers in Aberdeen.

ANNIE ROSEBERRY is the new UK a&r manager with the EPA labels, reporting to CBS director of a&r Muff Winwood. She joins from Island Records where she was a&r manager having previously been with Genetic Records with Martin Rushent and UA for two years.

JOHN WILKES has been appointed general manager of international marketing for MCA Records. Wilkes will report to MCA International president Lou Cook and will be responsible for marketing in all territories excluding North America and the UK.

NICHOLAS L.D. FIRTH, executive vice-president of Chappell International has been promoted to president of the company. He will also continue to serve as vice-president of the publishing division.

Firth (38) began as a London trainee with Chappell in 1962 and over the years has been responsible for publishing contracts with writers like Gordon Lightfoot, Bob Dylan, Neil Diamond, Pink Floyd, Thin Lizzy and Bob Seger.

PETE STONE, formerly marketing director of Virgin Record Stores has left the company to take a short sabbatical from the industry before changing the course of his career later this year.

Stone has been in retail since leaving school, initially with Soho and Harlequin, and has been with Virgin for eight years. Recently he has overseen Virgin's move into the video and hi-fi markets.

He is planning a return to the music and video industry later in the year on the manufacturing side.

FEATURE

Green Paper damps hopes of blank tape levy

THE GOVERNMENT'S long-awaited Green Paper discussion document on copyright has proved a grave disappointment to the music industry.

It holds out just two small grains of hope to a music business that claims to be losing upwards of £200 million per year because of home taping, but effectively rejects the concept of a levy on either blank tape or tape recording hardware.

The only recourse the Government holds out is for an anti-home taping spoiler signal – which it would aid by prohibiting development of anti-spoiler devices – and it suggests harsher criminal penalties against commercial piracy.

The Department of Trade has obviously struggled with the home-tape controversy. Its press precis of the 61-page document calls home taping "Perhaps the most difficult question dealt with in the Green Paper."

"On the one hand there is no doubt that records are frequently taped without authority and no doubt that the record industry loses sales as a result," it says.

"On the other hand, the true extent of these sales is unknown; in fact it is probably unquantifiable. If a levy on blank tapes or equipment were to be introduced, there, how much should this be? To charge a sufficient levy even to raise the Green Paper estimate of £50 million per year would require a very large increase in the price of tapes or equipment.

"The government would hesitate at imposing this upon the public, especially since imposition of a levy would involve rough justice with many tape users who never record copyright music having to pay. These could, for example, include organisations for the blind.

"Further, a levy on blank tapes could be circumvented by selling tapes with trivia recorded on them, or by obtaining them on mail order from abroad.

"The government has not received convincing evidence that a levy would be an acceptable solution. However, before it reaches a final conclusion, the Government looks forward to a public debate on the matter."

In the Green Paper itself, the Government extends its arguments. It notes that factors other than private copying could well have had an effect on lost record sales. Varying rates of VAT, varying levels of disposable income and popularity of music recorded in given years are mentioned, and although it admits that the record industry is losing income through home taping, it makes the point that a levy goes against Government policies aimed at controlling inflation.

There is also a view that between 15 and 20 percent of revenue raised from a levy would go abroad to foreign copyright holders and performers, with little in the way of a 'compensatory inflow' expected.

In addition, most of the records sold in this country are controlled by foreign-owned companies, so an unquantifiable

proportion of the levy would flow out of the UK from these sources – again with little prospect of reciprocal inflows from abroad.

The Green Paper doubts that a fair scheme of rebates to sections of the public who use tape recorders legally could be worked out cheaply.

It suggests it would be unfair to impose a hardware levy purely on new purchasers of tape recorders, when so many people already own recording equipment.

Finally, the government believes that administration of a levy would certainly need to be administered by a statutory body. Administration would be complex, says the document. On the collection side it would need exemptions or rebates. On the distribution side it would be hard to calculate how each right owner should be compensated and how individuals and companies should benefit.

"Unless the levy is set at an unacceptably high rate, it is possible, therefore, that the net compensation available for distribution might well be minimal," warns the Green Paper.

Turning to the publishing world, the Green Paper takes a look at the statutory recording licence.

"It was introduced in 1911 when the British record industry was of course in its infancy. The Government is not entirely convinced of the need for this system under present day conditions," says the Green Paper.

"It seems difficult to accept that, in this single area of copyright, it is now really necessary to provide a derogation from the exclusive rights of composers and music publishers.

"As the Government views the situation, it is probable that the recording of music would be better left to the operation of the competitive forces in the market, as is the case in all other areas of copyright. On this point the Government would welcome further public comment before coming to a final conclusion."

The document notes that the British copyright law in this area causes complications under UK membership of the EEC.

On the piracy and bootlegging fronts, the Green Paper has more positive points to make. It agrees that clear, new civil remedies should be available to record companies and artists suffering from bootlegging.

Says the Department of Trade: "The Government is concerned that the present criminal remedies for copyright infringement are too light.

"It therefore proposes to increase these penalties and to make a new criminal offence of possession of an infringing copy in the course of trade.

"In addition the scope for the award of penal damages for flagrant infringements should be broadened. Present import restrictions on books which infringe copyright should be extended to pirate records and films."

FACE FACTS.

FACT: Air Supply's 'The One That You Love' this week hit No.1* in the American singles charts.

FACT: It has already sold over 1 million copies in the USA.

FACT: Air Supply are the only group in the 80's to achieve four successive Stateside Top 5 singles. (Three were No.1's).

CONCLUSION:
Everything points to another big seller for Air Supply in the U.K.
STOCK IT - PLAY IT.

AIR SUPPLY
The single
'The One That You Love'

ARIST 412

*Cashbox, Record World w/e 11 July

ARISTA ORDERS TO: Polygram Record Operations Ltd, Clyde Works, Grove Road, Romford, Essex. Tel: 01-590 6044, or the Tandem Sales Team.

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	Deater Use
★ 1	1	5	71 77	GHOST TOWN SPECIALS	○ 2 TONE CHS TT (12)17	F
★ 2	5	3	52 73	STARS ON 45 VOLUME 2 STAR SOUND	CBS CBS A(13)1407	C
3	2	5	51 85	CAN CAN BAD MANNERS	○ MAGNET MAG 190	A
4	4	11	41 64	BODY TALK (VOCAL) IMAGINATION	○ R&B RBS (RBL) 201	A
5	3	10	36 68	ONE DAY IN YOUR LIFE MICHAEL JACKSON	● TAMLA MOTOWN TMG 976	E
★ 6	11	3	35 11	MOTORHEAD (LIVE) MOTORHEAD	BRONZE BRO(P) 124	F
★ 7	10	5	30 56	WORDY RAPPINGHOOD TOM TOM CLUB	ISLAND (12)WIP 6694	E
★ 8	46	2	28 45	LAY ALL YOUR LOVE ON ME ABBA	EPIC EPC A131456	C
9	8	8	28 52	NO WOMAN NO CRY BOB MARLEY & THE WAILERS	ISLAND (12)WIP 6244	E
10	6	9	26 62	GOING BACK TO MY ROOTS ODYSSEY	○ RCA RCA(T) 85	R
★ 11	15	3	26 74	SAT IN YOUR LAP KATE BUSH	EMI EMI 5201	E
12	13	7	25 76	DANCIN' ON THE FLOOR (HOOKED ON LOVE) THIRD WORLD	CBS CBS A(13)1214	C
13	14	9	24 74	YOU MIGHT NEED SOMEBODY RANDY CRAWFORD	WARNER BROS K17803(T)	W
14	7	8	22 39	MEMORY ELAINE PAIGE	POLYDOR POSP 279	F
15	16	7	21 68	NEW LIFE - SHOUT! DEPECHE MODE	MUTE 7(12) MUTE 014	N
16	12	5	19 73	RAZZAMATAZZ QUINCY JONES FEATURING PATTI AUSTIN	A&M AMS(P) 8140	C
★ 17	21	5	17 83	FOR YOUR EYES ONLY SHEENA EASTON	EMI EMI 5195	E
18	18	6	17 73	THERE'S A GUY WORKS DOWN THE CHIP SHOP KIRSTY MACCOLL	POLYDOR POSP 250	F
★ 19	41	2	17 29	VISAGE VISAGE	POLYDOR POSP(X) 293	F
★ 20	■	1	16 50	CHANT NO.1 (I DON'T NEED THIS PRESSURE ON) SPANDAU BALLET	REFORMATION CHS (12)2528	F
21	9	10	15 24	BEING WITH YOU SMOKEY ROBINSON	● MOTOWN TMG 1223	E
★ 22	29	3	14 79	WALK RIGHT NOW JACKSONS	EPIC EPC A(13)1294	C
23	26	6	13 52	CAN'T HAPPEN HERE RAINBOW	POLYDOR POSP 251	F
24	22	7	13 53	THROW AWAY THE KEY LINX	CHRYSALIS CHS (12)2519	F
★ 25	■	1	12 14	NEVER SURRENDER SAXON	CARRERE CAR 204	W
26	20	8	12 22	WIKKA WRAP EVASIONS	GROOVE PROD. GP 107(T)	Gr/P
★ 27	53	2	12 66	SHOW ME DEXY'S MIDNIGHT RUNNERS	MERCURY DEXYS 6	F
28	17	14	12 11	HOW 'BOUT US CHAMPAIGN	○ CBS CBS A(12)1046	C
29	31	5	11 72	TAKE IT ON THE RUN REO SPEEDWAGON	EPIC EPC A1207	C
30	19	7	11 29	ALL STOOD STILL ULTRAVOX	CHRYSALIS CHS (12)2522	F
31	32	4	10 79	JUMPIN' JIVE JOE JACKSON'S JUMPIN' JIVE	A&M AMS 8145	C
★ 32	■	1	9 53	HAPPY BIRTHDAY STEVIE WONDER	MOTOWN TMG 1235	E
★ 33	43	4	10 27	I'M IN LOVE EVELYN KING	RCA RCA(T) 95	R
34	25	8	9 37	PIECE OF THE ACTION BUCKS FIZZ	RCA RCA 88	R
35	23	8	9 15	MORE THAN IN LOVE KATE ROBBINS & BEYOND	● RCA RCA 69	R
★ 36	52	2	9 11	COMPUTER LOVE KRAFTWERK	EMI (12)EMI 5207	E
37	34	8	8 57	ME NO POP I KID CREOLE & THE COCONUTS WITH COATI MUNDI	ZE (12)WIP 6711	E
38	27	8	8 25	TAKE IT TO THE TOP (CLIMBING) - CELEBREMOS KOOL & THE GANG	DE-LITE DE(X) 2	F
39	30	12	9 5	STAND AND DELIVER ADAM & THE ANTS	● CBS CBS A1065	C
★ 40	47	6	8 17	PRETTY IN PINK PSYCHEDELIC FURS	CBS CBS A(13)1327	C
★ 41	54	3	7 47	BEACH BOY GOLD GIDEA PARK	STONE SON(L) 2162	A
42	48	4	7 40	GOING LEFT RIGHT DEPARTMENT S	STIFF BUY(IT) 118	C
43	33	4	8 26	BETTER THINGS KINKS	ARISTA ARIST 415	F
★ 44	61	2	8 1	C'MON LET'S GO GIRLSCHOOL	BRONZE BRO(X) 126	F
45	45	5	7 47	ROCK 'N' ROLL DREAMS COME THROUGH JIM STEINMAN	EPIC EPC A1236	C
46	49	7	8 14	PAPA'S GOT A BRAND NEW PIG BAG PIG BAG	Y Y10	H
47	37	6	6 58	THE RACE IS ON DAVE EDMUNDS WITH THE STRAY CATS	SWANSONG SSK 19425	W
★ 48	94	2	8 *	KILL THE KING RAINBOW	POLYDOR POSP 274	F
49	28	9	7 5	WILL YOU? HAZEL O'CONNOR	○ A&M AMS 8131	C
★ 50	■	1	7 11	A PROMISE (RE-MIX) ECHO & THE BUNNYMEN	KOROVA KOW 15(T)	W
★ 51	63	3	7 2	HEAVEN AND HELL VANGELIS	BBC BBC 1	R
52	24	7	7 2	TEDDY BEAR RED SOVINE	○ STARDAY SD 142	M
53	35	11	7 13	I WANT TO BE FREE TOYAH	○ SAFARI SAFE 34	M
54	38	5	7 16	WIDE AWAKE IN A DREAM BARRY BIGGS	DYNAMIC DYN (12)10	C
★ 55	64	4	6 27	JIMMIE JONES VAPORS	LIBERTY BP 401	E
★ 56	81	2	7 1	ROCK 'N' ROLL OUTLAW ROSE TATTOO	CARRERE CAR 200(P)	W
★ 57	75	2	6 25	SHE'S A BAD MAMA JAMA (SHE'S BUILT SHE'S STACKED) CARL CARLTON	20TH CENTURY TC(D) 2448	R
★ 58	86	2	5 36	SI SI, JE SUIS UN ROCK STAR BILL WYMAN	A&M AMS 8144	C
59	40	5	6 30	DOORS OF YOUR HEART BEAT	GO-FEET FEET 9(12)	F
60	42	12	6 6	CHARIOTS OF FIRE - MAIN THEME VANGELIS	POLYDOR POSP 246	F

This Week	Last Week	Wks on Chart	Sales Index	Airplay Index	TITLE/ARTIST	Label/Cat. No	D	Dealer Use
61	39	9	6	8	THE RIVER BRUCE SPRINGSTEEN	CBS CBS A(13)1179	C	
62	59	14	6	1	STARS ON 45 STAR SOUND	CBS CBS A(13)(40)1102	C	
★ 63	80	3	6	*	THUNDERBIRDS BARRY GRAY ORCHESTRA	PRT 7P 216	A	
★ 64	■	1	5	41	TEMPTED SQUEEZE	A&M AMS 8147	C	
65	51	3	5	*	PASSION OF LOVERS BAUHAUS	BEGGARS BANQUET BEG 59	W	
66	68	2	5	15	GIVE IT TO ME BABY RICK JAMES	MOTOWN (12)TMG 1229	E	
67	44	6	5	1	NO LAUGHING IN HEAVEN GILLAN	VIRGIN VS 425	C	
68	50	12	5	15	YOU DRIVE ME CRAZY SHAKIN' STEVENS	EPIC EPC A1165	C	
69	36	8	5	2	IF LEAVING ME IS EASY PHIL COLLINS	VIRGIN VS 423	C	
70	69	2	4	31	SAY YOU'LL BE MINE CHRISTOPHER CROSS	WARNER BROS K17659	W	
★ 71	■	1	5	12	GIRLS ON FILM DURAN DURAN	EMI (12)EMI 5206	E	
★ 72	85	3	5	4	ON THE BEAT B.B. & Q. BAND	CAPITOL (12)CL 202	E	
73	55	4	5	10	YEARNING FOR YOUR LOVE GAP BAND	MERCURY MER(X) 73	F	
74	72	3	4	15	OUT COME THE FREAKS WAS (NOT WAS)	ZE (12)WIP 6709	E	
★ 75	■	1	4	16	BACK TO THE '60S TIGHT FIT	JIVE JIVE(T) 002	C	
★ 76	■	1	4	31	BRAZILIAN DAWN SHAKATAK	POLYDOR POSP(X) 282	F	
77	78	3	3	58	QUEEN OF HEARTS JUICE NEWTON	CAPITOL CL 204	E	
★ 78	87	2	3	48	JUST LIKE BELGIUM ELTON JOHN	ROCKET XPRES 59	F	
★ 79	■	1	4	*	GREEN DOOR SHAKIN' STEVENS	EPIC EPC A1354	C	
80	73	2	4	2	JINGO CANDIDO	EXCALIBUR EXC(L) 102	A	
81	56	10	4	1	DON'T SLOW DOWN - DON'T LET IT PASS YOU BY UB40	DEP INT. 7(12) DEP 1	M	
★ 82	98	2	4	*	LONG LIVE ROCK 'N' ROLL RAINBOW	POLYDOR POSP 276	F	
83	57	6	3	26	I'M NEVER GONNA CRY AGAIN EURYTHMICS	RCA RCA(T) 68	R	
84	62	8	4	2	FUNERAL PYRE JAM	POLYDOR POSP 257	F	
★ 85	93	2	4	*	UPTOWN FESTIVAL - TAKE THAT TO THE BANK SHALAMAR	GOLD.GROOVES GOLD(T) 515	R	
86	88	2	4	8	ANOTHER ONE BITES THE DUST GENERAL SAINT & CLINT EASTWOOD	GREEN. OINK 1 (GRED 56)	M	
★ 87	■	1	4	12	CARIBBEAN DISCO SHOW LOBO	POLYDOR POSP(X) 302	F	
88	60	6	4	15	IF YOU FEEL IT THELMA HOUSTON	RCA RCA(T) 77	R	
89	70	3	3	18	SECOND VIOLIN BAGATELLE	POLYDOR POSP 271	F	
90	67	4	4	4	RIDIN' WITH THE ANGELS SAMSON	RCA RCA 67	R	
91	58	9	4	2	SPELLBOUND SIOUXSIE & THE BANSHEES	POLYDOR POSP(X) 273	F	
92	77	3	3	20	LAWNCHAIRS OUR DAUGHTER'S WEDDING	EMI-AMERICA EA 124	E	
93	■	1	2	51	I LOVE YOU, YES, I LOVE YOU EDDY GRANT	ENISGN/ICE ENY 216	R	
94	99	2	4	*	SINCE YOU BEEN GONE RAINBOW	POLYDOR POSP 70	F	
95	■	1	3	7	HEART OF MINE BOB DYLAN	CBS CBS A1406	C	
96	■	1	3	19	DANCIN' THE NIGHT AWAY VOGGUE	MERCURY MER(X) 76	F	
97	96	2	3	3	TONIGHT MO-DETTES	DERAM DET 3	F	
98	■	1	3	1	TEDDY BEAR'S LAST RIDE DIANA WILLIAMS	CAPITOL CL 207	E	
99	■	1	3	*	ALL NIGHT LONG RAINBOW	POLYDOR POSP 104	F	
100	■	1	3	2	SKIN DEEP PASSIONS	POLYDOR POSP(X) 256	F	

Bubbling Under

101	MICKEY TONI BASIL (RADIALCHOICE TIC 4)
102	HIAWATHA BELLE STARS (STIFF (PIBUY 117)
103	JULIE OCEAN UNDERTONES (ARDECK ARDS 9)
104	TRY IT OUT GINO SOCCIO (ATLANTIC K11594(T))
105	MELTING POT DILLINGER (A&M AMS(P) 8133)
106	L'IL RED RIDING HOOD 999 (ALBION ION 1017)
107	NEU SMELL (EP) FLUX OF PINK INDIANS (CRASS'32 1984/2)
108	MOTORHEAD HAWKWIND (FLICKNIFE FLS 205)
109	I SURRENDER RAINBOW (POLYDOR POSP 221)
110	LADY (YOU BRING ME UP) COMMODORES (MOTOWN TMG 1238)
111	ANIMALS HAVE MORE FUN JIMMY PURSEY (EPIC EPC A1336)
112	HOW MUCH ARE THEY? JAH WOBBLE, JAKI LIEBEZEIT, HOLGER CZUKAY (ISLAND (12)WIP 6701)
113	LOVE'S MADE A FOOL OF YOU MATCHBOX (MAGNET MAG 194)
114	MAGNETIC FIELDS II JEAN MICHEL JARRE (POLYDOR POSP 292)
115	I CAN'T GET 'BOUNCING BABIES' BY TEARDROP EXPLODES FRESHIES (MCA MCA 725)
116	THE MONKEES (EP) MONKEES (ARISTA ARIST 402)
117	TOO DEPRESSED TO COMMIT SUICIDE PEECES (HEE BEE GEE BEES 1)
118	I DON'T WANNA CRY KEYS (A&M AMS 8142)
119	ONE STEP AHEAD SPLIT ENZ (A&M AMS 8146)
120	A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER JR & RAYDIO (ARISTA ARIST (12)392)
121	CAN YOU FIND THE TIME CHAMPAIGN (CBS CBS A(13)1381)
122	SHILLINGBURY TALES VARIOUS (CHIPS CHI 105)
123	ON THE STREETS AGAIN COCKNEY REJECTS (ZONOPHONE Z 21)
124	TO HELL WITH POVERTY GANG OF FOUR (EMI (12)EMI 5193)
125	WHEN YOU WERE MINE BETTE BRIGHT & THE ILLUMINATIONS (KOROVA KOW 14(P))
126	THE REAL THING BROTHERS JOHNSON (A&M AMS(X) 8149)
127	YOU'LL NEVER KNOW HI-GLOSS (EPIC EPC

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Diana Williams

NOW THE FOLLOW UP SINGLE!

