

# RECORD BUSINESS

## INSIDE

Singles chart, 10-11; Album chart, 25; New Singles, 26; New Albums, 9; Airplay guide, 18-19; Retailing, 6; Small Labels, 12; Independent Promotion Special, 16-23.

July 27, 1981 VOLUME FOUR Number 19

60p

## Trade looks forward to Summer LP crop

THE RECENT dearth of major new album releases will be broken in the next six weeks by big LPs from artists like Debbie Harry, Bob Dylan, Starsound, the Rolling Stones, Bucks Fizz and possibly Meatloaf.

That is the good news for anxious dealers who might have been forgiven for wondering where the next big seller was coming from.

First on the stocks is likely to be Debbie Harry's first solo album *Koo Koo* (CHR 1347) due on July 31, which will be preceded by a single 'Backfired' (CHS 2556) on July 24.

The Nile Rogers-Bernard Edwards-produced LP with cover designed by H.R. Giger of *Alien* fame will be supported by full page advertising in the pop consumer press while display packs (number DPDH1) are available to dealers.

The same week sees release of Eurovi-

sion winners Bucks Fizz's debut album for RCA backed by a major TV and radio campaign as well as trade and national press advertising and a window display barrage.

Within two weeks, CBS will release Bob Dylan's new album *Shot Of Love* (CBS 85178) backed by rock consumer advertising and in-store displays. Produced by Chuck Plotkin and Bob Dylan, the album features many of the songs premiered on the singer's recent UK tour - including 'Heart Of Mine' the single, 'Lenny Bruce' 'Dead Man Dead Man' and 'Watered Down Love'.

CBS is also readying a new Starsound LP called *Stars on 45 Volume Two* (CBS 85181) due out in mid-August to a barrage of national press advertising and a single to coincide. Meanwhile Epic is still awaiting Meat Loaf's follow-up LP - now with the working title *Dead Ringer* (EPC 83645), although the



PHIL COLLINS receives gold discs from Italy, France, Holland and Belgium for his solo album *Face Value*. Also to be seen in the picture above, along with European representatives, are: Atlantic Records International President Nesuhi Ertegun, Atlantic International senior vice-president Phil Carson and Collins' manager Tony Smith.

nearest a spokesman could come to a release date was "Probably by the end of the Summer."

*Tattoo You* is the title of the Rolling Stones next album, scheduled simultaneous worldwide release in late August. Campaign details are awaited, but the LP is said to be split into rock 'n' roll and more bluesy sides.

## Publishers aim for showdown

PUBLISHERS AND record companies are once again heading towards confrontation over the vexed problem of mechanical royalty payments now that recommended retail prices have been virtually abolished.

In its latest newsletter, the MPA warns members that the basis on which many royalties will be paid for the quarter ended June 30 will be "substantially less" than that used for the previous quarter. Members are urged to "strongly resist" the basis of calculation and a form of reply for a receipt is suggested. In this it will be stressed that the payment is accepted "on account of what is properly due."

MCPS managing director Bob Montgomery told *Record Business* that under the interim agreement made last December, the royalty to March had been calculated as 135.5 percent of the trade price. A price survey for the second quarter had been agreed, but proposals had not been submitted until June by the research company. According to Montgomery, the MRS had been unhappy about aspects of the proposals and the time available for the survey.

"We were worried about the wrong conclusions being drawn from the results," said Montgomery. "We feel we have already spotted what we suspect is one major statistical error."

Royalties payable, according to Montgomery, have declines from the all-in rate of 135.5 percent to a number of rates, with singles as low as 126 percent. The classical royalty of 143 percent has remained unchanged.

"Had we got on with it in January as planned, there would have been a six months cooling-off period for both sides. Now there is bound to be a hassle in August," he said.

## New BPI bid to stem Canadian imports

LONDON IMPORTER and wholesaler Simons Records was back in the High Court again last week in a new court battle against the BPI, which is trying to halt a flood of Canadian import albums entering the UK through Holland.

Acting on behalf of Chrysalis, BBC and CBS Records, the BPI is asking Deputy Judge Vivien Price QC to stop Simons Records, Simons Sales, Warrens Records, Warren Goldberg and Warnecken Marine and General Shipping Ltd from bringing in Canadian copies of *Eat To The Beat*, *Parallel Lines* and *Autoamerican* by Blondie, the Not

*The Nine O'Clock News* LP and Abba's *Super Trouper* via an import and export company in Gouda, Holland, called Blazer Records, claiming that they infringe copyright.

Represented by Robin Jacob QC, the record companies said Blazer Records was wholly-owned by the British companies controlled by Warren Goldberg, and was being used as a device to import cheap discs under the protection of the Treaty of Rome and EEC regulations.

But Alistair Wilson, for the Simons companies, contended that Blazer Records was a separate entity supplying records to clients in Holland as well as

Britain with lawfully imported product.

He also pointed out the delay between the setting up of Blazer Records and the record companies' action to try to stop its activities, and suggested that it was only when the low-priced imports began to hit their sales that they complained.

Judgment was reserved on the copyright infringement claims until a later date, although his decision will be made before the court's Summer recess.

● Meanwhile, Simons Records and related companies are considering an appeal against last week's Portuguese Motown imports decision in the High Court.

RAY BEATS  
GUITAR BEAT

NEW LP OUT NOW ON DONT FALLOFF THE MOUNTAIN X7 BUY FROM PINNACLE AND ALL INDEPENDENTS NEW SINGLE OUT SOON HOLIDAY INN SPAIN

## Polydor and WEA increase price of 45s

AS EXPECTED, two more major record companies have raised their singles trade prices following the lead set by EMI three weeks ago, and expect their product to be retailed at more than £1. Both WEA and Polydor blame their price increases on higher marketing and production costs.

While EMI's price hike took its 45s to the 77p mark, Polydor and WEA are moving from 70p to 79p from August 3. Said a Polydor spokesman: "This is due to increased manufacturing costs and the current market trend towards releasing a greater number of singles in special picture bags."

And WEA's Mike Heap commented: "The ever-increasing production and marketing costs have made their price increase necessary." However, WEA is pegging 12-inch singles prices to £1.22 and the company does not rule out other singles being made available outside the newly-announced structure.

## BPI redoubles effort to find tape spoiler

THE BPI is planning to make further efforts to develop a spoiler signal to defeat home-taping in the light of Government recommendations made in the recent Green Paper.

A liaison with the Record Industry Association of America is contemplated. Additionally the BPI will be stepping up its efforts to impress upon the Government that a levy can be effectively operated and also to look at the possibility of an advertising campaign to impress on the public how serious the home taping problem is to the record industry.

At last week's BPI council meeting, WEA and DJM agreed to withdraw their resignations from chart funding, pending a further examination of the way it is compiled and policed. The matter will be reviewed in October.

## CBS launches own 'CX' noise reduction system

THE TREND towards noise reduction systems eliminating surface hiss, begun originally in Britain by Dolby Laboratories and latterly added to by the purchase by the BSR equipment firm of the American company Dbx, has now been joined by CBS.

Discs utilising the CBS CX system are already available in America and the first demonstration was held for media representatives, audio experts and industry leaders last week at the CBS Studios in Whitfield Street. Harry Smith, vice-president of technology, CBS Inc, disclosed that it was likely that the first LPs using the system would be available in this country before the end of the year.