TEDDY BEAR'S LAST RIDE

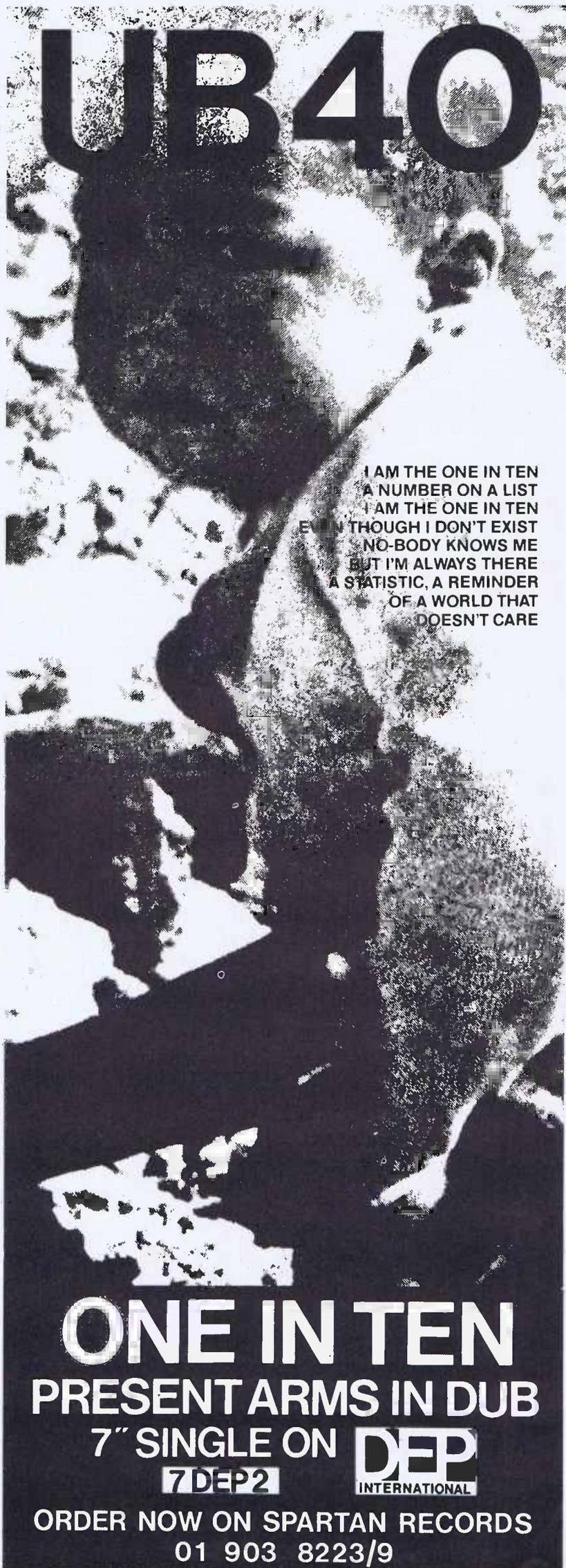
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UB40

I AM THE ONE IN TEN
A NUMBER ON A LIST
I AM THE ONE IN TEN
EVEN THOUGH I DON'T EXIST
NO-BODY KNOWS ME
BUT I'M ALWAYS THERE
A STATISTIC, A REMINDER
OF A WORLD THAT
DOESN'T CARE

ONE IN TEN
PRESENT ARMS IN DUB
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TOP 30 SINGLES

Compiled from RB singles chart panel sales figures

- 1 ADAM & THE ANTS Stand And Deliver (CBS)
- 2 BUCKS FIZZ Making Your Mind Up (RCA)
- 3 STAR SOUND Stars On 45 (Epic)
- 4 SHAKIN' STEVENS You Drive Me Crazy (Epic)
- 5 SMOKEY ROBINSON Being With You (Motown)
- 6 ENNIO MORRICONE Chi Mai (BBC)
- 7 MICHAEL JACKSON One Day In Your Life (Tamla Motown)
- 8 SHAKIN' STEVENS This Ole House (Epic)
- 9 STEVIE WONDER Lately (Motown)
- 10 SUGAR MINOTT Good Thing Going (RCA)
- 11 CHAMPAIGN How 'Bout Us (CBS)
- 12 MADNESS Grey Day (Stiff)
- 13 KATE ROBBINS & BEYOND More Than In Love (RCA)
- 14 TOYAH I Want To Be Free (Safari)
- 15 TENPOLE TUDOR Swords Of A Thousand Men (Stiff)
- 16 REO SPEEDWAGON Keep On Loving' You (Epic)
- 17 KIM WILDE Chequered Love (RAK)
- 18 JACKSONS Can You Feel It (Epic)
- 19 LANDSCAPE Einstein A Go Go (RCA)
- 20 KIM CARNES Bette Davis Eyes (EMI-America)
- 21 GRAHAM BONNET Night Games (Vertigo)
- 22 HAZEL O'CONNOR Will You? (A&M)
- 23 JAM Funeral Pyre (Polydor)
- 24 SPANDAU BALLET Muscle Bound (Reformation)
- 25 NOLANS Attention To Me (Epic)
- 26 KIM WILDE Kids In America (RAK)
- 27 WHISPERS It's A Love Thing (Solar)
- 28 ODYSSEY Going Back To My Roots (RCA)
- 29 HUMAN LEAGUE (RED) The Sound Of The Crowd (Virgin)
- 30 LINX Intuition (Chrysalis)

TOP ARTISTS

- 1 ADAM & THE ANTS
- 2 SHAKIN' STEVENS
- 3 BUCKS FIZZ
- 4 STAR SOUND
- 5 SMOKEY ROBINSON

TOP LABELS (Last quarter's positions in brackets)

- 1 CBS (3)
- 2 RCA (-)
- 3 EPIC (2)
- 4 MOTOWN (-)
- 5 POLYDOR (1)

TOP COMPANIES (Last quarter's position in brackets)

- 1 CBS (2)
- 2 EMI (1)
- 3 RCA (-)
- 4 POLYDOR (3)
- 5 PHONOGRAM (5)

TOP 30 ALBUMS

Compiled from RB album chart panel sales figures

- 1 ADAM & THE ANTS Kings Of The Wild Frontier (CBS)
- 2 STAR SOUND Stars On 45 (CBS)
- 3 SHAKIN' STEVENS This Ole House (Epic)
- 4 PHIL COLLINS Face Value (Virgin)
- 5 STEVIE WONDER Hotter Than July (Motown)
- 6 UB40 Present Arms (D.E.P. International)
- 7 VARIOUS Disco Daze/Disco Nites (Ronco)
- 8 NEIL DIAMOND The Jazz Singer (Capitol)
- 9 DIRE STRAITS Making Movies (Vertigo)
- 10 VARIOUS Themes (K-tel)
- 11 SKY Sky 3 (Ariola)
- 12 TOYAH Anthem (Safari)
- 13 VANGELIS Chariots Of Fire (Polydor)
- 14 SPANDAU BALLET Journeys To Glory (Reformation)
- 15 ULTRAVOX Vienna (Chrysalis)
- 16 WHO Face Dances (Polydor)
- 17 GILLAN Future Shock (Virgin)
- 18 TEARDROP EXPLODES Killmanjaro (Mercury)
- 19 WHITESNAKE Come 'n' Get It (Liberty)
- 20 BEAT Wha'ppen? (Go-Feet)
- 21 MOODY BLUES Long Distance Voyager (Threshold)
- 22 GARY NUMAN Living Ornaments (Beggars Banquet)
- 23 BARRY MANILOW Manilow Magic (Arista)
- 24 CHRISTOPHER CROSS Christopher Cross (Warner Bros)
- 25 MEAT LOAF Bat Out Of Hell (Epic)
- 26 JIM STEINMAN Bad For Good (Epic)
- 27 JEAN MICHEL JARRE Magnetic Fields (Polydor)
- 28 STATUS QUO Never Too Late (Vertigo)
- 29 REO SPEEDWAGON Hi Infidelity (Epic)
- 30 VISAGE Visage (Polydor)

TOP ARTISTS

- 1 ADAM & THE ANTS
- 2 UB40
- 3 STAR SOUND
- 4 SHAKIN' STEVENS
- 5 PHIL COLLINS

TOP LABELS (Last quarter's positions in brackets)

- 1 CBS (1)
- 2 EPIC (-)
- 3 POLYDOR (3)
- 4 VIRGIN (-)
- 5 CHRYSALIS (2)

TOP COMPANIES (Last quarter's positions in brackets)

- 1 CBS (2)
- 2 EMI (1)
- 3 POLYDOR (4)
- 4 PHONOGRAM (-)
- 5 CHRYSALIS (3)

TOP DISCO/SOUL SINGLES

Compiled from sales totals through the RB disco chart panel.

- 1 STAR SOUND Stars On 45 (CBS)
- 2 ODYSSEY Going Back To My Roots (RCA)
- 3 EVASIONS Wikka Wrap (Groove Productions)
- 4 SUGAR MINOTT Good Thing Going (RCA)
- 5 SMOKEY ROBINSON Being With You (Motown)
- 6 WHISPERS It's A Love Thing (Solar)
- 7 CHAMPAIGN How 'Bout Us (CBS)
- 8 ENIGMA Ain't No Stoppin' - Disco Mix 1981 (Creole)
- 9 IMAGINATION Body Talk (R&B)

TOP 30 SINGLES

- 10 MICHAEL JACKSON One Day In Your Life (Tamla Motown)
- 11 LINX Intuition (Chrysalis)
- 12 STRIKERS Body Music (Epic)
- 13 QUINCY JONES Ai No Corrida (A&M)
- 14 JACKSONS Can You Feel It (Epic)
- 15 GROVER WASHINGTON JR Just The Two Of Us (Elektra)
- 16 LEVEL 42 Love Games (Polydor)
- 17 EDDY GRANT Can't Get Enough Of You (Ice/Esign)
- 18 CAROL JIANI Hit 'N Run Lover (Champagne)
- 19 LIGHT OF THE WORLD Time (Mercury)
- 20 STEVIE WONDER Lately (Motown)
- 21 ALPHONSE MOUZON By All Means (Excaliber)
- 22 THELMA HOUSTON If You Feel It (RCA)
- 23 MICHAEL McGLIOIRY Won't You Let Me Be The One (Pinnacle)
- 24 TOUCHDOWN Ease Your Mind (Record Shack)
- 25 THIRD WORLD Dancing On The Floor (Hooked On Love) (CBS)
- 26 SHALAMAR Make Your Move (Solar)
- 27 KENI BURKE Let Somebody Love You (RCA)
- 28 FREEEZ Flying High (Beggars Banquet)
- 29 GAP BAND Humpin' (Mercury)
- 30 T.S.MONK Candidate For Love (Mirage)

TOP 30 INDIE SINGLES

- 1 DISCHARGE why (Clay)
- 2 EXPLOITED Dogs Of War (Secret)
- 3 CRASS Nagasaki Nightmare (Crass)
- 4 TOYAH I Want To Be Free (Safari)
- 5 DEAD KENNEDYS Too Drunk To Fuck (Cherry Red)
- 6 UB40 Don't Slow Down/Don't Let It Pass You By (DEP International)
- 7 FOUR FROM TOYAH (AP) Toyah (Safari)
- 8 THEATRE OF HATE Rebel Without A Brain (Burning Rome)
- 9 DEPECHE MODE Dreaming Of Me (Mute)
- 10 MARC BOLAN Sing Me A Song (Rarn)
- 11 HAZEL O'CONNOR D-Days (Albion)
- 12 FALL Slates (EP) (Rough Trade)
- 13 PIG BAG Papa's Got A Brand New Pig Bag (Y)
- 14 GIRLS AT OUR BEST! Go For Gold (Happy Birthday)
- 15 NEW ORDER Ceremoney (Factory)
- 16 KEITH MARSHALL Only Crying (Arrival)
- 17 ORANGE JUICE Poor Old Soul (Postcard)
- 18 999 Obsessed (Albion)
- 19 VICE SQUAD Resurrection (EP) (Riot City)
- 20 FIRE ENGINES Candy Skin (Postcard)
- 21 DEPECHE MODE New Life/Shout! (Mute)
- 22 RED SOVINE Teddy Bear (Starday)
- 23 TONY CAPSTICK & THE CARLTON MAIN/FRICKLEY COLLIERY BAND Capstick Comes Home (Dingle's)
- 24 POSITIVE NOISE Charm (Statik)
- 25 AZTEC CAMERA Just Like Gold (Postcard)
- 26 POISON GIRLS All Systems Go (Crass)
- 27 EVASIONS Wikka Wrap (Groove Production)
- 28 YOUNG MARBLE GIANTS Testcard (EP) (Rough Trade)
- 29 JOSEF K Chance Meeting (Postcard)
- 30 WIRE Our Swimmer (Rough Trade)

TOP 20 INDIE ALBUMS

- 1 THEATRE OF HATE He Who Dares Wins (SSSSS)
- 2 ADAM & THE ANTS Dirk Wears White Sox (Do It)
- 3 EXPLOITED Punks Not Dead (Secret)
- 4 A CERTAIN RATIO To Each... (Factory)
- 5 AU PAIRS Playing With A Different Sex (Human)
- 6 UB40 Present Arms (DEP International)
- 7 JOY DIVISION Closer (Factory)
- 8 TOYAH Anthem (Safari)
- 9 UB40 Signing Off (Graduate)
- 10 POSITIVE NOISE Heart Of Darkness (Statik)
- 11 CRASS Stations Of The Cross (Crass)
- 12 JOY DIVISION Unknown Pleasures (Factory)
- 13 TOYAH Toyah! Toyah! Toyah! (Safari)
- 14 BIRTHDAY PARTY Prayers On Fire (4AD)
- 15 999 Concrete (Albion)
- 16 FIRE ENGINES Lubricate Your Living Room (Accessory)
- 17 BAUHAUS In The Flat Field (4AD)
- 18 MODERN ENGLISH Mesh And Lace (4AD)
- 19 DEAD KENNEDYS Fresh Fruit For Rotting Vegetables (Cherry Red)
- 20 RAINCOATS Odysshape (Rough Trade)

TOP AIRPLAY SINGLES

Compiled from weekly airplay ratings on the RB Airplay Guide

- 1 CHAMPAIGN How 'Bout Us (CBS)
- 2 SHAKIN' STEVENS You Drive Me Crazy (CBS)
- 3 VANGELIS Chariots Of Fire (Polydor)
- 4 SMOKEY ROBINSON Being With You (Motown)
- 5 KIM CARNES Bette Davis Eyes (EMI-America)
- 6 STAR SOUND Stars On 45 (CBS)
- 7 REO SPEEDWAGON Keep On Loving' You (Epic)
- 8 BUCKS FIZZ Making Your Mind Up (RCA)
- 9 SQUEEZE Is That Love (A&M)
- 10 TENPOLE TUDOR Swords Of A Thousand Men (Stiff)
- 11 KEITH MARSHALL Only Crying (Arrival)
- 12 TOYAH I Want To Be Free (Safari)
- 13 QUINCY JONES Ai No Corrida (A&M)
- 14 BUCKS FIZZ A Piece Of The Action (RCA)
- 15 GEORGE HARRISON All Those Years Ago (Dark Horse)
- 16 SUGAR MINOTT Good Thing Going (RCA)
- 17 MADNESS Grey Day (Stiff)
- 18 UNDERTONES It's Going To Happen (Ardeck)
- 19 MICHAEL JACKSON One Day In Your Life (Tamla Motown)
- 20 STRAY CATS Stray Cat Strut (Arista)
- 21 ADAM & THE ANTS Stand And Deliver (CBS)
- 22 ODYSSEY Going Back To My Roots (RCA)
- 23 GROVER WASHINGTON JR. Just The Two Of Us (Elektra)
- 24 ELTON JOHN Nobody Wins (Rocket)
- 25 GARY 'U.S.' BONDS This Little Girl (EMI-America)
- 26 KIM WILDE Chequered Love (RAK)
- 27 NOLANS Attention To Me (Epic)
- 28 UB40 Don't Slow Down/Don't Let It Pass You By (D.E.P. International)
- 29 BEAT All Out To Get You/Drowning (Go-Feet)
- 30 RANDY CRAWFORD You Might Need Somebody (Warner Bros)

LIVE MUSIC

Romantics are human after all

DURAN DURAN

London, Hammersmith Odeon

HAVING PROVOKED severe trepidation because of their new romantic/futurist antecedents, Duran Duran proved to be one of the most likeable pop groups to emerge in the last couple of years when they rather ambitiously played the Hammersmith Odeon last Thursday.