VOYAGER NEED travel no more after signing worldwide to RCA through a production deal with the Derek Nicholl Organisation. The band, pictured on the front row, has an album released in September. On the back row are, Tony McGrogan, RCA divisional artist development manager, Paul Walden, Voyager manager, Bill Kimber, director of a&r, and Derek Nicholl.

## Motown to push 30 catalogue LPs

MOTOWN RECORDS is joining the catalogue campaigners next month with a package of 30 albums from the cream of its artists past and present.

Stevie Wonder, Diana Ross, Marvin Gaye, Four Tops, Commodores, Jackson 5, Smokey Robinson, The Temptations and the Isley Brothers are among the featured artists.

The series has new catalogue numbers, from STMS 5001-5030, and the albums are packaged in original sleeves from the 1960s and '70s. All are available on cassette.

As *RB* went to press details of the promotional campaign were being finalised but Motown promised, "One of the biggest promotional and marketing campaigns in company history".

Titles in the *Superstar* series include *Machine Gun* by the Commodores; *Reach Out* by the Four Tops; *Got To Be There* by Michael Jackson; *The Tears Of A Clown* by Smokey Robinson & The Miracles; *Touch Me In The Morning* by Diana Ross and *My Cherie Amour* by Stevie Wonder.

Four albums, three by Grover Washington Jnr and one by Thelma Houston *Sunshower* are available on Motown for the first time.

WEA and RCA are also backing the system, but no confirmation was given that any British companies will be lending their support, although discussions are taking place. No information was given either about the availability of an add-on expander required to derive full benefit from the latest attempt to capture the sound of silence.

CBS has been researching CX for three years with the expressed intention of trying to enhance the sound quality of digitally recorded music when transferred to analogue discs. A series of A-B comparative tests certainly proved that CX encoded discs effectively dispensed with surface

## IFPI joins BPI to slam Green Paper

THE IFPI, the body which represents the record industry's interests worldwide, has joined the BPI in making a strong protest about the Government's negative attitude towards the idea of a blank tape levy, outlined in the Green Paper *RB* July 20).

In a statement, the IFPI charges the Government with "signally failing to grapple with a number of problems facing the recording industry". It points out that the principle of payment for private copying has been recognised by intergovernmental committees of UNESCO and WIPO (World Intellectual Property Organisation), as well as by Austria and West Germany.

While the Green Paper regards a levy as a compensation for lost sales, it takes no account of the more fundamental matter of proper remuneration for the use of copyrights, the IFPI points out. Also strongly criticised is the Green Paper suggestion that increased revenues for the playing of recorded copyrights should come from their use for broadcasting and public performance. "This would mean the end of the industry as it is at present constituted with disastrous consequences for all

employed in it." This, it says, quoting the Whitford Committee report would be "to the ultimate detriment of the whole community."

Commenting on the Government's argument that income from a blank tape levy would go to non-British companies, the IFPI notes that foreign record companies employ thousands of people in the UK. "By contrast, 85 percent of blank tape is imported. The UK exports far more music than it imports and the music industry makes a substantial contribution to balance of payments."

On the proposed abolition of the statutory recording licence, the IFPI describes the move as "a most retrograde step". "It has served the industry well since 1911 and the Whitford Committee recommended its retention," says the statement.

On the positive sides, the IFPI welcomes some of the proposals, among them the inclusion of records on the list of goods which may be notified to Customs & Excise for importation prohibition, the control by the producers of cable diffusion of copyright music, and extension of copyright to a period of 50 years.

## Rock press circulation falls

CIRCULATION FALLS are expected to be recorded by all four rock consumer weeklies in audited figures due to be published within the next fortnight by the Audit Bureau of Circulation.

The figures will show *NME* remains the market leader with weekly sales of just under 200,000 - a drop of around 16,000 on the last half-year of 1980 - while nearest contender *Sounds* has also registered a small fall to 170,686 in the half-year up to June 1981, although it has improved on the equivalent six months of 1980.

*Melody Maker* will weigh in with a falling total sale, including foreign subscriptions, of 99,350 following a re-launch earlier this year.

*Record Mirror* notched up sales of 118,892 against 126,054 in the last half of 1980 but is up on the first six months of last year.

● Apart from the battle for circulation between *NME* and *Sounds* there is also a legal dispute. *Sounds* is suing its rival for libel after *NME* re-printed a *Daily Mail* article about 'Oi' music which criticised *Sounds* and had earlier drawn a libel writ from the paper.

## Staff work on at Rocket label

BEMUSED STAFF turned up for work as normal at Rocket Records last Thurs-

day to read newspaper reports of their sacking.

The *Sun* and the *Daily Mirror* both carried stories of an angry Rocket chief John Reid firing the Elton John label's entire 20-strong staff after telephoning from Los Angeles and finding no heads of department available. Some were out at lunch, others on holiday, said the reports.

Jim Doyle, head of Rocket's publishing company, when asked about the reports as *RB* went to press said: "Staff are working normally, I have heard of nobody actually being fired and we are trying to find out what is happening."

Wholesale firings are nothing new at Rocket. Reid has sacked the entire staff on two previous occasions, and later re-instated them.

## MULLINGS

**HANDS UP** – who has heard of a band called **Haircut 100**? Is the silence deafening – well, not quite, for the aforementioned unknowns are the latest outfit being touted as the Great Hopes of British Rock, and at least three companies are well aware of their existence. A fourth rapidly lost interest after discovering that the bidding had reached £60,000 up front against a 14 percent royalty with the benevolent record company also picking up the costs of the first album. The availability of such generosity may well indicate how desperate certain companies are to sign anything with the merest hint of success about it – but it hardly reconciles with the industry's official posture that home-taping has brought it on exceeding hard times . . . a forthcoming contest for the heavyweight championship of British rock is in prospect – with **Adam And The Ants** and the **Police** expected to be competing for public favour with albums released around the same time . . . nice one for promoter **Derek Block** – his October week of shows by **Johnny Mathis** at the London Dominion has 'Sold Out' notices already displayed on the foyer posters . . . statement regarding future plans awaited from **Dave Dee** at Double D Records . . .

WITH **CHRYSALIS** finally succeeding (in partnership with Harry Saltzman) in presenting a West End show, 'One Night Stand', **Mike Harding's** tale of the adventures of a Northern beat group now showing at the Apollo, opening night saw many greying heads vicariously reliving all their yeaterdays – among them were **Paul Jones**, **Chris Farlowe**, **Wayne Bickerton**, **Russ Ballard**, **John Burgess**, **Keith Fordyce**, **Steve Gottlieb** and **Peter Phillips**, plus a certain **Viscount Linley** spotted later at the world's hottest reception held in a basement of Covent Garden's Floral Hall. Chrysalis is by the way one of the backers of 'Barnum' . . . Our Man In Heaven (the one under the Charing Cross arches) reports most favourably of the first London appearance there by **Wah!** since joining **WEA** and securing a hit album. Many celebs turned out, among them **Julian Cope** of fellow Liverpudlians **Teardrop Explodes**, ever-smiling **Kevin Rowland** of **Dexy's** and **Fingers of Boomtown Rats**, to see the show in which **Peter Wylie** was featured on broken ankle and the bass player fainted. Watching with interest were two members of the **Chameleons**, Manchester's finest, fresh from a **Virgin** publishing deal, and being courted hither, thither and yon for a recording contract . . .

**WAH! INCIDENTALLY** has a most unusual deal with **WEA** whereby singles are still released by the band's previous label **Eternal** which utilises the independent distribution network. Since majors claim there is no profit in singles, **WEA** chief **Charles Levison** considers this a more than useful arrangement and ponders: "Perhaps majors should pull out of the singles market and leave it to the indies." **Levison**, unlike many of his peers, is encouraged by the indies' charts successes of recent times . . . we hear of one female promotion person who is demanding that her contributions to the company's success are recognised by the up-grading of her current executive express to one of those pretty little Porsche runabouts . . . just published by **Penguin**, and required reading for all industry personnel is **John Hammond On Record**, the autobiography of one of the real geniuses of the industry, who did so much for the cause of black jazz and then brought **Bob Dylan** and **Bruce Springsteen** (among others) to **CBS** . . .

**FINDING THE** publishing business sadly lacking in tangible recognition of sales achievement, **EMI Music** boss **Ron White** has instigated an award for the company's writers. First recipients were **Bill Martin** and **Phil Coulter** for 'Congratulations'. From now on these awards, in solid pewter and showing a 3D open manuscript with engraved music and lyrics, will inevitably be known as 'Ronnies' . . . ring up two more sales for 'Going Left Right' by **Dept S**. At **HMV Oxford Street** a woman bought both the 7-ins and 12-ins versions. A curious sales assistant discovered that the policeman featured on the pic bag was the woman's husband and that they were to be his birthday prezies . . . after many false starts, the self-financed **Blues Band** film now finally doing the rounds in company with a number of major releases.

## RECORD BUSINESS

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

**EDITOR/MANAGING DIRECTOR** Brian Mulligan

**DEPUTY EDITOR (News)** John Hayward

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

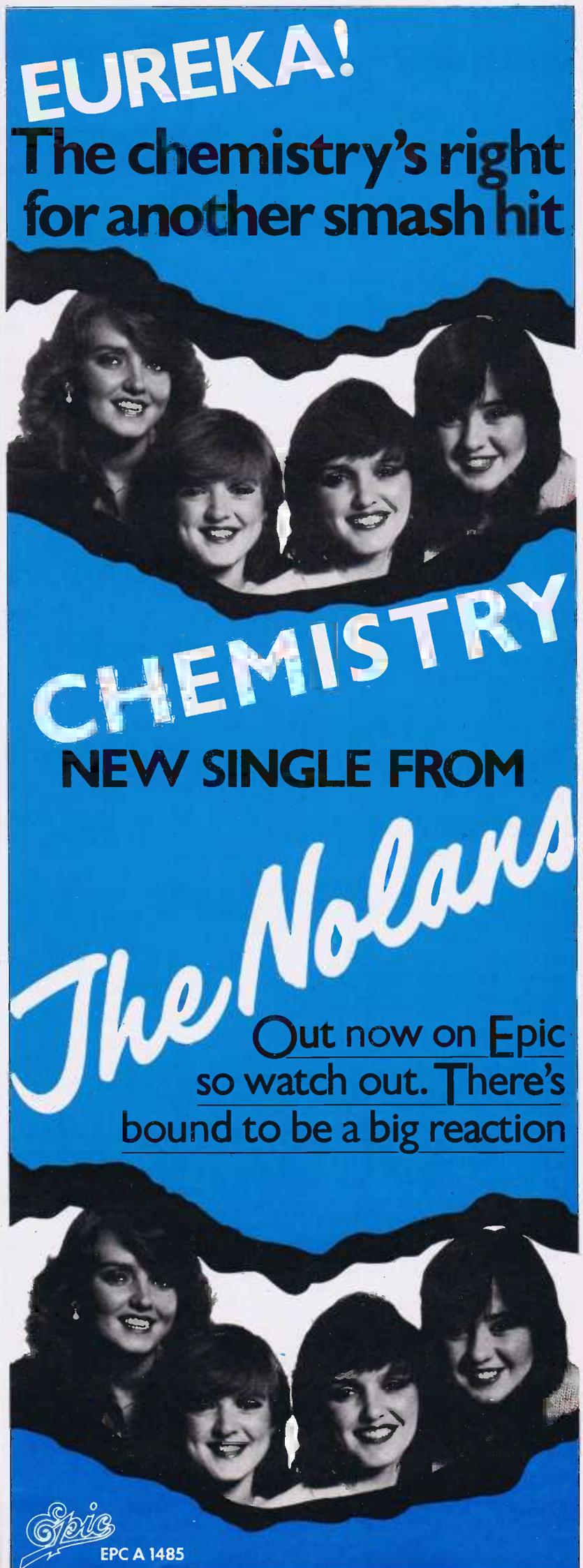
**RESEARCH** Dafydd Rees (*Director*); Barry Lazell; Patricia Thomas.

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

**COMMERCIAL/CIRCULATION** Richard Tan (*Manager*).

**Subscription Enquiries:** Jacquie Jackson.

Published by Record Business Publications Ltd., Hyde House, 13 Langley Street, London WC2, set by TypeMatters (London) Ltd., and printed by Garrod and Lofthouse Ltd., Crawley. Registered at the Post Office as a newspaper.



# EUREKA!

## The chemistry's right for another smash hit

# CHEMISTRY

## NEW SINGLE FROM

# The Nolans

Out now on **Epic**  
so watch out. There's  
bound to be a big reaction



EPC A 1485

## Large scale MCA staff re-shuffle

FOLLOWING THE appointment of Stuart Watson as MCA Records managing director, there has been a wide-ranging staff re-shuffle at the label.

Brian Scholfield, after four years as chief accountant, becomes director of commercial affairs with immediate effect, reporting to Watson. John Bickley becomes general sales manager, also reporting to Watson.

Martin Satterthwaite, previously artist development manager, is promoted to marketing and product manager overseeing all press and promotion activities for the company and responsible for all general marketing activities.

Dave Brown becomes head of promotions, while Steve McCaughley retains his commercial radio and regional TV duties as well as being named promotion manager looking after Radio-1, Capital and 208. Carol Stein is appointed senior press officer and is joined in the press office by Louise Collins. Julie Hill is responsible for product liaison reporting to production manager Mike Peett.

Dick Miller is named sales assistant to John Bickley and Roy Bocquillon takes over day-to-day a&r activities.

## Top Phonogram acts get half-speed mastered LP releases

PHONOGRAM RECORDS this week releases three top-selling albums in a limited edition half-speed mastered form. Dire Straits *Making Movies* (Vertigo HS 6359 034), 10CC *Original Soundtrack* (Mercury HS 9102 500) and Steve Miller *Greatest Hits 1974-1978* (Mercury HS 9199 916) are the albums.

The albums have special covers making the buyer aware of the special pressing with the words "Half-Speed Mastered - Special Limited Edition" on a yellow band across the top.

Heavier board has been used for the sleeves and Phonogram claims that each album has undergone the same kind of quality control normally associated with the highest quality classical recordings.

Dealer price of £3.80 plus VAT and the albums are pressed in the UK. Advertising will be centred around hi-fi magazines.

**DEBUT RELEASE** from Bow Wow Wow on RCA is 'Prince Of Darkness' (RCA 100) which comes in a full-colour poster wrap-around and is also available on 12-inch and single cassette RCAC 100) with a different B side.

EMI RECORDS releases the new Classix Nouveaux single 'Inside Outside' (BP 403) in both seven and 12-inch form today. The 12-inch features a

## Ins & Outs

MIKE PHILLIPS has left Ramkup Management and is no longer looking after the UK Subs. He has set up Lithp Management (tel: 01-674 8985) with Keith Leving to handle Naked Lunch and is seeking further artists to represent.