First of all, the gamble of playing Hammersmith payed off, because the place was full by the time the curtain went up. And when the group arrived on stage, it was plain that tee-shirts and jeans were the order of the day rather than the tea-towels and cloaks sported by the more adventurous



punters. Then there was the obvious desire on the part of the band to get people dancing, which was not hard to fulfil when drummer Roger Taylor was setting up such an infectious beat. Singer Simon Le Bond added to the general good-time feel by leaping about clutching a radio-mic while Andy Taylor's guitar features had more to do with Slade than Spandau Ballet.

Much of the material culled from the band's album proved catchy enough, but when encores were called for Duran Duran cracked into a long version of 'Planet Earth' which really got the place going. The other singles 'Girls On Film' and 'Careless Memories' also made their mark. It looks as if, as a mainstream pop chart act, Duran Duran has a future that will outlast the new romantic fad.

JOHN HAYWARD

RANDY CRAWFORD

London, Dominion Theatre

RANDY CRAWFORD, on her first headlining concerts in the UK, turned out to be every bit as good a singer as her records have suggested. As an on-stage personality she appeared rather subdued and one-dimensional, something which will no doubt change as she adapts to her newly-won status, but vocally she already ranks with the finest female exponents of soul. To her performance at the Dominion, she brought a heady blend of subtlety and power and, rare among her kind, was never afraid to sing quietly.

These dynamic contrasts combined with her perfectly balanced phrasing and natural feel for a lyric, gave added

impact to songs like 'Trade Winds' and 'Rainy Night In Georgia'. It is all intensely personal, and the impression she gives is of a remarkable musical intelligence at work. She was splendidly supported by her polished six-piece band and the liberal concentration on her *Secret Combination* album will give it some extra sales mileage.

BRIAN MULLIGAN

IGGY POP

London, Rainbow

IGGY POP returned to the stage of the London Rainbow a slightly subdued man. The traditional manic energy was still in evidence as he burst into the opening number 'Search and Destroy', but any self-mutilation or hurling himself into the crowd was out. Through a decidedly muddy sound system, he boisterously ran through the new album *Party* and the old favourites alike. It is to his credit and continuing popularity that Iggy attracted a large audience of old punks and new romantics, plus a scattering of those unaligned.

SARAH LEWIS

KRAFTWERK

London, Hammersmith Odeon

A GREY curtain hung across the stage as the first robotic strains of Germany's premier rock band rose above the audience. As it slid aside gasps greeted a stage set which made NASA's mission control seem like a primitive drawing room.

Computer banks circled the stage and the four group members positioned themselves at synthesizer consoles, controlling the rhythm, melodies and harmonies of the sound with machine-like precision.

'Computerworld' from the new EMI album of the same name picked up the audience and they remained on a euphoric plain for two hours through electronic journeys abroad the 'Trans Europe Express' and along the 'Autobahn'.

After the curtain had returned the band played 'Pocket Calculator', leaving the consoles to perform on hand-held electronic instruments, and 'We Are The Robots', sharing the stage with inanimate doubles.

PAUL CAMPBELL

PETER TOSH

London Rainbow Theatre

WITH THE death of Bob Marley former Wailer Peter Tosh steps into the limelight as the leading reggae/rastafarian star and in those terms his concert must be viewed as a disappointment.

At best Tosh can be highly entertaining and his band included the great Sly Dunbar and Robbie Shakespeare plus a Hendrix-like lead guitarist who performed very well. Tosh sings well about the legislation or marijuana and the extension of human rights but his material on the subject of Jah can be wearying.

Support band Black Slate gave a far more consistently entertaining performance, of material from their 1st album, *Amigo* and from their forthcoming one.

PAUL CAMPBELL

ELECTRIC LIGHT ORCHESTRA

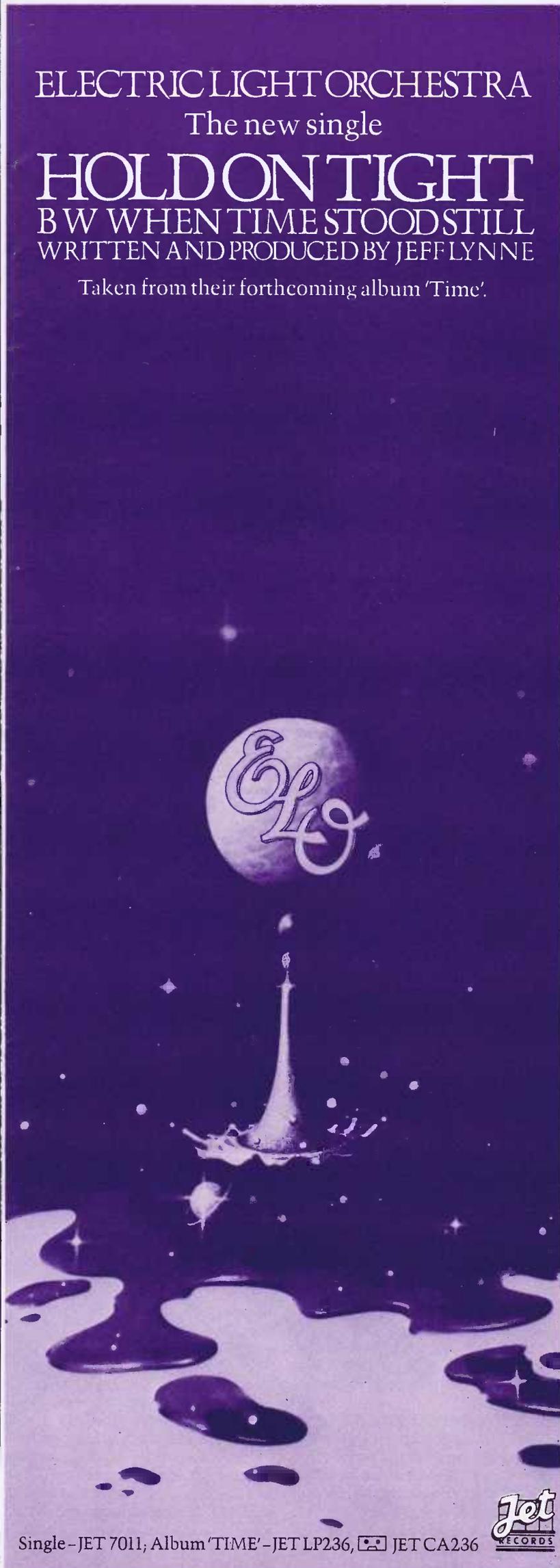
The new single

HOLD ON TIGHT

B W WHEN TIME STOOD STILL

WRITTEN AND PRODUCED BY JEFF LYNNE

Taken from their forthcoming album 'Time'



Single - JET 7011, Album 'TIME' - JET LP236, JET CA236



ANY TROUBLE

**ANY TROUBLE
TROUBLE WITH LOVE**

PHENOMENAL RADIO PLAY
PLAY IT IN YOUR SHOP

**DEPARTMENT-S
GOING LEFT RIGHT**

'A' LIST ON RADIO 1
55 IN THE CHARTS
IT'S MARVELLOUS



DEPARTMENT-S

**THE BELLE STARS
SLICK TRICK**

MUCH BETTER THAN ALL THE
OTHER RAP SONGS
IT'S A SMASH



JONA LEWIE
SHAGGY RAGGY

**JONA LEWIE
SHAGGY RAGGY**

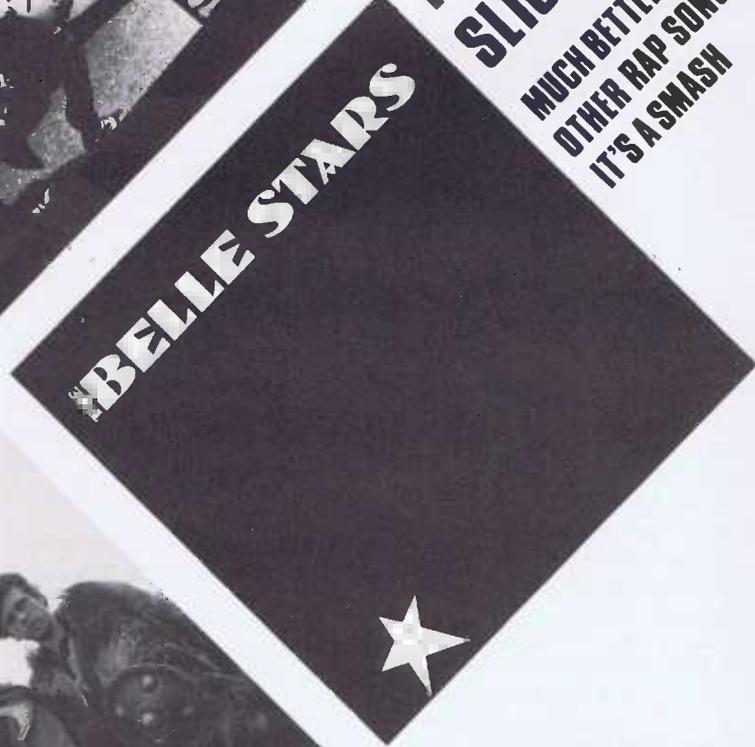
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WUNDERBAR**

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IT'S WUNDERBAR



WUNDERBAR



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STIFF

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Bubbling Under

51	38	DRAGONFLY	Morrissey-Mullen	Beggars
52	51	LIFT YOUR VOICE AND SAY	Love Unlimited Orch.	Unlimited Gold (import)
53	40	CINCO DE MAYO	War	LAX (import)
54	33	EASE YOUR MIND	Touchdown	Record Shack
55	41	I CAN MAKE IT BETTER	Whispers	Solar
56	—	CAN YOU FIND THE TIME	Champaign	CBS
57	—	HAPPY BIRTHDAY	Stevie Wonder	Motown
58	—	BACK TO THE SIXTIES	Tight Fit	Jive
59	36	SOUND OF THE UNIVERSE	Tee Mac	Ensign
60	49	SWEET DELIGHT	Woods Empire	Tabu (import)
61	55	HERE I AM	Dynasty	Solar
62	—	EVERYBODY GET DOWN	Avoni	ZBL (import)
63	68	I'VE BEEN WATCHING YOU	Midnight Star	Solar
64	56	WADE IN THE WATER	Ramsey Lewis	Chess
65	58	BODY MUSIC	Strikers	Epic
66	47	YOU LIKE ME DON'T YOU	Jermaine Jackson	Motown
67	57	BEHIND MY BACK	Nigel Martinez	Pinnacle
68	66	HILLS OF KATMANDU	Tantra	Automatic
69	64	MIDNIGHT UK	Players	A&M
70	54	STOP FOR LOVE	Change	WEA

Disco Albums

1	1	BADNESS	Morrissey Mullen	Beggars Banquet
2	3	ROBERTO WHO?	Cayenne	Groove
3	2	WINNERS	Brothers Johnson	A&M
4	4	SECRET COMBINATION	Randy Crawford	Warner Bros
5	9	TOO HOT TO SLEEP	Sylvester	Fantasy
6	6	LIVE IN NEW ORLEANS	Maze featuring Frankie Beverly	Capitol
7	—	IN THE POCKET	Commodores	Motown
8	7	THE DUDE	Quincy Jones	A&M
9	10	STREET SONGS	Rick James	Motown
10	14	WITH YOU	Stacy Lattisaw	Atlantic
11	—	MUTANT DISCO	Various	Ze
12	20	HOTTER THAN JULY	Stevie Wonder	Motown
13	5	CLOSER	Gino Soccio	Atlantic
14	17	SIGNIFICANT GAINS	Greg Phillinganes	Planet
15	15	KNIGHTS OF THE SOUND TABLE	Cameo	Casablanca
16	11	NIGHTCLUBBING	Grace Jones	Island
17	8	STARS ON 45 (THE ALBUM)	Star Sound	CBS
18	—	BACK 2 BACK	Stargard	Whitfield
19	19	CHAMPAIGN	Champaign	CBS
20	18	IGOT THE MELODY	Odyssey	RCA

Import Albums

1	2	I'M IN LOVE	Evelyn King	RCA
2	4	IT MUST BE LOVE	Teena Marie	Gordy
3	1	SEE THE LIGHT	Eddie Russ	Monument
4	13	CAN'T WE FALL IN LOVE AGAIN	Phyllis Hyman	Arista
5	—	SPACES	Spaces	Arista
6	—	CLEAN SWEEP	Bobby Broom	GRP
7	10	IN LOVE	Rafael Cameron	CBS
8	5	THE STRIKERS	Strikers	Prelude
9	8	HI-GLOSS	Hi-Gloss	Prelude
10	—	GIVE ME YOUR LOVE	Sylvia Striplin	Uno Melodic
11	—	YELLOW JACKETS	Yellow Jackets	Warner Bros
12	12	WHAT'CHA GONNA DO FOR ME	Chaka Khan	Warner Bros
13	6	PIED PIPER	Dave Valentin	GRP
14	—	DIMPLES	Richard 'Dimples' Fields	Boardwalk
15	8	TAKE A LOOK AT YOURSELF	Eddie Russ	Monument
16	16	BUSTIN' LOOSE	Roberta Flack	MCA
17	9	IN THE NIGHT	Cheryl Lynn	CBS
18	—	SKIP JACK	Genji Sawai & Bacon Egg	Japanese Import
19	—	CARL CARLTON	Carl Carlton	20th Century
20	15	CRUISIN' THE STREETS	Boystown Gang	Moby Dick

Twelve Inchers

1	—	CHANT NO. 1	Spandau Ballet	Reformation
2	—	LAY ALL YOUR LOVE ON ME	Abba	Epic
3	2	STARS ON 45, VOL 2	Star Sound	CBS
4	10	SHE'S A BAD MAMA	JAMA	20th Century
5	1	I'M IN LOVE	Evelyn King	RCA
6	6	BODY TALK	Imagination	R&B
7	13	CAN YOU HANDLE IT (REMIX)	Sharon Redd	Prelude (import)
8	5	GOING BACK TO MY ROOTS	Odyssey	RCA
9	4	ON THE BEAT	B.B. & Q. Band	Capitol
10	8	RZZAMATAZZ	Quincy Jones	A&M
11	—	LOCO-MOTO	Inversions	Groove
12	12	DANCING ON THE FLOOR (HOOKED ON LOVE)	Third World	CBS
13	14	BRAZILIAN DAWN	Shakatak	Polydor
14	—	DANCING THE NIGHT AWAY	Vogues	Mercury
15	9	NO WOMAN NO CRY/JAMMIN'	Bob Marley & The Wailers	Island
16	—	NICE AND SOFT	Wish	Excaliber
17	—	ROBERTO WHO?	Cayenne	Groove
18	18	YOU'LL NEVER KNOW	Hi-Gloss	Epic
19	15	WORDY RAPPING HOOD	Tom Tom Club	Island
20	—	WALK RIGHT NOW	Jacksons	Epic

Futurist Dance

1	4	HILLS OF KATMANDU	Tantra	Automatic 12"
2	2	NEW LIFE/SHOUT!	Depeche Mode	Mute 12"
3	—	PARTY MIX B-5's	—	Island LP
4	1	WORDY RAPPING HOOD	Tom Tom Club	Island 12"
5	—	VISAGE	Visage	Polydor 12"
6	—	COMPUTER LOVE	Kraftwerk	EMI 12"
7	—	WAS (NOT WAS)	Was (Not Was)	Ze LP
8	10	LAWCHAIRS	—	—
9	—	MARILYN DREAMS	B-Movie	EMI America 12"
10	—	AM I NORMAL	Eye To Eye	Deram 12"
11	—	—	—	Automatic 12"

Futurist chart from Flashback Records, Newport

Disco Dealer

IF THERE is a dancefloor trend for the Summer, quite apart from the continued exposure of electronic and futurist dance records alongside conventional soul and jazz-based disco music, it must be the renewed flurry of rock/pop artists scoring strongly in the specialist market as well as the pop charts with squarely disco-aimed records. This is particularly noticeable on the new RB disco chart, with very strong new entries from Spandau Ballet and Abba, and the second volume of 'Stars On 45' effortlessly equalling the chartbusting achievements of the first. Spandau Ballet could be said to have met the specialist market halfway, employing the tight'n'funky horns of Beggar & Co and coming up with a straight funk offering.

The 'Stars On 45' singles, of course, have initiated a disco/pop sub-genre all on their own, and there are still more 124bpm (or thereabouts) soundalike medleys just waiting to burst upon the charts. Phonogram's contribution is 'Star Tracks' by an outfit of the same name, segueing together a string of Bee Gees songs amongst others; this, unusually, has been licensed from Pickwick. More pop-oriented rather in the vein of the Goombay Dance Band's 'Sun Of Jamaica', is Polydor's 'Caribbean Disco Melody' by Lobo, which like 'Stars On 45' hails from Holland. Although picking up good airplay, this has actually had very few sales in specialist shops as yet, though Polydor is mooting a 12-incher which could aid the record's chances. Also pop-angled, and selling mostly outside the specialist disco field at the moment, is 'Back To The Sixties' by Tight Fit on Zomba's new Jive label, making use of several well-remembered oldies.

The medley likely to make the biggest chart splash across all formats, however, is the most unusual of the lot. On RCA emerges the Royal Philharmonic Orchestra, no less, with 'Hooked On Classics' (RCA/RCAT 109), with segues snatches of familiar classics by Tchaikovsky, Mozart, Rimsky-Korsakoff, Sibelius and others behind a funky hand-clap beat. The idea might sound outrageous, but the result is highly effective, and if the medley should take off in the clubs as RCA is obviously hoping, it could start a whole new trend towards pillaging classical sources for disco music - an idea which hardly bears thinking about. We shall certainly get a longer dose of the RPO, for an album is due on K-tel which will offer much more of the mixture on the RCA single. Remembering how the *Stars On 45* album took off almost as quickly as the two singles it was sandwiched between there could be unexpectedly heavy album sales on the way here, too.