KEITH BOURTON has been appointed head of press at Virgin Records following the departure of veteran Al Clark who is to co-edit Virgin's forthcoming *Event London listings and entertainment weekly*. Meanwhile, Ross Stapleton moves out of the press office to work on artist development on the Virgin label reporting directly to managing director Simon Draper although he will continue to handle press of the *Human League*, *Simple Minds* and *Devo*.

OLIVER SMALLMAN has been appointed to act as media consultant for JiveRecords debut single release 'Back To The 60s' by Tight Fit.

STEVE PARKER has been appointed general manager of Bron Agency having left the Derek Block agency where he was agency manager. He takes with him representation of John Martyn, *Bad Manners*, *Shakin' Pyramids* and *Cuban Heels*.

EATON MUSIC, of 8 West Eaton Place, Belgravia, London SW1 can now be contacted on 01-235 9046.

## Merchandising

different version of the song and an extra track which had previously been unreleased.

**NEW SINGLE** from Soft Cell 'Tainted Love' (BZS 2) is also available as a 12-inch (BZS 212) with an extra track. The single is available on the *Some Bizarre* label through Phonogram and comes in a limited edition picture sleeve. The 12-inch has a dealer price of £1.21.

CHARISMA RECORDS this week releases the debut album from West Indian steel orchestra Desperadoes in a joint deal with British American Tobacco. *Desperadoes* (CLASS 11) is receiving heavy promotion with national and regional press advertising, bill posting and TV and radio exposure. The orchestra is undergoing a major tour and is being sponsored by the du Maurier brand of cigarettes, so extending promotion to tobacconists and newsagents.

**EXTENSIVE RADIO** promotion is at the centre of a *Chrysalis* campaign for the new Pat Benatar album *Precious Time* (CHR 1346) which includes a free poster. Nine ILR stations are carrying advertisements and there will be flyposting in major cities. Consumer advertising is being taken in selective papers and a display pack is available (DP PB 2). The album carries the special dealer price of £2.43.

CBS RECORDS used a crystal ball to plan its royal wedding release *Music For Royal Weddings* (CBS 73285). It successfully forecast seven of the pieces to



INTRIGUED TO meet the man who had charted her progress up the disco Top 20, Evelyn King popped into RB's Covent Garden headquarters last week to crack a bottle of bubbly and live up to her 'Champagne' soubriquet with 'Professor' Barry Lazell. Looking on are manager Bob Schwaid (left) and RB editor Brian Mulligan (right).

FROM MONDAY July 6, the MCPS is located at Elgar House, 41 Streatham High Road, London SW 16 1ER (Tel: 01-769 4400).

LOGO RECORDS has moved to new office accommodation at 113-117 Wardour Street, London, W1, Telephone number is 01 437 0218.

MCPS has moved to new premises at 41 Streatham High Road, London SW16 1ER. These will still be known as Elgar House and the new phone number is 01 769 4400. For the first time, the Society's staff are all housed under one roof, having previously been located in five different buildings in Streatham.

be performed at the wedding including the Handel aria to be sung by Kiri Te Kanawa. It has 10 tracks in all and is full priced.

EMI RECORDS has gathered a compilation of modern dance music from all over the world in an album called *Temple Of Terpsichore* (EMS 1004) available on August 10.

*Classix Nouveaux*, *Gina X Performance* and *Thomas Dolby* of EMI UK are joined by *Katmandu* and *M.A.O.* from Ireland; *Sandii* and *Logic* from Japan; *Die Seh Lfarben* from Germany; *Sapho* from France and *Shock* and *Airport & Dean* from the UK. The album carries the special dealer price of £2.43.

STIFF RECORDS is promoting a string of new singles led by the new Tenpole Tudor release. 'Wunderbar' (BUY 120) will receive advertisements in the consumer press and shop posters are available.

The second Belle Stars single of the Summer is 'Slick Trick' (BUY 123) for which 5,000 shop posters are available.

Jona Lewie has released 'Shaggy Raggy' (BUY 122) which is receiving some consumer advertising. All are available in picture bags.

PHONOGRAM RECORDS releases the new *Way Of The West* single 'See You Shake' (MER(X) 79) in both seven and 12-inch forms. Both versions have picture bags and special labels.

At the same time it releases a segued disco record containing 14 tracks made famous by the Bee Gees. 'Startrax' by Startrax (KSY(X) 1001) is available in both seven and 12-inch form in picture bags,

## Deals

WEA INTERNATIONAL has acquired distribution of all Modern Records product outside the US and Canada, and first release will be *Bella Donna* - the Stevie Nicks solo album out on July 31. This will be followed by *Jah Malla*, an LP from a New York reggae band of the same name.

Distribution rights have also been picked up to the American Moby Dick Records with release of 'Ain't No Mountain High Enough'/'Remember Me' by Boys Town Gang on both 7-inch and 12-inch forms on July 31. The band's debut album *Cruisin' In The Streets* will be out on the same day.

Elektra Records has signed American heavy rock band Riot and will put out a new album *Fir Down Below* on August 7. The group was previously with Capitol.

VOYAGER HAS signed a worldwide deal with RCA Records, through a production deal with DNO - the Derek Nicholl Organisation. Nicholl, formerly managing director of Mountain Records, has set up DNO as a management, record production and publishing firm, but the deal with RCA is for Voyager only. An album Voyager is scheduled for September with a single 'King Of Siam' already in the shops.

JOHN MILES has signed to EMI and a single 'Turn Yourself Loose' (EMI 5123) is available now. It is taken from an album *Miles High* (EMC 3374) to be released on August 10.

ZOMBA HAS signed Liverpool-based *A Flock Of Seagulls* to a long-term worldwide publishing deal via the company's newly-formed *Five Records* label. A single is planned shortly, with an album to follow before the end of the year.

DJM RECORDS has signed the Ryder Desmond Band and a single 'Visions' (DJS 10972) is due out later this month. Celebrating the signing are, from left to right, Kris Ryder, Fraser Kennedy, manager, Andy Desmond, and Stephanie James, DJM md.

## Letters

HOW MUCH longer is the Trade Press going to give space to the rantings of record companies and trade representative bodies about parallel imports? The 'hard pressed' big distributors could solve their problem at a single stroke by increasing the privilege returns allowance from the present 50 percent to 15 percent thereby making British manufactured products roughly the same price as European when return privileges are taken into account. This would have the additional advantage of encouraging dealers to stock at least one or two of the new album releases the embarrassed reps have to tote around every month. Until this happens or until the price of albums is brought down to European levels, independent dealers have to resort to parallel imports to compete with the High Street monsters which get more favourable terms from most, if not all, Record Companies.

J. LANG, J & J Records, Berkhamstead, Herts.

# Electric Light Orchestra



## The waiting is over | TIME

IF YOU'VE BEEN WAITING FOR ANOTHER ALBUM AS  
EXPLOSIVE AS 'OUT OF THE BLUE'...

IF YOU'VE BEEN WAITING FOR ANOTHER ALBUM AS  
DEVASTATING AS 'DISCOVERY'...