Incidentally, how many dealers have dug out unsold copies of Phonogram's original disco-segue 12-incher 'Intro Disco' by Discotheque, finding that they can now sell them in the current medley-mad climate?

BARRY LAZELL

Commercial sponsors for rock awards

COMMERCIAL SPONSORSHIP of Irish rock music took a very positive turn last week with the Stag/Hot Press Rock Awards 1981. Showerings Ireland Ltd., the manufacturers of a cider called Stag among other drinks, joined forces with *Hot Press*, Ireland's leading rock music paper, to initiate these new awards. The awards were chosen by a panel of rock critics from the Irish press.

Ireland

The rock music industry in Ireland is a thriving, vibrant if somewhat impoverished section of the business. Involvement by commercial concerns in ventures such as this to be welcomed, was the general opinion at the awards ceremony held in Dublin's Royal Hibernian Hotel. The event was marked by the arrival from Germany of Rory Gallagher, who broke into his recording schedule to attend and collect the award for Best Rock Musician. U2, the up-and-coming Dublin band, won three awards: Best Rock Album, *Boy*. Feargal Sharkey of the Undertones was voted Best Rock Vocalist with Paul Brady collecting the Best Rock Song award for *Crazy*.



THE BEST Irish Rock Musician Rory Gallagher being presented with his Award from Mr. John Woods, Managing Director, PolyGram Ltd., also in the picture are Mr. Des Drumm, of Showerings the manufacturers of Stag (left) and Mr. Niall Stokes, Editor of *Hot Press*. The occasion was the Stag/Hot Press Irish Rock Music awards '81.

Dreams. The Blades received the award for Best Rock Single for 'Ghost Of A Chance'. The category of Best Unrecorded Rock Artist was won by a band called Chant! Chant! Chant!, who not only received a trophy but also the chance to make a demo disc at Showerings's expense. Two international categories were included in the awards, Best Visiting Rock Act won by Bob Marley and Best International Rock Album won by *Trust* (Elvis Costello).

BRENDAN MARTIN

PUBLISHING

A UNIQUE new catalogue in microfiche form - listing 50,000 song titles currently available in printed music form from British publishers and distributors - will shortly be made available to music shops by the Music Publishers' Association.

The *Microfiche Catalogue of Printed Music* is the result of three years' of work by the MPA staff and computer specialists at the MCPs. It includes a listing of the printed works available from 28 publishers and distributors - including Music Sales, Chappell, EMI and Peters Edition. Pop and classical copyrights are listed alphabetically by composer and by song title.

"This is the first time a music trade catalogue has been produced in this form," commented MPA secretary Peter Dadswell. "It is basically a compilation of 100 different publishers' catalogues and will be updated monthly initially."

The catalogue will be sold to shops which stock printed music. The MPA feels it can help boost printed music sales by enabling retailers to capture sales which might otherwise be lost if a dealer was unable to trace a title requested by a customer. "It will also save music shops time and money," claimed Dadswell, "and possibly help increase efficiency."

Heath Levy has dropped nearly 90

percent of its songwriters who are not performers - and is now concentrating on developing writer/producers and artist/writers, according to Eddy Levy. "We have also cut back on the number of US deals we are making," said Levy. "The risk money is so enormous for new deals these days - even for new acts who already have a buzz going."

Instead, the company's new policy is to use its creative team to scour the country for new acts which cost very little to sign - and then develop them. Notable new covers of songs by Heath Levy's British writers include Thin Lizzy's new single, 'Trouble Boys', written by Billy Bremner - and 'We've Got The Chemistry Right' by The Nolans, co-written by Nicky Graham.

Over at Virgin Music, Richard Griffiths - former A&R boss at Island Records and manager of John Foxx - has taken over the new seat. He has announced plans to adopt a "more aggressive approach in the market place".

Griffiths says that Virgin has just signed Rip Rig and Panic (half of the now defunct Pop Group) and has concluded an administration deal with Australian company Deluxe Music.

By the way, Brian Hutch's company is Eagle Records and Eagle Music. Not Legion, as reported the other week.

BRIAN OLIVER

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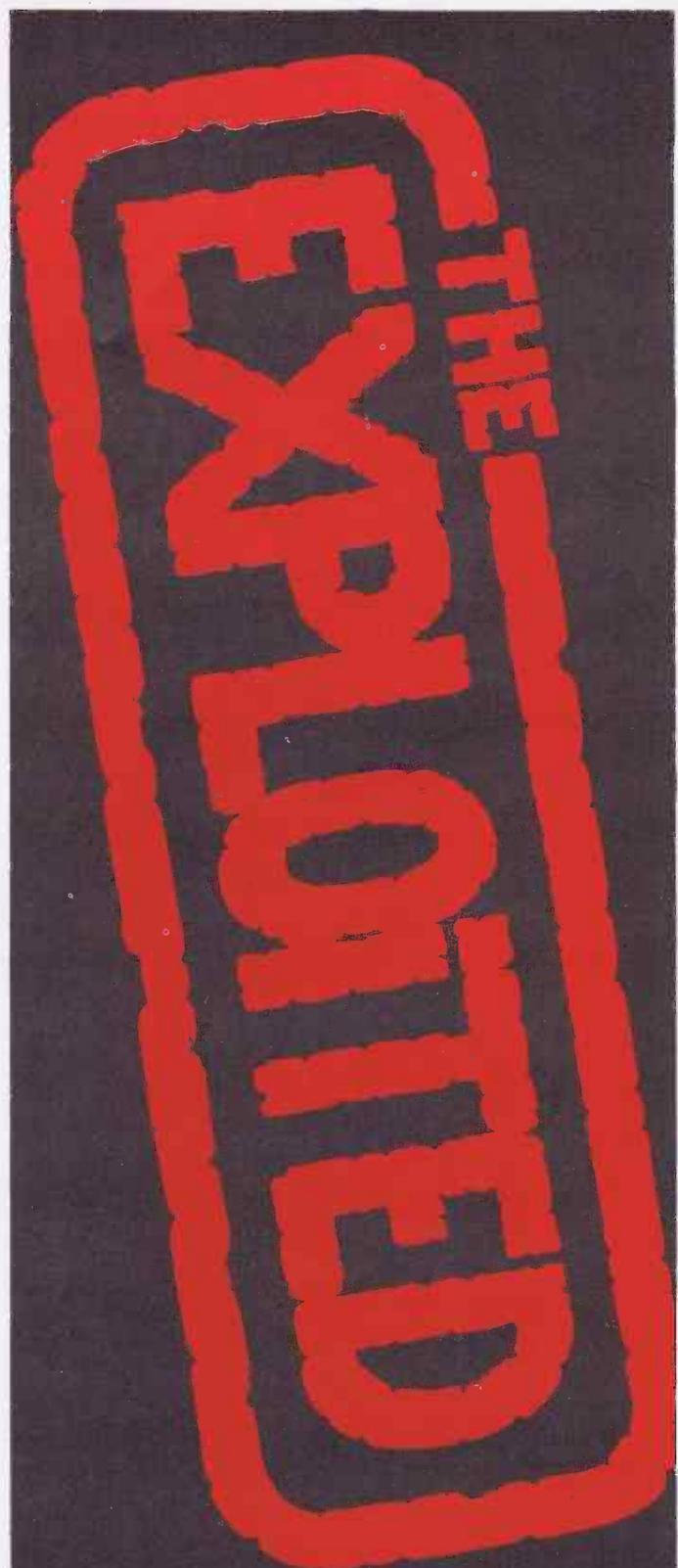
RECORD BUSINESS RECORD BUSINESS RECORD BUSINESS

Disco Top 50

1	3	STARS ON 45, VOL 2	STAR SOUND	CBS A(13) 1407
2	■	CHANT NO. 1	SPANAU BALLET WITH BEGGAR & CO.	Reformation CHS (12)2528
3	5	BODY TALK	IMAGINATION	R&B RBS(RBL) 201
4	1	I'M IN LOVE	EVELYN KING	RCA RCA(T) 95
5	14	SHE'S A BAD MAMA JAMA	CARL CARLTON	20th Century TCD(T) 2448
6	46	LAY ALL YOUR LOVE ON ME	ABBA	Epic A 131456
7	12	DANCING ON THE FLOOR (HOOKED ON LOVE)	THIRD WORLD	CBS CBS A(13) 1214
8	2	GOING BACK TO MY ROOTS	ODYSSEY	RCA RCA(T) 85
9	10	WORDY RAPPING HOOD	TOM-TOM CLUB	Island WIP 6694
10	6	RAZZAMATAZZ	QUINCY JONES & PATTI AUSTIN	A&M AMS(P) 8140
11	11	NO WOMAN NO CRY/JAMMIN'	BOB MARLEY & THE WAILERS	Island (12)WIP 6244
12	9	YOU MIGHT NEED SOMEBODY	RANDY CRAWFORD	Warner Bros K17803(T)
13	24	WALK RIGHT NOW	JACKSONS	Epic A(13) 1294
14	8	ON THE BEAT	B.B. & Q. BAND	Capitol (12)CL 202
15	4	WIKKA WRAP	EVASIONS	Groove GP 107(T)
16	7	ONE DAY IN YOUR LIFE	MICHAEL JACKSON	Tamla Motown TMG 976
17	45	DANCIN' THE NIGHT AWAY	VOGGUE	Mercury MER(X) 76
18	23	BRAZILIAN DAWN	SHAKATAK	Polydor POSP(X) 282
19	27	YOU'LL NEVER KNOW	HI-GLOSS	Epic A(13) 1387
20	18	JINGO	CANDIDO	Excaliber EXC(L) 102
21	31	GIVE IT TO ME BABY	RICK JAMES	Motown (12)TMG 1229
22	15	QUE PASA - ME NO POP I	KID CREOLE & THE COCONUTS WITH COATI MUNDI	Ze (12)WIP 6711
23	13	TRY IT OUT	GINO SOCCIO	Atlantic K11594(T)
24	35	NICE AND SOFT	WISH	Excaliber EXC(L) 511
25	25	CAN YOU HANDLE IT (REMIX)	SHARON REDD	(Prelude PRLD 611)
26	16	BEING WITH YOU	SMOKEY ROBINSON	Motown TMG 1223
27	21	LET SOMEBODY LOVE YOU	KENI BURKE	RCA RCA(T) 93
28	26	IF YOU FEEL IT	THELMA HOUSTON	RCA RCA(T) 77
29	19	WIDE AWAKE IN A DREAM	BARRY BIGGS	Dynamic DYN (12)10
30	■	ROBERTO WHO?	CAYENNE FEATURING LINDA TAYLOR	Groove GP 307 (3012)
31	48	DO LIKE YOU	MORRISSEY MULLEN	Beggars Banquet BEG 60(T)
32	20	PULL UP TO THE BUMPER	GRACE JONES	Island (12)WIP 6696
33	43	UPTOWN FESTIVAL/TAKE THAT TO THE BANK	SHALAMAR	Golden Grooves GOLD(T) 514
34	22	TAKE IT TO THE TOP	KOOL & THE GANG	De-Lite DE(X) 2
35	■	LOCO-MOTO	INVERSIONS	Groove GP 108(T)
36	34	SHAKE IT UP TONIGHT	CHERYL LYNN	(Columbia 43-02103)
37	37	VERY LAST DROP	BOBBY THURSTON	Epic A(13) 1301
38	29	HOW 'BOUT US	CHAMPAIGN	CBS CBS A(12) 1046
39	17	THROW AWAY THE KEY	LINX	Chrysalis CHS (12)2519
40	32	YEARNING FOR YOUR LOVE	GAP BAND	Mercury MER(X) 73
41	■	LADY (YOU BRING ME UP)	COMMODORES	Motown TMG 1238
42	■	GLIDE	PLEASURE	Fantasy FTC(T) 196
43	28	WON'T YOU LET ME BE THE ONE	MICHAEL MCGLOIRY	Pinnacle (12)PIN 507
44	44	PAPA'S GOT A BRAND NEW PIG BAG	PIG BAG	Y Y10
45	■	I LOVE YOU, YES, I LOVE YOU	EDDY GRANT	Ensign ENY(T) 216
46	39	SCHOOL/THE WIGGLE	STIKKI STUFF	Floppy Discs FR 01
47	30	ANOTHER ONE BITES THE DUST	GENERAL SAINT/CLINT EASTWOOD	Greensleeves OINK 1 (GRED 56)
48	■	STILL IN THE GROOVE	RAY PARKER & RAYDIO	Arista ARIST 12392
49	■	I REALLY LOVE YOU	HEAVEN & EARTH	(WMOT 4W9 02174)
50	42	WHAT CHA GONNA DO FOR ME	CHAKA KHAN	Warner Bros K17821 (LV 48)

Indie Top 50

1	1	NEW LIFE DEPECHE MODE	Mute 7(12) MUTE 014
2	2	NEU SMELL (EP) FLUX OF PINK INDIANS	Crass 321984/2
3	3	PAPA'S GOT A BRAND NEW PIG BAG PIG BAG	YY10
4	4	TOO DRUNK DEAD KENNEDYS	Cherry Red CHERRY 24
5	6	Q. QUARTERS ASSOCIATES	Situation 2 SIT 4(T)
6	9	PUPPETS OF WAR CHRON GEN	Gargoyle GRGL 780
7	13	ANOTHER ONE BITES THE DUST GENERAL SAINT/CLINT EASTWOOD	Greensleeves OINK 1/GRED 56
8	5	WIKKA WRAP EVASIONS	Groove Production GP 107(T)
9	16	LI'L RED RIDING HOOD 999	ALBION ION 1017
10	—	MOTORHEAD HAWKWIND	Flicknife FLS 205
11	7	FORGET THE DOWN! WAH!	Eternal SLATE 1
12	8	I WANT TO BE FREE TOYAH	Safari SAFE 34
13	11	THE RESURRECTION (EP) VICE SQUAD	Riot City RIOT 2
14	39	CEREMONY NEW ORDER	Factory FAC 33(12)
15	10	DON'T SLOW DOWN/DON'T LET IT PASS YOU BY UB40	DEP International 7(12) DEP 1
16	12	NAGASAKI NIGHTMARE CRASS	Crass 421984/5
17	14	GO FOR GOLD GIRLS AT OUR BEST!	Happy Birthday UR4
18	19	WHY DISCHARGE	Clay PLATE 2
19	26	LAST ROCKERS VICE SQUAD	Riot City RIOT 1
20	20	REBEL WITHOUT A BRAIN THEATRE OF HATE	Burning Rome BRR 1
21	18	OUR SWIMMER WIRE	Rough Trade RT 079
22	25	DOGS OF WAR EXPLOITED	Secret SHH 110
23	21	DREAMING OF ME DEPECHE MODE	Mute MUTE 013
24	15	NUMBER ELEVEN DEAD OR ALIVE	Inevitable INEV 008
25	27	LOVE WILL TEAR US APART JOY DIVISION	Factory FAC XXIII(XII)
26	24	CALIFORNIA UBER ALLES DEAD KENNEDYS	Fast FAST 12
27	23	BLOODY REVOLUTIONS/PERSONS UNKNOWN CRASS/POISON GIRLS	Crass 421984/1
28	45	LET THEM FREE ANTI-PASTI	Rondelet ROUND 5
29	36	ORIGINAL SIN THEATRE OF HATE	SS3
30	17	TEDDY BEAR RED SOVINE	Starday SD 142
31	31	ZEROX ADAM & THE ANTS	Do It DUN 8
32	22	IT'S OBVIOUS AU PAIRS	Human OTO 4
33	33	ATMOSPHERE JOY DIVISION	Factory FACUS 2 UK
34	28	DOLE AGE/FREE SPEECH TALISMAN	Recreational SPORT 1(2)
35	30	DEMYSTIFICATION ZOUNDS	Rough Trade RT 069
36	37	FOUR SORE POINTS (EP) ANTI-PASTI	Rondelet ROUND 2
37	41	DECONTROL DISCHARGE	Clay CLAY 5
38	35	ARMY LIFE EXPLOITED	Secret SHH 112
39	29	HOBBY FOR A DAY WALL	Fresh FRESH 27
40	32	BELA LUGOSI'S DEAD BAUHAUS	Small Wonder WEENY 2
41	42	CARTROUBLE ADAM & THE ANTS	Do It DUN 10
42	44	FOUR FROM TOYAH (AP) TOYAH	Safari TOY 1
43	—	BOOM BUSH TETRAS	Fetish FET 007
44	38	CHARM POSITIVE NOISE	Statik STAT 4(12)
45	34	TRANSMISSION JOY DIVISION	Factory FAC 13(12)
46	—	THE FISH NEEDS A BIKE BLURT	Armageddon AS 013
47	—	I AM THE BISHOP NOTSENSIBLES	Snotty Snail NELCOL6
48	40	EXPLOITED BARMY ARMY EXPLOITED	Secret SHH 113
49	49	KILL THE POOR DEAD KENNEDYS	Cherry Red CHERRY 16
50	—	WARDANCE/PSYCHE KILLING JOKE	Malicious Damage MD SH 0



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JIMMY SAVILE OBE has hardly changed in appearance since that fateful day in 1964 when he first announced: "Its Number One, it's Top Of The Pops", but virtually everything else has changed in the 900-edition life of TV's veteran pop show.

Savile has been one of the regular DJs on the show for all its 17 years on air – a consistent force in the turbulent sea of popular choice – while around him groups, styles and fellow presenters have come and gone.

Whether you like *TOTP* or not its success cannot be denied. Today it is watched by more than ever, reaching a peak of 19 million viewers, and regularly puts more expensive BBC and ITV programmes to shame in the ratings stakes.

One thing about *TOTP* which hasn't changed is its basic format. It is a chart programme which takes its inspiration from the Top 40 and its dull patches are blamed fairly and squarely on the industry.

TOTP staff do not agree that it sets trends but say that it follows them. If the public is buying boring records then *TOTP* must play them.

The first *TOTP* from Manchester – the brainchild of Johnnie Stewart – it was given a seven-weeks run with an option on a further six.

The Rolling Stones, Dave Clark Five, Hollies, Dusty Springfield, Swinging Blue Jeans appeared in the studio – actually a disused church – and there was film of Cliff Richard and The Shadows, Freddie & The Dreamers and, of course, The Beatles on the first show seen live on New Year's Day, 1964.

All the bands mimed to their records, a practice outlawed later so that groups would be forced to show that they could perform the hits. The stars of the 900th show recorded special backing tracks to mime to.

Most programmes are recorded on the day before transmission but live shows

PAUL CAMPBELL investigates TV's most popular music show on the occasion of its 900th edition.

It's still number one – it's Top Of The Pops!

have been experimented with and the 900th was such a case. Wednesday recording offers the *TOTP* team a weekly headache because they only know which acts have risen in the charts – an absolute necessity to earn a place on the show – on the Tuesday morning.

Only Legs & Co plan a week in advance because the dancers have to work hard with choreographer Flick Colby to perfect the routines before the show. Even then it can result in panic. If the chosen record falls, it is back to the drawing board to learn a new routine in 24 hours.

Record companies usually let *TOTP* know on the Friday before if their groups are going to be available for the following Wednesday, particularly if the artist is American. *TOTP* has restrictions on visiting artists, promotional videos and the Legs & Co song. All must be in the Top 30 and promos are limited to three per show.

Contacting the companies, booking the artists, arranging studios for the backing track and liaison with the Musicians Union is in the hands of

"I have seen some very nice shows recently" – Johnny Stewart

Barrie Martin, whose title of assistant floor manager doesn't begin to signify his importance to the show.

TUESDAY is a day of frantic activity and at the end it should be clear how the show will look that week. Wednesday is spent in rehearsal with producers Stan Appel or Gordon Elsby stamping their own styles on the presentation of that week's show. In the studio Tony Redston the regular floor manager cajoles several ill-fitting cogs into place so that on Thursday the show runs as smoothly as clockwork.

Masterful direction and use of the five cameras around the ever-changing studio sets gives *TOTP* the impression of wide open spaces whereas the truth is far different. The visitor to the BBC studio is struck by its economy. Four stages fill most of the studio and the cameras swing from one to another with well-rehearsed precision giving a false impression of size as they go.

Johnnie Stewart, now a freelance producer, still watches the show from time to time and is naturally overjoyed that his baby has reached 900. "It still follows the formula and I have seen some very nice shows in recent years. I watch it to see who's in the charts and what's happening," he said.

He puts its success down to the fact that it is linked to charts. "The charts are different every week and therefore *TOTP* is constantly changing. There will probably be charts when you and I are pushing up daisies and certainly there is no reason why *TOTP* should not celebrate 1,000 editions."

This is a view shared by current executive producer Michael Hurl, who took over the show a year ago from Robin Nash. His changes were immediate and helped lift *TOTP* once more into the top ratings. New titles, graphics and the chart run-down, plus pop news made *TOTP* more of a colour magazine.

For the 900th edition he introduced more new graphics and title music written and performed by Phil Lynott of Thin Lizzy & Midge Ure of Ultravox. With that he mixed in old faces like David Jacobs, Pete Murray and Alan Freeman, who with Jimmy Savile launched the show, and archive material from its history.

"You can't change the format because *TOTP* is intended to mirror the charts. I like to think of it as an audience participation show. Record buyers decide the content of the show. If they don't like it they shouldn't have bought the records," joked Hurl.

ANY OPPOSITION to *TOTP* has not lasted long and he doesn't plan any great shake ups to keep the show at the top. With an average of 15 million viewers it

is often the most successful BBC-1 show of the week. Any changes which do arrive will be cosmetic – the ideas of a new producers or director.

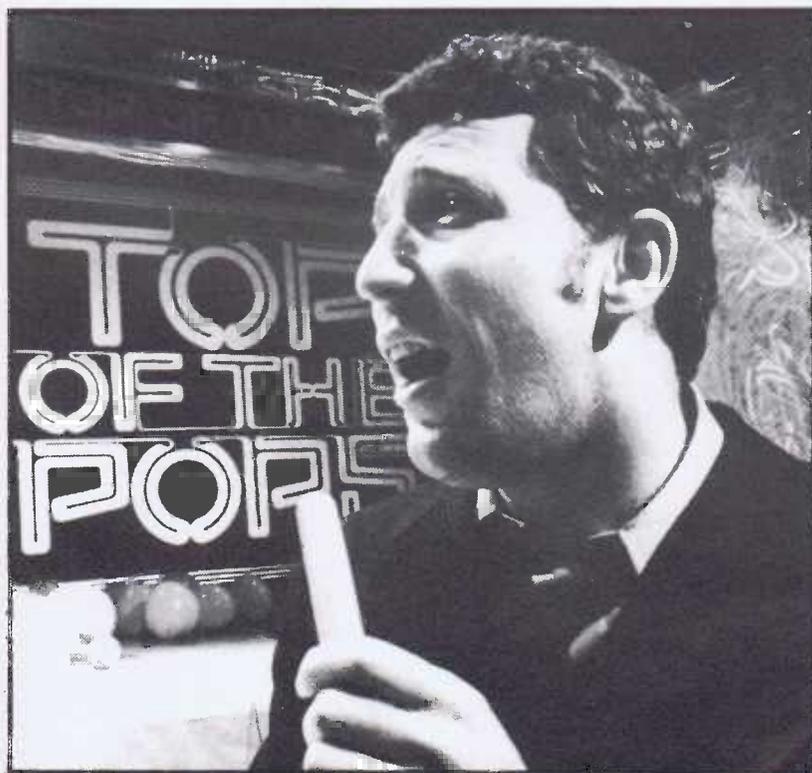
TOTP usually lasts for just 30 minutes, with the occasional 40 minute show when live, and it is suspected that this is another reason for its longevity. When the charts are active and full of good music a half-hour never seems enough and it is rarely long enough to bore when the charts are not good.

As a family show *TOTP* tries to avoid offence, which usually means asking groups to change one line in a song at most. In its long history it has only once refused to play the number one record – 'Je t'Aime' by Serge Gainsbourg and Jane Birkin.

Its dull patches are blamed fairly & squarely on the industry

TOTP was presenting pop music to the masses three years before BBC Radio took the hint and started Radio One and the TV show was also ahead in overcoming the resistance to punk rock. While mother worries about the hair-styles and dad gapes at Legs & Co, the kids get what they asked for, the pop music they are buying.

Thursday night happens to be the best night to show *TOTP* in television terms but the record industry has much to be thankful for. Its premier showcase for singles goes out the day before pay day and the sound of "It's Number One, it's Top Of The Pops" is sweet music to dealers.



TOM JONES, before his nose job, was an early *TOTP* guest



THE VETERAN James Savile OBE in an off-duty moment

Photos by Dezo Hoffman

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SMALL LABELS

HEROES SEEM to be back in fashion. Following in the spirit of this Spring's 'Bette Davis Eyes', Kin Kelly has released a single called 'Just Like Marlon' (GI 002), and has started his own label to do so.

Kelly is no newcomer to the music business. His first band won a fair reputation back in 1968 when they were known as Rhythm & Blues Incorporated, winning a major talent contest the year after Amen Corner won the same title. After that things did not go too well. "We backed all the American soul stars, remembers Kelly. "People like Ben E. King, the Chiffons, but we always seemed to be supporting."

After a spell working with a display

**Singer forms
a label fit
for heroes**

company (he designed the 'Marlon' picture sleeve) and co-writing advertising jingles, Kelly signed to RCA under his real name of Peter D. Kelly, releasing a single 'Hard Road' in 1977. Kelly, along with many other artists, was continuing at odds with his management. He remembers, "being guided in all sorts of directions - sometimes I felt like a session man on my own stuff".

Last year he renewed his writing partnership with Harry Robertson. The songs had developed from mere jingles. "We found we had a different approach - our own style of pop song," he says.

Under the more effective guidance of his new manager, Ann Kelly, he started a label, Gypsy Records, with the help and faith of a "hip bank manager".

'Just Like Marlon' is Gypsy's second single - the first was a Christmas record, produced more or less to get the label going, although it may be re-released with different words - is Kelly a great admirer of the American actor? "Well yes, the song is about him as a 50s film star. He was one of the supreme actors of that period. We're hoping to get some sort of reaction from him - good or bad! But he's proving difficult to track down. Ideally we'd like to do some sort of radio link-up with Marlon in person, there's been some positive reaction from some US stations."

Other promotional activities include nationwide displays and a proposed *Record Mirror* competition in which readers are invited to make up a final verse to the song. The best one will win a prize of £100.

Edited by SARAH LEWIS



KIN KELLY: Brando tribute.

Gypsy Records will not be purely a vehicle for Kin Kelly's songs. Joint signing is Chris Christian, a Scottish soul singer who both Kelly and his manager Ann hold in great esteem. His single on Gypsy, 'Little Mama', will be out in August.

The biggest current project is to bring out a Kin Kelly album as soon as possible. Will the songs follow the 60s style of 'Just Like Marlon'? "Probably the album won't be as light-hearted," comments Kelly. "My recent major influences have been Dave Edmunds and Bruce Springsteen, I want to get back to singing songs with storylines."

The album is planned (at the moment) for early Autumn release. The future of Gypsy Records, currently being distributed by Spartan, is tentative, in common with any other new, independent label - despite Kin and Ann's obvious talent and enthusiasm. "We plan to keep the label small on purpose", says Kelly. "No more than three artists will be our limit for the time being. It's a really good feeling, because for the first time in years I know what I'm doing and I have faith in what I'm doing."

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PC81/8	AZTEC CAMERA	MATTRESS OF WIRE	7"
RT081	ROBERT WYATT	GRASS	7"
Y10	PIG BAG	PAPA'S GOT A BRAND NEW...	7"
MUTE14	DEPECHE MODE	NEW LIFE	7"
FAC39	TUNNEL VISION	WATCHING THE HYDROPLANES	7"
HIG1	THE HIGSONS	I DON'T WANT TO LIVE WITH MONKEYS	7"
TW1031	REPETITION	A FULL ROTATION	IMP 7"
TRT082	JACKIE MITOO	THESE EYES	7"
EG01	BIKINI ATOLL	DON'T REDUCE MY HEART	7"
RT072	THE VIRGIN PRUNES	GREY LIGHT	EP
CON001	CONCRETE	GHOULISH PRACTICES	7"
INANE1	THE URBANE GORILLAS	ONLY THE EYES	7"
FLS025	HAWKWIND	MOTORHEAD	7"
FAC33	NEW ORDER	CEREMONY (MK 11)	12"
MUTE14	DEPECHE MODE	NEW LIFE	12"
ROUGH29	WIRE	DOCUMENT & EYEWITNESS	LP
ROUGH13	THE RAINCOATS	ODYSHAPE	LP
RB12	BIRDS WITH EARS	YOUTH IN ASIA	LP
PC81/7	JOSEF K	THE ONLY FUN IN TOWN	LP
TW1027	GAVIN BRYERS	HOMAGES	LP

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Briefs

Beeb nixes Warm's new single after riot scares

OVER CATIOUS programme controllers seem to be keeping The Warm's new single '007 Shanty Town' (AWMR 2007) off the air. It was originally recorded in 1967 by Desmond Dekker and then had no problems with radio play, but in the light of recent street riots the BBC has ob-



SURVIVAL RECORDS are a new record company in Ealing, London. The three rather dubious directors (pictured above) wish to remain anonymous, but have announced that their two signings are Drinking Electricity - first single 'Subliminal' (SUR 001) and The Limit - 'Shock Waves' (SUR 002). Distribution is through Pinnacle and the label can be connected on 01-560 0940.

jected to the line "Shooting and looting in a-shanty town", although Rui Castro of MHG/Warm Records points out the message is condemning rather than promoting street crime. Distribution is through Pinnacle.

NOLA FOUNTAINE has a single out this week, 'No Perfection' (AMP 001). It is unusual in that, having written, sung and produced the song herself, Nola decided that she might as well form her own label to release it. Ample Productions was the result and distribution is by Pinnacle.

NEW LABEL Recorded Delivery released its first single, 'Pope John Paul' by John Kristian and will be marketed

in the Catholic press in addition to the usual channels.

RED LIGHTNIN Records is to release soundtrack material from the BBC documentary *The Devil's Music*. A double album of that name (RL 0033) comes out on August 7 and a single album will follow a few months later. Retail price (for the double) will be £5.50.

ARMAGEDDON: In last week's feature on the history of Armageddon Records, a reference was made to David Loader, managing director of Caroline Exports during the period in question. Adrian Rose, the current md has asked us to make it clear that Loader left the company on May 15, 1981.

UNDER THE banner 'Music to keep your ears warm', Balaclava Records of Chiswick was launched on July 10. The label's first release is 'Xhabbo & Tara' (HELMET 1) by Freehold from Bradford. Balaclava is run by Piers Ford-Crush and Philip Love who plan six singles in the next few months, including records by The Rattlers, Bobby Bizarro, Gyp and female singer Frankie. Distribution is being handled by PRT.

OUT OF Town records are staging their annual Local Band Of The Year Award this month. It will be judged by local journalists and first prize is an eight-hour recording session at Hologram 16-track studios in Stockport. Any band wishing to enter should write to 4 Park Street, Stockport.

POLLY BROWN is to donate part of her royalties from her single 'I'll Never Be The Same' (POL 3) to the Sheila Rossell Fund. Sheila used to sing with the same group - Pickettywitch - as Polly, but she now suffers from Total Allergy Syndrome and needs a special mobile home to protect her from the outside world. The record is on Witch Records, distributed by Pinnacle.

HALF PINT Records is a new label based in a public house. It has been formed (none too seriously) by five 'full time drinkers' at London Unity pub in Brighton to celebrate the Roal Wedding. The five, who in their guise as a band called Unity, are also the only artists on the label release a Calypso version of the Dovell's 'If You Want to be Happy' on June 28. Copies will be sent to Buckingham Palace - those not as privileged can order theirs from John Clark, 13 Elm Grove, Brighton.

Indie Albums

- | | | | | |
|----|----|---|------------------|----------------------|
| 1 | 1 | PENIS ENVY | Crass | Crass 321984/1 |
| 2 | 2 | PRESENT ARMS | UB 40 | |
| 3 | 4 | THE ONLY FUN IN TOWN | Josef K | Postcard 81/7 |
| 4 | 3 | ANTHEM | Toyah | Safari VOO 1 |
| 5 | 7 | PUNKS NOT DEAD | Exploited | Secret SEC 1 |
| 6 | 5 | PLAYING WITH A DIFFERENT SEX | Au Pairs | Human HUMAN 1 |
| 7 | 6 | SIGNING OFF | UB40 | Graduate GRAD LP 2 |
| 8 | 9 | CLOSER | Joy Division | Factory FACT 25 |
| 9 | 10 | UNKNOWN PLEASURES | Joy Division | Factory FACT 10 |
| 10 | 8 | ODYSHAPE | Raincoats | Rough Trade ROUGH 13 |
| 11 | 12 | DIRK WEARS WHITE SOX | Adam & The Ants | Do It RIDE 3 |
| 12 | 14 | FRESH FRUIT FOR ROTTING VEGETABLES | Dead Kennedys | Cherry Red BRED 10 |
| 13 | 11 | IN THE FLAT FIELD | Bauhaus | 4AD CAD 13 |
| 14 | - | BLACK SOUNDS OF FREEDOM | Black Uhuru | Greensleeves GREL 23 |
| 15 | 15 | STATIONS OF THE CRASS | Crass | Crass 521984 |
| 16 | 17 | HE WHO DARES WINS | Theatre Of Hate | SSSSS 1P |
| 17 | 16 | LIVE AT THE LYCEUM | Cabaret Voltaire | Rough Tapes COPY 01 |
| 18 | 13 | TOYAH! TOYAH! TOYAH! | Toyah | Safari LIVE 2 |
| 19 | 18 | HEART OF DARKNESS | Positive Noise | Statik STAT LP 1 |
| 20 | 19 | PROVISIONALLY ENTITLED THE SINGING FISH | Colin Newman | 4AD CAD 108 |
| 21 | 20 | FIRE HOUSE ROCK | Wailing Souls | Greensleeves GREL 21 |
| 22 | 22 | TO EACH... A CERTAIN RATIO | A Certain Ratio | Factory FACT 35 |
| 23 | 24 | PRAYERS ON FIRE | Birthday Party | 4AD CAD 104 |
| 24 | 27 | CHAPPAQUIDICK BRIDGE | Poison Girls | Crass 421984/2 |
| 25 | 29 | MESH AND LACE | Modern English | 4AD CAD 105 |
| 26 | 21 | LIVE AT THE COUNTER | EUROVISION 79 | |
| 27 | 25 | THE BLUE MEANING | Toyah | Safari IEYA 666 |
| 28 | 26 | LUBRICATE YOUR LIVING ROOM | Fire Engines | Accessory ACC-001 |
| 29 | 28 | SHEEP FARMING IN BARNET | Toyah | Safari IC-264 |
| 30 | 23 | C-81 | Various | Rough Tapes COPY 002 |