THE WAITING IS OVER. IT'S 'TIME'



JET LP236, cassette JET CA236

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

the new album & cassette  
FEATURING THE HIT SINGLE 'HOLD ON TIGHT'

## £1/4m Manchester binge kicks off HMV's expansion plans

**PAUL CAMPBELL** was present to see the civic pomp and ceremony with which HMV opened its new store in Manchester and to find out how far this shop is the blue print for other, forthcoming HMV expansions.

A LARGE crowd stormed the new HMV shop in Manchester but for once it wasn't vandals or looters but young people in search of bargains or the autographs of Bucks Fizz, Barbara Dickson or Saxon.

The £250,000 opening of the store was conducted with the maximum amount of ceremony, pomp and publicity and represents only the beginning of an expansion programme for which HMV has adopted the slogan "Beware Of The Dog".

£2.99. During the week Richard Strange, Any Trouble and John Cooper Clarke did PAs and Piccadilly Radio supplied DJs to provide entertainment.

Under the management of Graham Walker the store has three floors stocking records, video and books with three buyers Alan Swires (rock), Alan Sutton (classical) and Derek Howe (singles) all of whom have great experience.

"The HMV shop of the future is the home entertainment software centre. Big shops make big money and you cannot carry the ranges if you haven't got the space. Our market share has been growing despite an overall market decline and this is because we are providing the sort of stores the public wants," said Ian Gray, marketing director.

HMV's market research indicated that shoppers wanted reasonable prices, large choices and space to browse and in the Manchester store the aisles are wide



**BUCKS FIZZ** and the Lord and Lady Mayoress of Manchester look on as HMV md James Tyrrell holds the new Nipper, who turned out to be a natural star.

In Manchester HMV moved out of its first floor premises in the main shopping area of Market Street into premises on the same road but also in the prestigious Arndale Centre, coincidentally directly opposite the Virgin store.

The opening is the beginning of an operation three years in the planning and which is designed to boost the number of shops from 34 to 100 by the end of the decade.

HMV invited the Lord Mayor of Manchester to open the store - by cutting videotape - and his journey by laundau closed the street and drew large crowds. It was led by a marching band and included 'Toby', the Jack Russell terrier adopted as a latter day 'Nipper' - the dog in the famous His Masters Voice phonograph trademark.

Toby was chosen from 300 entries in a Daily Mirror contest and the judges, including Barbara Woodhouse, certainly chose well because he lapped up the attention.

At 7,500 square feet the store is the chain's largest except for its Oxford Street, London, flagship - itself at present under redevelopment running to £500,000. The first week of business in Manchester was a loss leader with singles at 85p and Top 10 albums at

and free. The neighbouring Virgin store has also improved its customer space.

With the two stores so close, competition is bound to be fierce but a price war has been ruled out. HMV suggests that the concentration of stores will draw record buyers to that area of the city, perhaps to the detriment of outlying shops.

HMV's programme continues with the relaunch of the Oxford Street store on August 5 and Glasgow on August 11. Two further stores will be opened in the Greater Manchester area this year, in Bolton and Oldham, and other openings are planned.

## TV GUIDE

**ATV**  
SONGS OF THE VALLEYS London-Welsh Male Voice Choir  
(Now, 2 weeks) (5.49/5.49) K-tel NE1117(CE 2117)  
ESPECIALLY FOR YOU Don Williams  
(NOW) (3.04/3.04) MCA/MCF(C) 3114

**LONDON**  
ROCK CLASSICS London Symphony Orchestra  
(NOW, 2 weeks) (5.49/5.49) K-tel ONE 1123(OCE2133)

**STAGS**  
ESPECIALLY FOR YOU Don Williams  
(NOW) (3.04/3.04) MCA/MCF(C) 3114

**TRIDENT**  
THE LEGENDARY Hank Williams  
(NOW, 4 weeks) (5.49/5.49) K-tel NE1121(CE2121)

## Wah! makes impressive major debut

**WAH!**

**London, Heaven**

WITH THE weather as muggy as possible and several hundred people crammed into Heaven - the club, not the spiritual paradise - conditions were nearer hell, but by any standards Wah! made a brilliant major London debut.

With a WEA album soaring up the charts WAH! was given the opportunity to show that it was not bluffing and with a set of songs from *Nah - Poo* it presented an uncompromising wall of rock music exhilarating in its effect.

The drive comes from drummer John Maher, late of the Buzzcocks, and Washington, bass player and inspiration with layer of guitar and keyboards allowing the sound to swirl beneath Pete Wylie's dominant vocals.

It as by any standards a spectacular performance which could not be marred by a previous injury to Wylie, or Washington fainting before the last number. His stand-in was no less than Julian Cope of The Teardrop Explodes.

PAUL CAMPBELL

**ONE MO' TIME!**

**London, Cambridge Theatre**

ONE MO' TIME' puts to rights all the injustices that have been done to the good name of jazz by well intentioned souls seeking to portray the music of black culture in a stage musical. It is totally convincing in its attempt to recreate the tacky surroundings of a New Orleans dance-hall circa-1920, something it succeeds in doing by getting its musical priorities right. As a result the sounds coming across the footlights at the Cambridge have the ring of authenticity about them, whether played, sung or spoken.

Writer-director Vernel Bagneris, a marvellously slack-jointed dancer in the true Second Line tradition and a lightly abrasive singer to boot, has assembled a cast and band whose hearts belong in the Crescent City. For a start, the Blues Serenaders, led with great dash by veteran trumpeter Bill Dillard, are

members of the New Orleans Ragtime Orchestra, while the cast of five are all resident of the city.

The storyline, such as it is, concerns a black touring company, down on its luck, and with the action split between stage and dressing room, the bickering and humorous asides provide a neat contrast with the professional smiles and slickness paraded for the public.

Jazz buffs will love the show, but it is such good humoured entertainment that it appeals on many levels. The soundtrack album is available through WEA.

BRIAN MULLIGAN

**WALL STREET CRASH**

**London, Talk Of The Town**

WITH THE exception of the shameless Eurovision pre-packaging, the total concentration of the British record industry on rock as a reflection of youth culture, provides little incentive for singers preferring to aim their talent at a more conservative, MOR audience. Just occasionally, as in the case of Manhattan Transfer, talent will out, and it is to be hoped that Wall Street crash, whose inspiration is clearly that accomplished American act, will in due course enjoy similar acclaim.

They are unusual in so far as seven vocalists (four boys, three girls) are involved, but as their opening at the Talk Of The Town proved, this allows plenty of scope to ring the vocal changes. Smartly turned out and tightly choreographed, they delivered a snappy 60 minutes in which a wide variety of repertoire was tackled with all the practised ease to be expected from a bunch of former session singers. They are undoubtedly at their best singing as a group and oldies like 'Kalamazoo', 'All That Jazz' and 'Steam Heat' were crisply and clearly delivered, notwithstanding some quite complicated arrangements. Such clean-cut good looks combined with considerable vocal ability will ensure they will always work, but a break-through to the big time will ultimately depend on whether Magnet, which has just signed them, can come up with a hit record.

BRIAN MULLIGAN

## Letters

I WAS pleased to see your story regarding PPL back royalties owing to performers from radio play. (RB July 6). But, although it is clear that PPL is doing its best in a difficult situation, I still feel that the system does not operate in the artists best interests.

I first went to work for a record company in March 1973. Since then I have been involved in contractual negotiations as a man, record producer, songwriter and artist. In all the deals I have ever done, with several record companies, I have never once heard any artist informed, or any record company executive attempting to inform a manager or artist, that one of the agencies it might expect revenue from in the case of an airplay hit would be PPL.