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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	MERCA	PEMSEA	210	PLYMOUTH	CARDIFF	HEREWARD	BBC SCOTLAND	Cat. No	Dist.		
1	5	STARS ON 45 VOLUME TWO STAR SOUND	A	B	A	A	A	★	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CBS A1407	C	81
2	2	JUMPIN' JIVE JOE JACKSON'S JUMPIN' JIVE	A	B	A	A	B	A	A	A	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	B	AMS 8145	C	79	
3	31	LAY ALL YOUR LOVE ON ME ABBA	A	B	A	A	★	A	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EPCA131456	C	77	
4	1	FOR YOUR EYES ONLY SHEENA EASTON	A	B	A	B	A	A	A	A	A	A	A	A	A	B	A	A	A	A	A	A	A	A	A	A	A	EMI 5195	E	76	
5	4	CAN CAN BAD MANNERS	A	C	A	A	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	MAG 190	A	76	
6	3	YOU MIGHT NEED SOMEBODY RANDY CRAWFORD	A	C	A	A	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	C	A	A	A	A	A	K17803	W	75	
7	28	JUST LIKE BELGIUM ELTON JOHN	A	B	B	A	B	A	A	A	A	B	A	A	A	A	A	A	B	A	B	B			A	A	B	XPRES 59	F	74	
8	23	HAPPY BIRTHDAY STEVIE WONDER	A	C	★	A	A	★	B	A	A	★	A	A	B	A	B	A	B	A	A	A	C	A	A	A	B	TMG 1235	E	73	
9	6	THERE'S A GUY KIRSTY MACCOLL	A		A	A	A	A	A	A	A	A	A	A	A	B	A	A	A	A	A	A	A	A	A	A	A	POSP 250	F	72	
10	8	WALK RIGHT NOW JACKSONS	A		A	A	A	★	A	A	A	B		A	A	A	A	A	A	A	A	A	A	A	A	A	A	EPC A1294	C	71	
11	7	RAZZAMATAZZ QUINCY JONES FEATURING PATTI AUSTIN	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	AMS 8140	C	71	
12	9	TAKE IT ON THE RUN REO SPEEDWAGON	A		B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EPC A1207	C	70	
13	11	GHOST TOWN SPECIALS	A		A	A	C	A	★	A	A	A	A	A	A	B	A	A	A	B	A	A	A	A	A	A	A	CHS TT 17	F	65	
14	13	DANCING ON THE FLOOR THIRD WORLD	A		B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CBS A1214	C	65	
15	15	SAT IN YOUR LAP KATE BUSH	A		A	B	A	A	A	A	B	A	B		A	B		A	A	A	A	A	A	A			EMI 5201	E	63		
16	32	TEMPTED SQUEEZE	A		★	A	A	A	A	B		B					B		B		B	A	A	A	A	A	AMS 8147	C	61		
17	35	CHANT NO.1 SPANAU BALLET	A		A	A	A	A	A	★	B	A	B	C	A	B	B	A	C	A	A	A	A	A	A	A	A	CHS 2528	F	60	
18	16	QUEEN OF HEARTS JUICE NEWTON	B	B	B	B	A	B	A	B	A	A					A	A	A	A	B	A	A	A	A	A	CL 204	E	58		
19	10	ONE DAY IN YOUR LIFE MICHAEL JACKSON	A	C	A		A	A		A	A					A	B	A	B	C	A	A	A	A	A	A	TMG 976	E	56		
20	20	WORDY RAPPINGHOOD TOM TOM CLUB	A		A	C	A			A	B	A	A		A	C	A	B		A	A	A	A	A	A	A	WIP 6694	E	56		
21	21	SHOW ME DEXY'S MIDNIGHT RUNNERS	A		A	C	A			A	A	B	A	B	B			A	A	A		A	A	A	A	A	DEXYS 6	F	55		
22	30	BEACH BOY GOLD GIDEA PARK	B	C	A	A	B	C			A	B	A	A	A	A	A	A	C			A	A	A	A	A	SON 2162	A	55		
23	25	NO WOMAN NO CRY BOB MARLEY & THE WAILERS	A		A		A	A	A	A	A	A	A	A	A	A	A	A	A	C	A	A	A	A	A	A	A	WIP 6244	E	55	
24	12	BODY TALK (VOCAL) IMAGINATION	A	C	A		A		A	A	A	A	A				A	A	C	A	A	A	A	A	A	A	RBS 201	A	55		
25	WATER ON GLASS KIM WILDE	A		★	★				★						A									B			RAK 334	E	54		
26	19	NEW LIFE DEPECHE MODE	A		A	A	C		A	A	A	A	A	B	A	B		A	A	A	A	A	A	A	A	A	MUTE 014	N	53		
27	46	VISAGE VISAGE	A		B	A		A	A	A	B	A	B				B	B	B	A	A	A	A	A	A	A	POSP 293	F	52		
28	37	(SI SI) JE SUIS UN ROCK STAR BILL WYMAN	A	C	B		B	B	A	A	B		★	B	A		B								A	B	AMS 8144	C	52		
29	GREEN DOOR SHAKIN' STEVENS	B		★	★	★	★	★	A		B	A	★	A	★		★		★								EPC A1354	C	51		
30	26	I LOVE YOU, YES, I LOVE YOU EDDY GRANT	B		B	B	A	A		A	A	B	B	A	A	B	A	B	A	B	A	B	A	A	★	A	B	ENY 216	R	50	
31	50	I'M IN LOVE EVELYN KING	A		A		A	A			A	A	A						A		A	A	A	A	A	A	RCA 95	R	50		
32	24	CAN'T HAPPEN HERE RAINBOW	A		B	A		A	B	A	A	A	B				B						B				POSP 251	F	50		
33	HOLD ON TIGHT ELECTRIC LIGHT ORCHESTRA	B		★	★	★	A	★		★	★	A	★	A	★	A	★		B				★				JET 7011	C	49		
34	27	I DON'T WANNA CRY KEYS	A	C	B				A	A	B	B							B					A			AMS 8142	C	49		
35	38	JUMP, CHILDREN, JUMP DARTS	A	C				B			B	B	A	B	B		B		B	A	A	A	A	A	B		MAG 203	A	48		
36	60	LOVE'S MADE A FOOL OF YOU MATCHBOX	B	C	B		B	B	A	B	A	B	A	B	A	B	A	B	A	B	B			B	A		MAG 194	A	46		
37	55	SHE'S A BAD MAMA JAMA CARL CARLTON	A		B	B		B	B				A	A	A	A	A	A	A		A		A				TCD 2448	R	46		
38	GIRLS ON FILM DURAN DURAN	A		B			B	B						B	C		B	B									EMI 5206	E	42		
39	33	GOING LEFT RIGHT DEPARTMENT S	A					A		B	B	B												B	B		BUY 118	C	41		
40	39	YOU ARE FOREVER SMOKEY ROBINSON	C	C		B	B	A	B	A	A	B	A		C	A		B	A	B		A	A	A	B		TMG 1237	E	39		
41	40	RIDIN' IN MY CAR TOMMY 'J'	C	B	B	A				A						A								A	A		RAK 332	E	38		
42	14	GOING BACK TO MY ROOTS ODYSSEY	B		C	A	C		A	A	A	A			A	A	B	A	A	C	A	A	A	A	A	A	RCA 85	R	38		
43	NEVER SURRENDER SAXON	A								A					B									B			CAR 204	W	37		
44	81	DRAW OF THE CARDS KIM CARNES	C		★	B	B	A	B	★	A			A	C	A	B	★	★				B				EA 125	E	37		
45	29	ROCK 'N' ROLL DREAMS COME THROUGH JIM STEINMAN	C		B	A	A	★	A	A	A	A	A	A			B	A	A	A		A	A	A	B		EPC A1236	C	37		
46	70	DANCING THE NIGHT AWAY VOGUE	C		★	B	B	B	B	A	B	B											★				MER 76	F	35		
47	17	THE RACE IS ON DAVE EDMUNDS WITH THE STRAY CATS	B	C		A	C	A	A	A	A					A	A			C	A	A	A	A			SSK 19425	W	35		
48	HOOKED ON CLASSICS ROYAL PHILHARMONIC ORCH	B		★	★	B											A		★								RCA 109	R	34		
49	49	JIMMIE JONES VAPORS	B					A	B		B	B	A	B	B									B	B		BP 401	E	34		
50	34	MEMORY ELAINE PAIGE	C	B			A	A	A	A	A	A			B	A		A	A	C	A	A	A	A			POSP 279	F	33		

Key To Station Playlists

- RADIO 1**
 - A Featured 40
 - B Additional
 - ★ Featured 40 & 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
 CAPITAL RADIO 2
 PICCADILLY
 DOWNTOWN
 ERMB
 HALLAM
 TRENT
 METRO
 FORTH
 TEES
 BEACON
 VICTORY
 SWANSEA
 ORWELL
 MERCIA
 PENNINE
 PLYMOUTH
 210
 CARDIFF
 HEERWARD
 BBC SCOTLAND

Chart	Track	Artist	LUX	CAP	PIC	DOW	ERM	HALL	TRENT	METRO	FORTH	TEES	BEACON	VICTORY	SWANSEA	ORWELL	MERCIA	PENNINE	PLYMOUTH	210	CARDIFF	HEERWARD	BBC SCOTLAND	Station	Chart		
51	22	THROW AWAY THE KEY LINX	B		A	A	A	A	A	A			B	B	A				A	A	A			CHS 2519	F	32	
52	88	SUNSHINE GIRL DAVID ESSEX	C	B	★	A	B	A	A	B	A				A							B	A	MER 77	F	31	
53	62	IT'S YOUR CONSCIENCE DENIECE WILLIAMS		B	A	B		A	A	B	A		C	B	A	B	A		B	A	A	A	B	CBS A1341	C	30	
54	76	CHANGES SANTANA	B					A	B						A							B		CBS A1388	C	28	
55	72	NOW WE'RE STARTING OVER AGAIN DIONNE WARWICK	B	B	C	★	B	A	A	★	A	A	C	B	A	A	B	★	A	A		B		ARIST 419	F	28	
56	36	PIECE OF THE ACTION BUCKS FIZZ	B		A				A	A					A							A		RCA 88	R	27	
57	92	ELVIRA OAK RIDGE BOYS	B	C					B	A	B		A	A	B	A			A	A		A		MCA 727	C	27	
58	18	ME NO POP I KID CREOLE	C		A					A	B													WIP 6711	E	26	
59	43	SAY YOU'LL BE MINE CHRISTOPHER CROSS	C	B	B	B	A	A	A			A	B	C	A	A	B	A	A	A	A	B		K17659	W	25	
60	98	GIVE IT TO ME BABY RICK JAMES	B			B	★					A	B						A			A		TMG 1229	E	25	
61	52	BETTER THINGS KINKS	B	B		A			A										C	A		A	B	ARIST 415	F	25	
62	67	LAWNCHAIRS OUR DAUGHTER'S WEDDING	B											C								A		EA 124	E	25	
63	64	MY BOYFRIEND'S BACK SARAH BRIGHTMAN	B	C				A					B		A	B	A					A		WSP 102	M	24	
64	51	COME AWAY WITH ME DENNIS WATERMAN		A	A												A							EMI 5187	E	24	
65	48	TROUBLE WITH LOVE ANY TROUBLE	B					A	B						B	★						B		BUY 119	C	24	
66	█	DON'T WORRY BABY ADRIAN BAKER	C	A				A									A					A		POLO 11	C	24	
67	█	SLOW HAND POINTER SISTERS	C	C	B	B	B	B		A			★	★	A	★	A	★	A	B				K12530	W	24	
68	█	SOME DAYS ARE DIAMONDS JOHN DENVER		A	B	★		A	B					A	A							A	A	RCA 97	R	23	
69	█	YEAR 2,000 JANE KENNAWAY	B					★				★										★		DM 444	F	23	
70	█	JULIE OCEAN UNDERTONES	C	B		B	B	A					B		B	B						B		ARDS 9	E	23	
71	54	LADY (YOU BRING ME UP) COMMODORES	C	B	C	★	B	A	B	B	B	A	B	B	A	B	B	★	A	A	A	B		TMG 1238	E	22	
72	56	I KNOW BETTER TOYS	B																			B		EPC A1320	C	21	
73	█	SEVEN YEAR ACHE ROSANNE CASH	C	C	B			A	A		C	A				B						A	B	ARO 263	A	21	
74	74	I WANT TO SPEND THE NIGHT BILL WITHERS	B	B		A	★	B	B						B								B	CBS A1403	C	21	
75	█	THE VOICE MOODY BLUES	C		C	★		A																TH 28	F	21	
76	77	H.P.MAN SMALL ADS	B																					BRO 125	F	21	
77	█	ON THE BEAT B.B. & Q.BAND	C			B			B	B		A		B	A	A	C	A			A			CL 202	E	20	
78	45	TOUCH ME WHEN WE'RE DANCING CARPENTERS	A					A	B	A		A		A	B	A	A					B		AMS 8141	C	20	
79	█	I DON'T NEED YOU KENNY ROGERS	C		B	A	B	A	★	A	B	C	A	B	A	B	C	★	A	A	A			UP 640	E	20	
80	99	MISSING YOU GRACE KENNEDY	A					A	B	A	A	B							B	A			B	DJS 10971	C	20	
81	█	COMPUTER LOVE KRAFTWERK	C		B	B	A	A	B													B	A	EMI 5207	E	20	
82	█	MIDNIGHT FLYER KIKI DEE	C		★	B		★	★			A	★		A	B					★			ARO 266	A	20	
83	█	HIGHER AND HIGHER JUDIE TZUKE	C	C			B	A	A	B	A	C	A	B	B	★	A				B			XPRES 60	F	20	
84	█	MOTORHEAD (LIVE) MOTORHEAD	B					A														A	B	A	BRO 124	F	20
85	84	HELEN NINE BELOW ZERO	B					A														A		AMS 8136	C	20	
86	█	LA DOLCE VITA DOMINO EFFECT	B	B																				STL 1	A	19	
87	█	TURN ME LOOSE LOVERBOY	B					B			B											A		CBS A1371	C	19	
88	96	CAN YOU FIND THE TIME CHAMPAIGN	C	C	B	B	B	B	★	A							A				A	A		CBS A1381	C	19	
89	█	WUNDERBAR TENPOLE TUDOR	C			B	B		B								B					B	B	BUY 120	C	19	
90	█	YOU'LL NEVER KNOW HI-GLOSS	C	C	B	C	A	B	★	★			B	A			B	C						EPC A1387	C	18	
91	█	STOP DRAGGIN' MY HEART AROUND STEVIE NICKS	C			B	B	A	★			B	A	★	A	★	★	B	★			B	A		K79231	W	18
92	█	LIKE DUST NICK STRAKER BAND	C	★																				CBS A1457	C	18	
93	█	JESSIE'S GIRL RICK SPRINGFIELD	B												B									RCA 76	R	18	
94	75	THE POWER OF LOVE MECHANICS	B										C											BRO 123	F	17	
95	79	THE BOP WON'T STOP FLAT-TOPS	C			B	B		B			A	B									B		MEAN 2	P	17	
96	█	THE REAL THING BROTHERS JOHNSON	C	★	★	B			B								B	★						AMS 8149	C	16	
97	85	DO YOU WANNA SPEND THE NIGHT VILLAGE PEOPLE	C	B	B	B	A	B	B	B	B	B	B	B	A	B	A							MER 75	F	16	
98	73	SECOND VIOLIN BAGATELLE			A	B	A				B				B									POSP 271	F	16	
99	█	JULIA RICK WAKEMAN	C			★		B					A						B	A				CB 384	F	16	
100	█	TONIGHT MO-DETTES	C					A															B	DET 3	F	16	

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 Lists
 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

HEERWARD
 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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Albums/Tapes Top 60

★ Platinum Disc (300,000 sales)
● Gold Disc (100,000 sales)
○ Silver Disc (50,000 sales)
See New Singles
for Distributor Code details