In my own case not only was I not

informed, but the address given by my record company to PPL was a work address. It was not the address on my contract, the same house I still live in. Considering that the payout that my record was covered by, came in June 1980, and that I had, indeed, 'given up my day job' in February 1979 (and continued to record for the same company until the end of 1980) you will, perhaps, understand my feelings.

In short, it's not surprising to me that there are "a considerable amount" of unpaid royalties awaiting distribution. The fact that, after three years, these same royalties go back into the kitty to be divided up among the same member companies who may have to inform artists that the money is there for them does precious little to remove this offending smell from my very sensitive nose.

Paul Phillips, (another one-hit wonder). 34 Freta Rd, Bexleyheath, Kent.

# 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**

**7" SINGLE ON**

**7 DEP2**

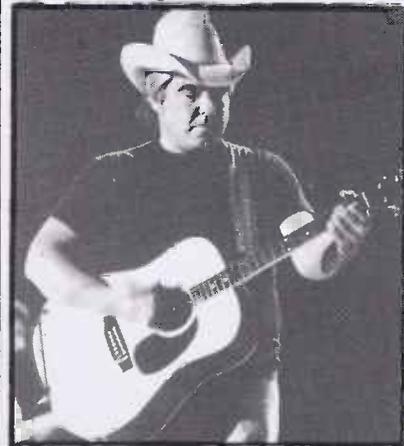
**DEP**  
INTERNATIONAL

ORDER NOW ON SPARTAN RECORDS 01 903 8223/9

## New label has pop approach to marketing country music

LAUNCHING AN independent country music label in Britain at this moment would not seem to be the wisest move in the history of recording. Country is an area littered with the corpses of well-intentioned projects. But the Country Roads label was launched this Summer in a rash of press releases, and after investigating how they are running their operation one has to admit that they are approaching the selling of their product in the professional manner of a major record company.

Country Roads was founded by David Burns-Windsor, who runs an agency for selling the programmes of the commercial TV stations abroad and who has also produced a very successful Tammy Wynette TV special in America.



**TOM GRIBBIN: new wave country.**

According to label manager David Sandison, Burns-Windsor only recently "discovered the phenomenon of country music" but rapidly decided that the raw product had plenty more potential for the British market if handled in the right way.

Burns-Windsor set about raising backing for a record label and Country Roads was able to launch this Summer with a financial guarantee for a three-year run.

Country Roads went to the major labels first to talk about distribution. "But the reaction we got was very strange" recalls Sandison. "They said that they'd only be interested in licensing deals. But they don't have a very good reputation for looking after country."

So Country Roads has gone for a network of indie distributors, tied together by Multiple Sounds, the parent company of Warwick Records. The specialist country shops are being looked after by Making Waves.

The first three album releases are by Tom Gribbin, The Maines Brothers and Kelvin Henderson. The first two acts work very much in the modern contry genre while Kelvin Henderson is one of the better British country acts on the scene.

Many country artists are desperate to get their product released here, says Sandison, especially if there is a hint that someone with specialist knowledge will get to work on it. Tom Gribbin's signing to Country Roads came as a result of him meeting UK country journalist Tony Byworth in Nashville.

The Maines Brothers album is another put-together job taken from material already released on the artists' own label in Texas so no recording costs have been incurred. But Sandison says that in future Country Roads will go to America to produce, using the best of local backing musicians from the new country areas like Austin and Lubbock.

The break-even point for a country album in Britain is 10,000 units, says Sandison who has had first-hand knowledge of working with that market during a long stint at CBS. He realises that Country Roads is going to have to motor a bit to reach that figure. Even some quite big Nashville names sell only a couple of thousand units in Britain for market. We are also looking for licensing deals in Europe."

"We need to cross over into rock and pop" he stresses, "and it's very important to get airplay. Our contention is that country is basically a major market."

So the label has been putting out a single on each of the artists, something with wider appeal that is likely to get airplay and promote the album even if not selling many units in its own right.

Tom Gribbin's single is 'Guns Of Brixton', a re-working of The Clash's song. Even after the Brixton riots the song was still getting a few plays on some of the more adventurous stations and play has only just recently dried up.

The other fertile radio ground for country is, of course, Radio-2 and Kelvin and Kelvin Henderson has reorded Ned Miller's old hit 'From A Jack To A King' as his single with the MOR market in mind.

The seriousness of the label's intention about breaking singles into radio is illustrated by the fact that they have hired pop promotion men to work on the records; Vinyl Push in London and ex-CBS man Ed Skelding in the regions.

Also hired is well-known press agent Jennie Halsall.

Country Roads believes that it is doing everything right so far. It will be interesting to see whether this well-intentioned approach can indeed to better for country music than the major labels often manage.

### Country chart

1	2	THE BARON Johnny Cash	CBS
2	1	IT'S ONLY MAKE BELIEVE Conway Twitty	Warwick Capitol
3	3	JUICE Juice Newtosh	Capitol
4	7	SOME DAYS ARE DIAMONDS John Denver	RCA
5	-	FANCY FREE Oak Ridge Boys	MCA
6	4	COAL MINER'S DAUGHTER Soundtrack	MCA
7	-	ESPECIALLY FOR YOU Don Williams	MCA
8	16	THE BEST OF JIM REEVES Jim Reeves	RCA
9	9	MORE TUNES FOR TWO Bobby Bare & Skeeter Davis	RCA
10	6	FOLLOWING THE FEELING Moe Bandy	CBS
11	5	HEY JOE, HEY MOE Moe Bandy & Joe Stampley	CBS
12	-	THE VERY BEST OF DOLLY PARTON Dolly Parton	RCA
13	15	RHINESTONE COWBOY Glen Campbell	Green Light
14	8	SOUTHERN NIGHTS Glen Campbell	Green Light
15	-	HARD TIMES Lacy J. Dalton	CBS
<b>IMPORTS</b>			
1	MR T. Conway Twitty	MCA	
2	YOU BROUGHT ME BACK Tammy Wynette	Epic	
3	LIVE! Hoyt Axton	Jeremiah	
4	YEARS AGO Startler Brothers	Mercury	
5	SURROUND ME WITH LOVE Charly McClain	Epic	

**"How do you make Mondays feel like Wednesdays?"**

Simple — take out a subscription to **RECORD BUSINESS**. It's the paper that starts the week right. First with the news, fastest with those vital new chart entries, the early-warning Airplay Guide to the future best-sellers, and exhaustive with the new release listings.

It only costs a bargain £24 for a year's subscription, copies delivered first class through the letterbox. You can't afford to be without it!

**RECORD BUSINESS** cures those Monday morning blues.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Position: \_\_\_\_\_

Nature of business: \_\_\_\_\_

#### Subscription Rates

UK and Eire ..... £24 for 51 issues  
Europe ..... £30.00  
USA/Canada ..... \$140.00 sent by airmail

I enclose a cheque for/  
Please invoice me for\* £ .....  
\*Delete where not applicable

Send to  
Jacquie Harvey,  
Record Business Subscriptions  
Hyde House, 13 Langley Street,  
London WC2H 9JG Tel: 01-836 9311

# DISCO

## Bubbling Under

51	44	PAPA'S GOT A BRAND NEW PIG BAG	Y Pig Bag
52	37	VERY LAST DROP	Bobby Thurston Epic
53	33	UPTOWN FESTIVAL	Shalamar Golden Grooves
54	59	SOUND OF THE UNIVERSE	Tee Mac Ensign
55	39	THROW AWAY THE KEY	Linx Chrysalis
56	34	TAKE IT TO THE TOP	Kool & The Gang De-Lite
57	—	YOU ARE FOREVER	Smokey Robinson Motown
58	56	CAN YOU FIND THE TIME	Champaign CBS
59	62	EVERYBODY GET DOWN	Avonn ZBL (import)
60	—	SAY THAT YOU LOVE ME	Jean Adabambo Ade J
61	28	IF YOU FEEL IT	Thelma Houston RCA
62	36	SHAKE IT UP TONIGHT	Cheryl Lynn CBS
63	54	EASE YOUR MIND	Touchdown Record Shack
64	47	SCHOOL/THE WIGGLE	Stikki Stuff Floppy Discs
65	63	I'VE BEEN WATCHING YOU	Midnight Star Solar
66	—	WALKING INTO SUNSHINE	Central Line Mercury
67	—	TURN IT ON Level 42	Polydor
68	61	HERE I AM	Dynasty Solar
69	49	I REALLY LOVE YOU	Heaven & Earth WMOT (import)
70	68	HILLS OF KATMANDU	Tantra Automatic

# Disco Dealer

THIS WEEK'S RB disco chart presents another picture of fast movements and rapid changes, with Spandau Ballet making the logical progression from their smash entry at No. 2 last week by easing gently into the top slot. Interestingly, Evelyn King's 'I'm In Love', which dropped from No. 1 to No. 4 last week, overtaken by Spandau, Imagination and 'Stars On 45', has moved back up again to reassert its challenge for the top, while ironically it is now the turn of the Star Sound medley to step backwards from 1 to 4.

Starsound's rash of competitors, discussed in detail last week, are making their presence strongly felt as predicted; Tight Fit, the Royal Philharmonic Orchestra and Lobo are all into the 50 at bullet speed. Phonogram's 'Startrax' seems to have missed out this week because of delayed release, but its entry in seven days' time should certainly not be ruled out.

RB's (belated) review of Morrissey Mullen's disco album chart-topping *Badness* set last week incorrectly attributed the 'slinky vocal' contributions to a non-existent Linda Fletcher. The lady in question is actually Linda Taylor, who can add to her chart credits Cayenne's 'Roberto Who?', currently creeping upwards in the bottom end of the top 30, and also featuring the Taylor tonsils. Linda is currently recording a single in her own right for Groove Productions, and thus stands to have a hat-trick of simultaneous hits within a few weeks.

Another lady vocalist hotly tipped for success via a new release is Jean Adabambo, whose 'Say That You Love Me' already features in this week's 'Bubbling Under' chart at No. 60 after just a week on sale. Ms Adabambo is already familiar to reggae audiences, but this release is in a strong soul bag and should bring her recognition in wider disco/soul and club circles if the buzz on the record is maintained and grows. It is on the Ade.J label with distribution through City Sounds (01-405 5454).

A combination of recent American price rises, airport go-slows and a general lack of suitable new product in the States have all conspired over the last two or three weeks to dry the flow of disco imports to a hardly noticeable trickle. There is still very little new around on 45rpm, in either 7-inch or (increasingly rare) 12-inch form, with the notable exception being Avonn's 'Everybody Get Down', now into its second RB 'bubbling under' week almost before it was fully released to radio or retailers in the States! Probably nobody is more surprised than the previously unknown ZBL label which owns the record, but it does demonstrate the rapid talent-spotting and promotional abilities of Britain's premier specialist importer/retailers.

BARRY LAZELL

## Disco Albums

1	1	BADNESS	Morrissey Mullen Beggars Banquet
2	4	SECRET COMBINATION	Randy Crawford Warner Bros
3	3	WINNERS	Brothers Johnson A&M
4	6	LIVE IN NEW ORLEANS	Maze featuring Frankie Beverly Capitol
5	7	IN THE POCKET	Commodores Motown
6	10	WITH YOU	Stacy Lattisaw Atlantic
7	—	BROOKLYN, BRONX & QUEENS BAND	B.B. & Q. Band Capitol
8	5	TOO HOT TO SLEEP	Sylvester Fantasy
9	9	STREET SONGS	Rick James Motown
10	2	ROBERTO WHO?	Cayenne featuring Linda Taylor Groove
11	12	HOTTER THAN JULY	Stevie Wonder Motown
12	14	SIGNIFICANT GAINS	Greg Phillinganes Planet
13	—	DRIVEN HARD	Shakatak Polydor
14	—	CENTRE OF THE WORLD	Roy Ayers Polydor
15	8	THE DUDE	Quincy Jones A&M
16	16	NIGHTCLUBBING	Grace Jones Island
17	19	CHAMPAIGN	Champaign CBS
18	17	STARS ON 45 (THE ALBUM)	Star Sound CBS
19	—	ROCK THE WORLD	Third World CBS
20	15	KNIGHTS OF THE SOUND TABLE	Cameo Casablanca

## Import Albums

1	1	I'M IN LOVE	Evelyn King RCA
2	14	DIMPLES	Richard 'Dimples' Fields Boardwalk
3	8	THE STRIKERS	Strikers Prelude
4	3	SEE THE LIGHT	Eddie Russ Monument
5	5	SPACES	Spaces Arista
6	6	CLEAN SWEEP	Bobby Broom GRP
7	4	CAN'T WE FALL IN LOVE AGAIN	Phyllis Hyman Arista
8	13	PIED PIPER	Dave Valentin GRP
9	11	YELLOW JACKETS	Yellow Jackets Warner Bros
10	19	CARL CARLTON	Carl Carlton 20th Century
11	2	IT MUST BE LOVE	Teena Marie Gordy
12	7	IN LOVE	Rafael Cameron Salsoul
13	—	YOU'RE THE BEST	Kenji Burke RCA
14	9	HI-GLOSS	Hi-Gloss Prelude
15	10	GIVE ME YOUR LOVE	Sylvia Striplin Uno Melodic
16	—	INTERLUDE	Justo Almarino Uno Melodic
17	17	IN THE NIGHT	Cheryl Lynn CBS
18	18	SKIPJACK	Genji Sawai & Bacon Egg Electric Bird
19	20	CRUISING THE STREETS	Boystown Gang Moby Dick
20	—	RISE OF THE PHOENIX	Rahm'lee Headfirst

## Twelve Inchers

1	1	CHANT NO. 1	Spandau Ballet Reformation
2	5	I'M IN LOVE	Evelyn King RCA
3	2	LAY ALL YOUR LOVE ON ME	Abba Epic
4	9	ON THE BEAT	B.B. & Q. Band Capitol
5	4	SHE'S A BAD MAMA	JAMA Carl Carlton 20th Century
6	6	BODY TALK	Imagination R&B
7	12	DANCING ON THE FLOOR (HOOKED ON LOVE)	Third World CBS
8	3	STARS ON 45, VOL 2	Star Sound CBS
9	14	DANCING THE NIGHT AWAY	Vogque Mercury
10	11	LOCO-MOTO	Inversions Groove
11	18	YOU'LL NEVER KNOW	Hi-Gloss Epic
12	10	RAZZAMATAZZ	Quincy Jones A&M
13	8	GOING BACK TO MY ROOTS	Odyssey RCA
14	—	THE REAL THING	Brothers Johnson A&M
15	—	JINGO	Candido Excaliber
16	7	CAN YOU HANDLE IT (REMIX)	Sharon Redd Prelude (import)
17	13	BRAZILIAN DAWN	Shakatak Polydor
18	15	NO WOMAN NO CRY	Bob Marley & The Wailers Island
19	—	BACK TO THE 60's	Tight Fit Jive
20	20	WALK RIGHT NOW	Jacksons Epic