This Week	Last Week	Wks.	Artist/Title (Producers)	Cat. No.	(Price)	Dist. Code	Dealer	This Week	Last Week	Wks.	Artist/Title (Producers)	Cat. No.	(Price)	Dist. Code	Dealer
1	2	4	CLIFF RICHARD LOVE SONGS (Various)	EMI (TC)EMTV 27	(3.26/3.26)	E		31	33	10	KRAFTWERK COMPUTER WORLD (Kraftwerk)	EMI (TC)EMC 3370	(3.04/3.04)	E	
2	1	5	MOTORHEAD NO SLEEP 'TILL HAMMERSMITH ○ (Vic Maile)	BRONZE BRON(C) 535	(3.01/3.04)	F		32	32	4	RICK WAKEMAN 1984 (Rick Wakeman)	CHARISMA CDS 4022 (7144) 136	(3.04/3.14)	F	
3	6	2	KIM WILDE KIM WILDE (Ricky Wilde)	RAK (TC)SRAK 544	(3.07/3.07)	E		33	44	2	B-52's THE PARTY MIX ALBUM (B-52's/Chris Blackwell/Rhett Davies)	ISLAND IPM(IPT) 1001	(3.04/2.43)	E	
4	3	7	UB40 PRESENT ARMS ● (UB40)	D.E.P. INTERNATIONAL LP(PC)DEP 1	(2.89/2.89)	M		34	38	5	BRUCE SPRINGSTEEN BORN TO RUN (Jon Landau/Bruce Springsteen)	CBS (40)69170	(2.74/2.74)	C	
5	10	9	RANDY CRAWFORD SECRET COMBINATION (Tommy Lipuma)	WARNER BROS K(4)56904	(3.04/3.04)	W		35	35	42	UB40 SIGNING OFF ☆ (Bob Lamb/UB40)	GRADUATE GRADLP(GRADC) 2	(2.89/2.89)	M	
6	7	10	STAR SOUND STARS ON 45 ● (Jaap Eggermont)	CBS (40)86132	(2.74/2.74)	C		36	40	11	BEAT WHA'PPEN ○ (Bob Sargeant)	GO-FEET BEAT (TCBT) 3	(3.05/3.03)	F	
7	5	9	TOYAH ANTHEM ● (Nick Tauber)	SAFARI VOOR(C) 1	(2.89/2.89)	M		37	27	4	HUMAN LEAGUE TRAVELOGUE (Human League)	VIRGIN V2160	(2.43)	C	
8	9	5	DURAN DURAN DURAN DURAN (Colin Thurston)	EMI (TC)EMC 3372	(3.07/3.07)	E		38	51	2	ODYSSEY I GOT THE MELODY (Slewe Tyrell)	RCA RALP(RCAK) 5028	(3.34/3.34)	R	
9	4	10	VARIOUS DISCO NITES, DISCO DAZE ● (Various)	RONCO (4C)RTL 2056 A/B	(5.49/5.49)	D		39	42	15	QUINCY JONES THE DUDE (Quincy Jones)	A&M AMLP(CAM) 67321	(3.04/3.04)	C	
10	14	36	ADAM & THE ANTS KINGS OF THE WILD FRONTIER ☆ (Chris Hughes)	CBS (40)84549	(2.74/2.74)	C		40	24	9	VARIOUS THEMES ● (Various)	K-TEL NE 1122 (CE 2122)	(5.49/5.49)	G	
11	11	12	VANGELIS CHARIOTS OF FIRE ○ (Vangelis)	POLYDOR POLS(C) 1026	(3.01/3.04)	F		41	43	24	HAZEL O'CONNOR BREAKING GLASS (Tony Visconti)	A&M AMLP(CAM) 64820	(3.04/3.04)	C	
12	21	3	JOE JACKSON JUMPIN' JIVE (Joe Jackson)	A&M AMLP(CAM) 68530	(3.04/3.04)	C		42	34	6	KIM CARNES MISTAKEN IDENTITY (Val Garay)	EMI-AMERICA (TC)JAML 3018	(3.04/3.04)	E	
13	13	23	PHIL COLLINS FACE VALUE ☆ (Phil Collins/Hugh Padgham)	VIRGIN (TC)V 2185	(2.43/3.20)	C		43	36	10	MOODY BLUES LONG DISTANCE VOYAGER ☆ (Pip Williams)	THRESHOLD TXS(TXC) 139	(3.19/3.29)	F	
14	12	8	JEAN MICHEL JARRE MAGNETIC FIELDS ○ (Jean Michel Jarre)	POLYDOR POLS(C) 1033	(3.01/3.04)	F		44	37	4	HUMAN LEAGUE REPRODUCTION (Human League)	VIRGIN V2133	(2.43)	C	
15	8	5	SHOXSIE & THE BANSHEES JU-JU (Nigel Gray/Siouxie & The Banshees)	POLYDOR POLS(C) 1034	(3.01/3.04)	F		45	39	5	KILLING JOKE WHAT'S THIS FOR! (Killing Joke)	EG/MALICIOUS DAMAGE/POLYDOR EGMDC(C) 550	(3.01/3.04)	F	
16	23	11	JIM STEINMAN BAD FOR GOOD ○ (Todd Rundgren/Jim Steinman)	EPIC EPC (40)84361	(2.74/2.74)	C		46	—	13	RAINBOW DIFFICULT TO CURE (Roger Glover)	POLYDOR POLD(C) 5036	(3.25/3.36)	F	
17	16	3	CRASS PENIS ENVY (Crass)	CRASS 321984/1	(1.45)	H		47	53	22	CHRISTOPHER CROSS CHRISTOPHER CROSS ○ (Michael Omartian)	WARNER BROS K(4)56789	(2.44/2.44)	W	
18	20	35	BRUCE SPRINGSTEEN THE RIVER (Bruce Springsteen)	CBS (40)88510	(4.25/4.25)	C		48	57	63	MICHAEL JACKSON OFF THE WALL (Quincy Jones)	EPIC EPC (40)83468	(2.74/2.74)	C	
19	26	14	REO SPEEDWAGON HI INFIDELITY ○ (Kevin Beamish/Kevin Cronin/Gary Richrath)	EPIC EPC (40)84700	(2.74/2.74)	C		49	—	9	LINX INTUITION ○ (Bob Carter/David Grant/Peter Martin)	CHRYSLIS (Z)CHR 1332	(3.04/3.04)	F	
20	19	18	TEARDROP EXPLODES KILIMANJARO (Chameleons/Clive Langer/Alan Winstanley/Mick Howlett)	MERCURY (7150)035	(3.04/3.14)	F		50	56	15	WHITESNAKE COME 'N' GET IT (Martin Birch)	LIBERTY (TC)LBG 30327	(3.07/3.07)	E	
21	—	1	WAH! NAH = POO - THE ART OF BLUFF (Various)	ETERNAL/WEA CLASSIC (4) 1	(3.04/3.04)	W		51	54	35	BARBRA STREISAND GUILTY ☆ (Albhy Galuten/Karl Richardson/Barry Gibb)	CBS (40)86122	(2.74/2.74)	C	
22	25	39	DIRE STRAITS MAKING MOVIES ● (Jimmy Iovine/Mark Knopfler)	VERTIGO 6359 (7150) 034	(3.04/3.14)	F		52	46	9	SQUEEZE EAST SIDE STORY (Roger Bechirian/Elvis Costello)	A&M AMLP(CAM) 64854	(3.04/3.04)	C	
23	29	2	JON & VANGELIS THE FRIENDS OF MR. CAIRO (Vangelis)	POLYDOR POLD(C) 5039	(3.01/3.04)	F		53	41	36	NEIL DIAMOND THE JAZZ SINGER ☆ (Bob Gaudio)	CAPITOL (TC)EAST 12120	(3.29/3.29)	E	
24	17	26	ULTRAVOX VIENNA ● (Conny Plank/Ultravox)	CHRYSLIS (Z)CHR 1296	(3.04/3.04)	F		54	45	8	ELTON JOHN THE FOX (Clive Franks/Elton John/Chris Thomas)	ROCKET TRAIN(SHUNT) 16	(3.04/3.14)	F	
25	31	3	MICHAEL JACKSON THE BEST OF MICHAEL JACKSON (Various)	TAMLA MOTOWN (TC)STMR 9009	(2.44/2.44)	E		55	—	1	BLACKFOOT MARAUDER	ATCO K(4)50799	(3.04/3.04)	W	
26	28	38	STEVIE WONDER HOTTER THAN JULY ☆ (Stevie Wonder)	MOTOWN (TC)STMA 8035	(3.29/3.29)	E		56	60	2	THIRD WORLD ROCKS THE WORLD (Third World)	CBS (40)85027	(2.74/2.74)	C	
27	15	4	CARPENTERS MADE IN AMERICA ○ (Richard Carpenter)	A&M AMLP(CCKM) 63723	(3.04/3.04)	C		57	—	1	MICHAEL JACKSON ONE DAY IN YOUR LIFE (Various)	MOTOWN (TC)STML 12158	(3.04/3.04)	E	
28	30	144	MEAT LOAF BAT OUT OF HELL ☆ (Todd Rundgren)	EPIC EPC (40)82419	(2.74/2.74)	C		58	48	4	MAGAZINE MAGIC, MURDER AND THE WEATHER (Martin Hannett)	VIRGIN V2200	(3.20/3.20)	C	
29	18	16	SHAKIN' STEVENS THIS OLE HOUSE ● (Stuart Colman)	EPIC EPC (40)84945	(2.74/2.74)	C		59	50	20	SPANDAU BALLET JOURNEYS TO GLORY (Richard James Burgess)	REFORMATION (Z)CHR 1331	(3.04/3.04)	F	
30	22	5	SMOKEY ROBINSON BEING WITH YOU (George Tobin)	MOTOWN (TC)STML 12151	(3.07/3.07)	E		60	47	8	ECHO & THE BUNNYMEN HEAVEN UP HERE (Hugh Jones)	KOROVA KOBE (4)3	(3.04/3.04)	W	



ALBUM REVIEWS

Top 60

THE EQUATORS: Hot (Stiff SEEZ 35) Prod: Bob Andrews

Impressive debut album from Birmingham's Equators that fuses reggae with bright pop/disco in a way that is bound to bring the band success on both airwaves and dancehall stages. The Equators build on the bridgehead established by The Beat and the Specials, tossing in bursts of dub and toasting, but stay lively throughout. And just when you think you have them taped, they add unpredictable touches, like a melodica solo on the best track 'Ranking Discipline' that typifies the group's danceable fun approach. The LP is £3.99 for the first 10,000 copies.

DR. FEELGOOD: On The Job (Liberty LBG 30328) Prod: Dr. Feelgood

While all around them change, the Feelgoods hammer away at what they know best, hard-driving R & B. And it is performed best on stage, rather than in the studio, so this live set will be in demand. Strong versions of 'Java Blue', 'Nomo Do Yakamo', 'A Case Of The Shakes' and the favourite 'Riding On The L&N' are all here on an LP that marks the last recorded contributions from John 'Gypie' Mayo on lead guitar. It sounds as if Manchester University had a good night when this was recorded.

BLUE OYSTER CULT: Fire Of Unknown Origin (CBS 85137) Prod: Martin Birch

America's classiest band in the heavy metal vein has lately been more accessible. It perhaps lacks some of the fearsome, intangible mysticism of earlier albums, of the Pearlman/Krugman era, but it has learned to present its music in a more honed-down, simplistic fashion. The BOC class is still there, as well as the band's intriguing mixture of evocative lyrics and menacing thrust.

Best of the rest

DON WILLIAMS: Especially For You (MCA MFC 3114) Prod: Don Williams/Garth Fundis

Well-up-to-standard might be the predictable but true verdict on this album from an artist who knows exactly what his country/easy-listening public expects from him. Nothing too lush and nothing too committedly country but another selection of songs with a wide spectrum of composers (Johnny Cash, Townes Van Zandt, Roger Cook) and a few stand-outs that will probably enter the Williams live repertoire, the best of which is the lovely 'If I Needed You' on which Don duets with Emmylou Harris.

LOCAL HEROES/KEVIN ARMSTRONG: New Opium/How The West Was Won (Oval 302) Prod: Local Heroes/Kevin Armstrong

Now sadly defunct, Local Heroes managed to record the highlights of their set before they went down for the third

time and this constitutes the *New Opium* side of the album. An interesting combo, they relied heavily on Kevin Armstrong's singing and guitar playing and were moving in a nervy, English reggae-rock fusion direction before they broke up. The other side is Armstrong on his own, playing all the instruments and pursuing a similar course. The album will retail at a competitive £2.50 and is available through all manner of alternative distributors.

PAT BENATAR: Precious Time (Chrysalis CHR 1346) Prod: Keith Olsen/Neil Geraldo

After the disappointing *Crimes Of Passion*, Ms Benatar returns with a much more solid set that concentrates on the hard rock material she performs best. In Neil Geraldo she has a guitarist that can match her vocal pyrotechnics, and their combination on the title track is really very tough. She also makes a good fist of Lennon & McCartney's 'Helter Skelter' and another song co-written with Geraldo 'Evil Genius'. The singer has found fame all over the world except for the UK - maybe this is the album to change all that.

DEMON: Night Of The Demon (Carere CAL 126) Prod: Demon

Very good heavy metal music with touches of Rainbow quite evident but none of the self-indulgence of long guitar solos. Demon knows its market and should be scoring with HM fans before long via ballsy vocals, thrusting guitar work and some amusingly macabre 'sword 'n' sorcery' lyrics.

ICEHOUSE: Icehouse (Chrysalis CHR 1350) Prod: Cameron Allan/Iva Davies

Already triple platinum in Australia, Icehouse specialise in the kind of futurist rock inspired by Bowie's recent albums. 'I Can't Help Myself' is a haunting track sung by Iva Davies who has close vocal similarities to Bowie and the entire album shows how well the Aussie music scene is progressing. The band is hoping to tour here when promotion will presumably take off in a big way.

MORRISSEY MULLEN: Badness (Beggars Banquet BEGA 27) Prod: Chris Palmer

With jazz-funk doing so well around the singles charts right now, the time might just be right for a hit from the experienced Morrissey Mullen, who could lay claim to being two of the best British players of their kind. The album coasts easily through some clever changes and is given added interest by the slinky vocals of Linda Fletcher. Jim Mullen's clean guitar lines and Dick Morrissey's sophisticated sax blowing remain high class, but perhaps a little too tasteful to shake the modern punter.

B.B. KING: The Best Of B.B. King (Ace CH 30) Prod: not credited

These must number among the finest 12 sides of electric blues ever recorded, and are of course, seminal to the whole British blues and hard rock

movement. Cut between 1952 and 1956 and lovingly rendered in mono, a startlingly young B.B. King excels on 'Every Day I Have The Blues', 'My Sweet Little Angel', 'You Upset Me Baby' and '3 O'Clock Blues' backed by a mushily-recorded but committed big band. Good to see this kind of material getting another repackaging via the indie scene.

MOTION: Motion (Double D DDLP4) Prod: George Oban

George Oban was the first bassist with Britain's leading indigenous reggae band Aswad, but this is far from a reggae album. Oban has been listening to the rhythms of rock, jazz and latin American and has synthesised them into a style of his own for an album of melodic fusion music that might just click. Especially effective is the instrumental 'Hawaiian Hi!' which bubbles with style, but the single 'Crazy Beat' will Draw Attention To The LP too.

CAROL BAYER SAGER: Sometimes Late At Night (Epic EPC 85110) Prod: Burt Bacharach/Brooks Arthur

The title says it all... a collection of late night listening of the sophisticated variety with Ms Bayer Sager crooning her clever way through 12 numbers, co-written in the main with the ageless Burt Bacharach. The combination is a smart one, and her lyrics are of their usual high quality. But there is still that nagging feeling that other singers deliver her songs better than the writer herself.

ETTA JAMES: Chess Masters (Chess CXMP 2000)

SONNY BOY WILLIAMSON: Chess Masters (Chess CXMD 4001)

LITTLE WALTER: Chess Masters (Chess CXMD 4002)

BO DIDDLEY: Chess Masters (CXMD 4003)

HOWLIN' WOLF: Chess Masters (Chess CXMD 4004)

PRT's reacquisition of the Chess/Checker catalogue is unlikely to bring the company the major pop success achieved during the original lease in the early-mid 60s, but much of the same dedication has been applied to the repackaging of the most significant Chess material. There have been a Chuck Berry anthology and three samplers featuring the best of fifties rock/R&B, seminal black doo-wop and 60s soul classics; and the series continues with these further five single-artist anthologies. All but the Etta James are doubles with 24 tracks, and all are virtually definitive compilations of the artist concerned, of value to both collectors and historically-minded general pop buyers. The main quibble from the former group will be over the complete absence of sleeve notes and the kind of detailed historical annotation which characterised the Phonogram tenure of this material - though such indulgence would probably have pushed costs through a ceiling unacceptable in these difficult days for catalogue selling. A must for specialist-oriented outlets, of course, but also

good basic stock material for any oldies or blues rack.

BUDDY GUY & JUNIOR WELLS: Drinkin' TNT N' Smokin' Dynamite (Red Lightnin' RL 0034) Prod: Bill Wyman

A crisply recorded live blues set from the 1974 Montreux Jazz Festival finally on record through the usual dedicated efforts of the Red Lightnin' team and producer Bill Wyman, who is also featured throughout on bass guitar as part of an all-star backing band he put together specially for Wells and Guy on that occasion. The material is most familiar to followers of the genre; a mixture of uptempo chooglers and slow, stinging blues workouts which give plenty of space for Buddy's guitar and Junior's harp and vocals to stretch out in top form. A five-star package for blues aficionados, and likely to be a good seller wherever specialist music is successfully racked, with some wider possibilities too due to the Rolling Stones connection. Packaging is to the usual immaculate Red Lightnin' standard.

MARTIN CARTHY: Sweet Wivelsfield (Topic 12TS418) Prod: Ashley Hutchings

Reissued by Topic from the seven-years-old Deram original this album sees celebrated folkie Carthy in fine form on such classic traditional songs as 'John Barleycorn'. The outstanding track is 'Skewbald', which Carthy performed in his first stay with Steeleye Span, and 'Three Jolly Sneaksmen' and 'King Henry' make the album a worthwhile addition to any collection. Carthy never treats traditional music as a sacred subject and his arrangements of even standards are now followed by folk singers the world over, including Simon and Garfunkel.

EARL SIXTEEN: Reggae Sound (Dread At The Controls DCLP 003) Prod: Michael Campbell

A celebration of roots reggae from newcomer Earl Daley and Michael Campbell, better known as Mikey Dread, on a label which has consistently released good music. Backing Daley are the ubiquitous Sly Dunbar and Robbie Shakespeare, plus Ansell Collins and a host of reggae notables. The music is top quality and Daley sings with assurance and talent. He is obviously a talent to look out for.

MARK BEER: Dust On The Road (My China Records TAO 001) Prod: Mark Beer

Music that you thought wasn't performed any more. After a single on Rough Trade, Beer launches his own label through the indie network, with an album of light rock music. The first side tends to get a little depressing but side two opens with the excellent 'Simple Pleasures' and continues to impress. Beer has something of Lou Reed or Al Stewart about him and his sweet, vulnerable voice is set well against prominent bass guitar.

New Singles

The Record Business Singles Marketing Guide
 ■ Special bag (White) Special Vinyl (£1.49-Recommended Retail Price)

4-SKINS ONE LAW FOR THEM/Brave New World (Clockwork Fun)	■ CF 101	S	
ALBANIA GO GO GO/Today And Tomorrow (Chiswick)	■ CHIS 150	E	
ANA HAUSEN PROFESSIONALS/Tunnel Vision (Human)	■ HUM 12	S	
AXIS WEDDING BELL/And The Truth (JSC)	■ EAT 9	H/P	
BELLE STARS SLICK TRICK/Take Another Look (Stiff)	■ BUY 123	C	\$BUY 123
BLACK SLATE LIVE A LIFE/Reggae Feeling (Ensign)	■ ENY 215	R	(OUT NOW)
BROTHERS SUNNY WEATHER/Sunny Weather (Part 2) (Diverson)	■ DIV 116	M	
BUZZ HAWKINS ALL THE REST IN HOLLYWOOD/The Dancer (Smile)	■ SRO 33	M	
CARL CHASE MOVE IT ON OVER/Rockability Daddy (Polydor)	■ POSP 317	F	
CAROLYNNE BEALE LACK OF MONEY/Stuck On A Sad Pill (Dindisc)	■ DIN 25	C	
CENTRAL LINE WALKING INTO SUNSHINE/That's No Way To Treat My Love (Mercury)	■ MER 78 (7,500 special bags)	F	MERX 78
CHERYL LYNN SHAKE IT UP TONIGHT/Baby (CBS)	■ CBS A1436	C	CBS A131436
CITY CENTRE TO LOVE SOMEBODY/Complications (In My Life) (Diverson)	■ DIV 115	M	
CLASSIX NOUVEAUX INSIDE OUT/We Don't Bite/Every Home Should Have One* (*12-in only) (Liberty)	■ BP 403	E	■ 12BP 403
COME DANCING I WILL FOLLOW YOU/Crossing Europe (Radialchoice)	■ TIC 5	C	
COMPANION THIS IS A TEST/Feel Delight (Barclay)	■ 100 217	F	200 217
DIANA ROSS & THE SUPREMES SUPREMES MEDLEY (PARTS 1 & 2) (*12" only)	■ TMG 1180	E	12TMG 1180
DIANA ROSS Love Hangover (*12" only)			
EDDIE GRUNDY LAMBS TO THE SLAUGHTER/These Country Blues (Dingle's)	■ SID 230	M	
ELAINE PAIGE IS ANYONE THERE?/Whose Baby Blue Are You? (EMI)	■ EMI 5212	E	
ENID WHEN YOU WISH UPON A STAR/Jessica (Bronze)	■ BRO 127	F	
ENIGMA I LOVE MUSIC/I Love Music (Remix) (Creole)	■ CR 14	C	CR 1214
ERAZORHEAD APE MAN/Wipe Out/Rock And Roll Zombie (Test Pressing)	■ TP 4	H/P	
FELT SOMETHING SENDS ME TO SLEEP/Red Indians (Cherry Red)	■ CHERRY 26	P	
FIDDLER'S DRAM BLACK HOLE/Agony (Dingle's)	■ SID 225	M	
FINGERPRINTZ BOHEMIAN DANCE/Coffee & Screams (Virgin)	■ VS 432	C	
FIREFLY LOVE (IS GONNA BE ON YOUR SIDE) (Remix)/Forget It!/Love (Is Gonna Be On Your Side)** (Excalibur) (*7-in only, **12-in only) (Excalibur)	■ EXC 510	A	EXCL 510
FIVE OR SIX POLAR EXPOSURE (Cherry Red)	(N/A)	P	12 CHERRY 23
FOREIGNER URGENT/Girl On The Moon (Atlantic)	■ K11665	W	■ LR 02 (£1.99)
FOTE FOTE (EP) (Le Roy)	(N/A)	A	WMOTL 104
FRANKIE SMITH DOUBLE DUTCH BUS/Double Dutch Bus (Instrumental) (WMOT)	■ WMOT 104	M	
FV'S MR TAMBOURINE MAN/Credit (Smile)	■ SRO 35	M	
GARY U.S. BONDS JOLE BLON/Just Like A Child (EMI-America)	■ EA 127	F	
GARY GLITTER WHEN I'M ON, I'M ON/Wild Horses (Eagle)	■ ERS 009 (10,000 special bags)	F	
GENTLEMAN GERALD ANYONE FOR TENNIS/GERALD'S NEXT-DOOR NEIGHBOUR/(You're Holding Me In) Frustration (Dingle's)	■ SID 222	M	
GEORGE WALLACE BACK AT 17/She Gives Away (Portrait)	■ PRT A1473	C	
GORILLAS MOVE IT/A Song For Rita (Chiswick)	■ CHIS 151	E	
GRACE JONES I'VE SEEN THAT FACE BEFORE (LIBERTANGO)/I've Seen That Face Before (Libertango) (Spanish Version) (Island)	■ WIP 6700	E	
GREGORY ISAACS FRONT DOOR/Substitute (Pre)	■ PRE 19	F	
HAZEL O'CONNOR (COVER PLUS) WE'RE ALL GROWN UP/White Room/Dawn Chorus (French Version)* (*12-in only) (Albion)	■ ION 1018	M	■ 12ION 1018
HERB ALPERT MAGIC MAN/Fantasy Island (A&M)	■ AMS 8151	C	■ AMSX 8151
HIGSONS I DON'T WANT TO LIVE WITH MONKEYS/Insect Love (Romans In Britain)	■ HIG 2	H	
IRIS WILLIAMS JUST FOR YOU/No Regrets (EMI)	■ EMI 5216	E	
IVOR BIGGON & THE D. KUPS BRAS ON 45 (FAMILY VERSION)/Album Medley/Bras on 45 (Dirty Gertie Version)** (*7" only **12" only)	■ BOP 6	W	BOP 6T
KAPIL SANJAY I WISH I COULD SEE MY EARTH (LIKE I SEE MY MOON)/Om Namo Nama (JSC)	■ EAT 10	H	
KEITH MARSHALL DEAN/Best Of Me (Arrival)	■ PIK 6	P	
KEN HOLLOW BRING HER BACK HOME TO ME/A Little Luck - A Little Love (Dingle's)	■ SID 228	M	
KIM CARNES DRAW OF THE CARDS/Break The Rules Tonight (EMI-America)	■ EA 125	E	(OUT NOW)
LAMONT DZIER COOL ME OUT/Starting Over (We've Made The Necessary Changes) (CBS)	■ CBS A1235	C	
LEVEL 42 TURN IT ON/Beezer One (Polydor)	■ POSP 286	F	■ POSPX 286
LOBO THE CARIBBEAN DISCO SHOW (LONG VERSION)/The Caribbean Disco Show (Polydor)	(OUT NOW)	F	■ POSPX 302
LONDON WELSH MALE VOICE CHOIR GOD BLESS THE PRINCE OF WALES/Hen Walad Fy Nhadu (PVK) (Dealer 64p)	■ PV 113	M	
LOVED ONE TELSTAR/Sunday Morning Fever (Polydor)	■ POSP 295	F	
MARLON MCCLAIN SHAKE IT UP/Pastel (Fantasy)	(N/A)	R	FTCT 198
MIDNIGHT STAR I'VE BEEN WATCHING YOU/Open Up To Love (Solar)	■ K12545	W	
MIQUEL BROWN NEVER NEEDED SUMMER MORE THAN THIS/Can't Tear Myself Away (BBC)	■ RESL 93	A	
MISTY IN ROOTS PEACE AND LOVE/Bail Out (Double A Side) (People Unite)	■ PU 005/S	M/J	■ PU 005
MODERN MAN WAR DRUMS/Tell Us Lies (MAM)	■ MAMS 211	A	
MULTIVIZION WORK TO LIVE DON'T LIVE TO WORK/Work To Live Don't Live To Work (Remix version) (Situation 2)	■ SIT 8	H	■ SIT 8T
MUSIC INSPIRED BY THE FILM 'EXCALIBUR' CARMINA BURANA/Lohengrin'/Gottterdammerung** (*7" only **12" only) (Island)	■ WIP 6729	E	12WIP 6729
NEON BARBS BREAK YOUR CHAINS (Logic Step)	■ LSO 1	M	
NEW AGE STEPPERS MY LOVE/Love Forever (Stalick)	(N/A)	S	■ STAT 612
NOODSHA FOX HOT AS SUN/The Cheapest Nights (Earlobe)	■ ELB-S-105	P	
UK JIVE TO YOU/Watch The Clock (Epic)	■ EPC A1472	C	
PABLO CRUISE COOL LOVE/Jenny (A&M)	■ AMS 8150	C	
PUSSYCAT BLUE LIGHTS IN MY EYES/I Don't Wanna Rock And Roll (EMI)	■ EMI 5208	E	
RAH BAND RIDING ON A FANTASY/Rock Me Down To Rio (DJM)	■ DJM 10973	C	DJM 10973
REALITY SUCCESS/Donna (MCA)	■ MCA 732	C	
REPETITION FULL ROTATION/The Body Cries (Les Disques De Crepuscule)	■ TWI 031	H	
REX SMITH & RACHEL SWEET EVERLASTING LOVE/Rex Smith/Still Thinking of You/RACHEL SWEET/Billy And The Gun (CBS)	■ CBS A1405	C	
ROYAL PHILHARMONIC ORCHESTRA HOOKED ON CLASSICS/Hooked On Classics (RCA)	■ RCA 109	R	RCAT 109
RUDY GRANT SPACE ODDITY/Every Step I Made (Ice/Ensign)	■ ENY 217	R	
SAM STEPHENS & ANNE LENNOX-MARTIN DON'T DILLY DALLY/(Iba) (Dingle's)	■ SID 229	M	
SIDUXSIE & THE BANSHIES ARABIAN KNIGHTS/Supernatural/Conga Conga* (*12" only)	■ POSP 309	F	■ POSPX 309
STEPHANIE MILLS TOP OF MY LIST/Magic (20th Century)	■ TC 2501	R	■ TCD 2501
THEATRE OF HATE NERO/Incinerator (Burning Rome)	(N/A)	P/H	■ BRR 1931
THOMAS LEER 4 MOVEMENTS (EP) (Cherry Red)	(N/A)	P	■ 12 CHERRY 28
TRISHA LEON DEDICATION/Turn Off The Light (Cheapskate)	■ CHEAP 30	R	
TUBES DON'T WANT TO WAIT ANYMORE/Think About Me (Capitol)	■ CL 208	E	
UNLIMITED TOUCH SEARCHING TO FIND THE ONE/Carry On (Epic)	■ EPC A1454	C	
WAY OF THE WEST SEE YOU SHAKE/My Own Front Door (Mercury) (10,000 special bags)	■ MER 79	F	■ MERX 79 (7,500)
WEA RE-ISSUES FROM THE '60S AND '70S. CAN BE ORDERED INDIVIDUALLY WITHOUT PIC BAG @ 70P. PACKS 45 (3 OF EACH OF 15) @ 70P. DISPLAY BOX CH60 & CH70.			
CLASSIC HITS OF THE SIXTIES			
ALLAN SHERMAN HELLO MUDDAH, HELLO FADDUHA/Waste Of Money (A Taste Of Honey) (Warner Bros)	■ K16691	W	
ARTHUR CONLEY SWEET SOUL MUSIC/Let's Go Steady (Atlantic)	■ K10108	W	
BOBBY DARIN MACK THE KNIFE/Clementine (Atlantic)	■ K11666	W	
CASCADES RHYTHM OF THE RAIN/The Last Leaf (Reprise)	■ K16526	W	
DEAN MARTIN GENTLE ON MY MIND/King Of The Road (Reprise)	■ K14512	W	
EVERLY BROTHERS CATHY'S CLOWN/Walk Right Back (Warner Bros)	■ K16002	W	
JANE BIRKIN & SERGE GAINSBURG JE T'AIME... MOI NON PLUS/Jane B (Antic)	■ K11511	W	
KENNY ROGERS & THE FIRST EDITION RUBY DON'T TAKE YOUR LOVE TO TOWN/Girl Get A Hold Of Yourself (Reprise)	■ K14009	W	
LORRAINE ELLISON STAY WITH ME (BABY)/I've Got My Baby Back (Warner Bros)	■ K16001	W	
MASON WILLIAMS CLASSICAL GAS/Greenleaves (Warner Bros)	■ K17810	W	
NOEL HARRISON THE WINDMILLS OF YOUR MIND/Leitch On The Beach (Reprise)	■ K14004	W	
PETER PAUL & MARY PUFF (THE MAGIC DRAGON)/Leaving On A Jet Plane (Warner Bros)	■ K17809	W	
ROUTERS LET'S GO/Mashy (Warner Bros)	■ K16156	W	
SONNY & CHER I GOT YOU BABE/The Beat Goes On (Atlantic)	■ K10200	W	
TRINI LOPEZ IF I HAD A HAMMER/La Bamba (Reprise)	■ K14511	W	
CLASSIC HITS OF THE SEVENTIES			
AMERICA A HORSE WITH NO NAME/Ventura Highway (Warner Bros)	■ K17814	W	
BONEY M RIVERS OF BABYLON/BROWN GIRL IN THE RING (DOUBLE A SIDE) (Atlantic/Hansa)	■ K11120	W	
CANDI STATON YOUNG HEARTS RUN FREE/ Know (Warner Bros)	■ K16730	W	
DARYL HALL & JOHN OATES SHE'S GONE/When The Morning Comes (Atlantic)	■ K11597	W	
DOORS RIDERS ON THE STORM/Changeling (Elektra)	■ K12021	W	
EAGLES HOTEL CALIFORNIA/Pretty Maids All In A Row (Asylum)	■ K13079	W	
FOUR SEASONS DECEMBER '63 (OH, WHAT A NIGHT)/Slip Away (Warner/Curb)	■ K16688	W	
FRANK SINATRA MY WAY/Blue Lace (Reprise)	■ K14008	W	
JAMES TAYLOR YOU'VE GOT A FRIEND/You Can Close Your Eyes (Warner Bros)	■ K16085	W	
JUDY COLLINS AMAZING GRACE/Both Sides Now (Elektra)	■ K12534	W	
MAJOR HARRIS LOVE WON'T LET ME WAIT/After Loving You (Atlantic)	■ K10585	W	
MANHATTAN TRANSFER CHANSON D'AMOUR/Popsicle Toes (Atlantic)	■ K10886	W	
NORMAN GREENBAUM SPIRIT IN THE SKY/Milk Cow (Reprise)	■ K14025	W	
RALPH MCTELL STREETS OF LONDON/Summer Lightning (Reprise)	■ K14380	W	
ROBERTA FLACK KILLING ME SOFTLY WITH HIS SONGS/The First Time I Saw Your Face (Atlantic)	■ K10845	W	

Distributor Guide

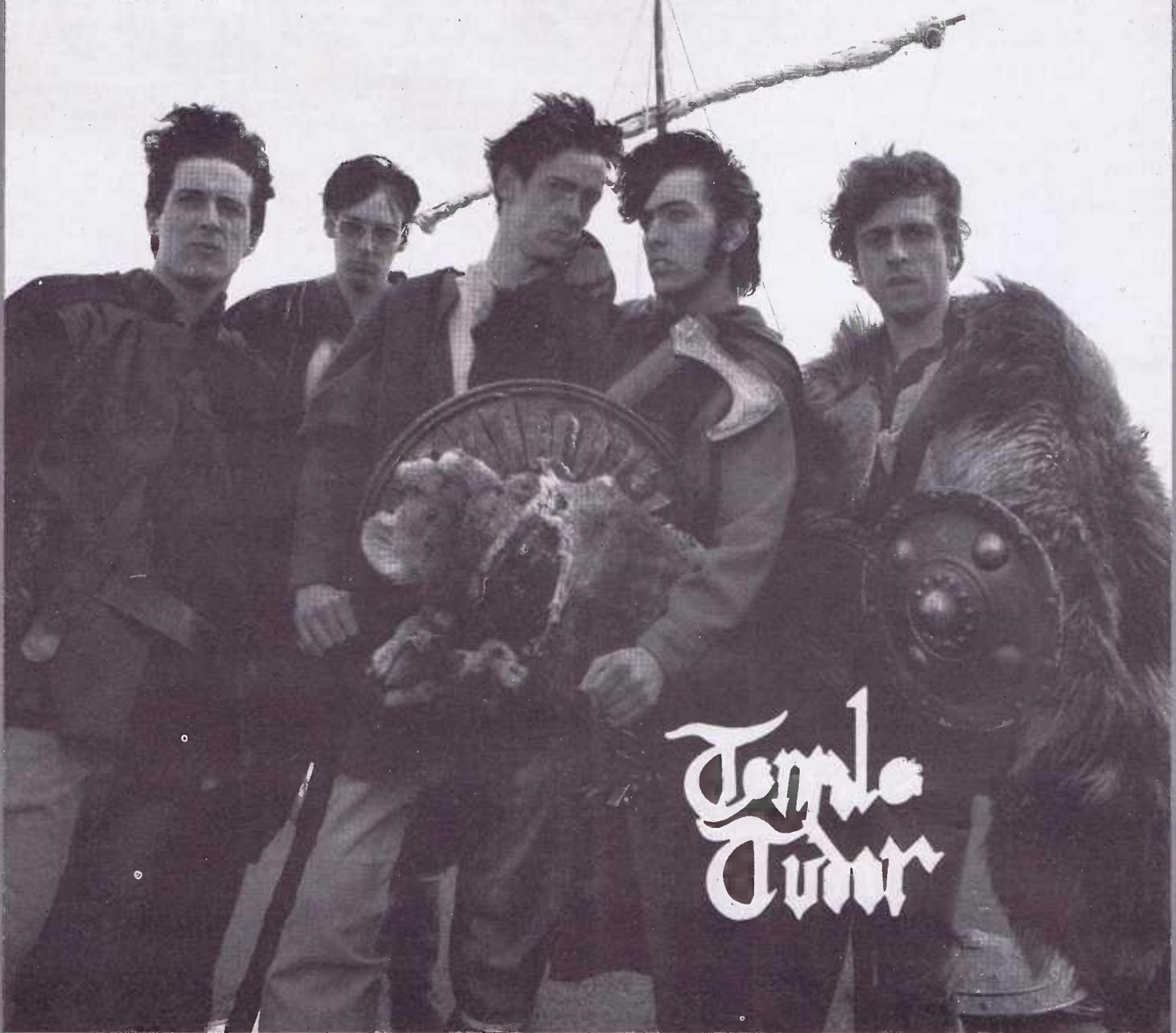
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Imp	Import		

110 Singles scheduled for release 24/27 July 1981. This year's releases 3,166.

4 Movements (EP)	T	Lambs To The Slaughter	E
All The Best In Hollywood	B	Live A Life	B
Anyone For Tennis	G	Love (Is Gonna Be On Your Side) (Remix)	F
Ape Man	E	Magic Man	H
Arabian Knights	S	Move It	G
Back At 17	G	Move It On Over	C
Black Hole	F	Mr Tambourine Man	F
Blue Lights In My Eyes	P	My Love	N
Bohemian Dance	F	Nero	T
Bras On 45 (Family Version)	I	Never Needed Summer More	
Break Your Chains	N	One Law For Them	4
Bring Her Back Home To Me	K	Peace And Love	M
Carmina Burana	M	Polar Exposure	F
Cool Love	P	Professionals	A
Cool Me Out	L	Riding On A Fantasy	R
(Cover Plus) We're All Grown Up	H	Searching To Find The One	U
Dean	K	See You Shake	W
Dedication	T	Shake It Up	M
Don't Dilly Dally	S	Shake It Up Tonight	C
Don't Want To Wait Anymore	T	Slick Trick	B
Double Dutch Bus	F	Something Sends Me To Sleep	F
Draw Of The Cards	R	Space Oddity	R
Everlasting Love	K	Success	B
Fote (EP)	G	Sunny Weather	B
Front Door	F	Supremes Medley (Parts 1 & 2)	D
Full Rotation	R	Telstar	L
Go Go Go	A	The Caribbean Disco Show (Long Version)	L
God Bless The Prince Of Wales	L	This Is A Test!	C
Hooked On Classics	R	To Love Somebody	C
Hot As Sun	N	To You	O
I Don't Want To Live With Monkeys	H	Top Of My List	S
I Love Music	E	Turn It On	L
I Will Follow You	C	Urgent	F
I Wish I Could See My Earth (Like I See My Moon)	K	Walking Into Sunshine	C
Inside Out	C	War Drums	M
Is Anyone There?	E	Wedding Bell	A
I've Been Watching You	M	When I'm On, I'm On	G
I've Seen That Face Before (Libertango)	G	When You Wish Upon A Star	F
Jole Blon	G	Work To Live Don't Live To Work	M
Just For You	I		
Lack Of Money	C		

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