## Futurist Dance

1	1	HILLS OF KATMANDU	Tantra Automatic 12"
2	5	VISAGE	Visage Polydor 12"
3	6	COMPUTER LOVE	Kraftwerk EMI 12"
4	3	PARTY MIX B-52's	Island LP
5	9	MARILYN DREAMS	B-Movie Deram
6	7	WAS (NOT WAS)	Was (Not Was) Ze LP
7	—	GIRLS ON FILM	Duran Duran EMI 12"
8	2	NEW LIFE/SHOUT!	Depeche Mode Mute 12"
9	—	TAINTED LOVE	Soft Cell Some Bizzare 12"
10	—	YOUNG SAVAGE	Ultravox Island 7"

# New Albums

TOTAL RELEASES 67

ARTIST/TITLE (Label)	LP/Dealer price	Cassette/Dealer price
AL JARREAU BREAKING AWAY (Warner Bros)	K56917 3.04	K456917 3.04 W
ALAN ROY FORGOTTEN DREAMS (Neptune) (Dist: Cadillac (01) 836 3646/Ross 08882 2403)	NA 122 2.43	NC 122 2.43
ANDY WILLIAMS WEDDING AND ANNIVERSARY ALBUM (CBS)	CBS 32051 1.82	C
CARTER BROTHERS BLUES IN SESSION (Charly)	CRB 1023 2.79	M
CHICK COREA THREE QUARTETS (Warner Bros)	K56908 3.07	W
CLASSIC ROCK ROCK CLASSICS (K-Tel)	ONE 1123 5.49	OCE 2123 5.49 G
CLIMAX BLUES BANO FLYING THE FLAG (Warner Bros) (OUT NOW)	LILP 5110 2.43	K456871 3.04 W
COLIN STUART TOURING SCOTLAND (Lismor) (Dist: Cadillac (01) 836 3646/Ross 08882 2403)	LILP 5110 2.43	LICS 5110 2.43
CROCODILES NEW WAVE GOODBYE (Aura)	AUL 716 3.05	M
CULTURE VITAL SELECTION (Virgin)	VX 1001 1.82	C
DEBBIE HARRY KOO KOO (Chrysalis)	CHR 1347 3.22	ZCHR 1347 3.22 F
DELTA 5 SEE THE WHIRL! (Pre) (Includes free single)	PREX 6 2.61	PRICS 6 2.61 F
DESPERADOES DESPERADOES (Charisma) (Includes free single)	CLASS II 2.43	7199 246 2.53 F
DEVO DEVO LIVE! (Virgin)	DEVED 1 1.82	C
DOORS MORRISON HOTEL/L.A. WOMAN (Elektra)	(CASS ONLY)	K462034 3.04 W
DR ALIMENTADO SONS OF THUNDER (Greensteeves)	GREL 22	M
EAGLES DESPERADO ONE OF THESE NIGHTS (Asylum)	(CASS ONLY)	K462033 3.04 W
EDDIE KENDRICKS LOVE KEYS (Atlantic)	K50779 3.04	W
EDDIE HARRIS SOUNDS INCREDIBLE (Audio Fidelity)	AFEMP 1014 2.32	ZCAFM 1014 2.32 M
EMMYLOU HARRIS LUXURY LINER/LITE HOTEL (Warner Bros)	(CASS ONLY)	K466106 3.04 W
FLEETWOOD MAC RUMOURS/FLEETWOOD MAC (Warner Bros)	(CASS ONLY)	K466103 3.04 W
FLYING SAUCERS KEEP ON COMIN' (Charly)	CR 30207 2.79	M
GEORGE HARRISON 3 1/3/GEORGE HARRISON (Dark Horse)	(CASS ONLY)	K466101 3.04 W
GEORGE BENSON BREEZIN' IN FLIGHT (Warner Bros)	(CASS ONLY)	K466102 3.04 W
HANK WILLIAMS THE LEGENDARY HANK WILLIAMS (K-Tel)	NE 1121 5.49	CE 2121 5.49 G
HATCHETT'S SWINGETTE FEATURING STEPHANE GRAPPELLI IN THE MOOD (Decca Recollections)	RFL 11 1.80	F
JIMMY C. NEWMAN CAJUN COUNTRY CLASSICS (Charly)	CR 80208 2.79	M
KEVIN HARRISON INSCRUTABLY OBVIOUS (Cherry Red)	B RED 16	P
KLYMAXX NEVER UNDERESTIMATE THE POWER OF A WOMAN (Solar)	K52304 3.04	K452304 3.04 W
KRIS MORGAN FOR A WOMAN IN LOVE (WEA)	K58264 3.04	K458264 3.04 W
LINTON KWESI JOHNSON DREAD BEAT AN' BLOOD (Virgin)	VX 1002 1.82	C
LOUIS ARMSTRONG & FATS WALLER POPS (Audio Fidelity)	AFEMP 1012 2.32	ZCAFM 1012 2.32 M
MANTOVANI ORCHESTRA MANTOVANI ORCHESTRA (Phoenix)	PHX 1007 1.31	O
MARIO LANZA THE LEGENDARY MARIO LANZA (K-Tel)	NE 1110 5.49	CE 2110 5.49 G
MARVA KING FEELS RIGHT (Planet)	K52287 3.04	W
MASS LABOUR OF LOVE (4AD)	CAD 107 2.44	H/P
MIDNIGHT STAR STANDING TOGETHER (Solar)	K52305 3.04	W
MILLION DOLLAR QUARTET MILLION DOLLAR QUARTET (Sun)	SUN 1006 2.32	M
MOTORS GREATEST HIT (Virgin)	V2204 2.43	C
NEIL YOUNG AFTER THE GOLDRUSH/HARVEST (Reprise)	(CASS ONLY)	K464044 3.04 W
O'JAYS PEACE (Phoenix)	PHX 1001 1.31	O
PHYLLIS HYMAN CAN'T WE FALL IN LOVE AGAIN (Arista)	SPART 1154 3.05	F
RAMONES PLEASANT DREAMS (Sire)	SRK 3571 3.04	SRC 3571 3.04 W
RICK JAMES STREET SONGS (Motown) (OUT NOW)	K52287 3.04	TC-STML 12153 3.07 E
RICKIE LEE JONES PIRATES (Warner Bros)	K56816 3.04	K456816 3.04 W
RIFF RAFF VINYL FUTURE (Atlantic)	K50819 3.07	W
RONNIE MILSAP MR. MAILMAN (Phoenix)	PHX 1002 1.31	O
SHOTS & DYKEHEAD CALEDONIA PIPE BANO CHAMPION OF CHAMPIONS (Lismor) (Dist: Cadillac (01) 836 3646/Ross 08882 2403)	LILP 5111 2.43	LICS 5111 2.43
SOUNTRACK BARNUM (Air)	CDL 1348 (tba)	ZCDL 1348 (tba) F
SOUNTRACK THE GREAT MUPPET MOVIE CAPER (Warner Bros)	K56942 3.04	K456942 3.04 W
STEVIE NICKS BELLA DONNA (WEA)	K99169 3.04	K499169 3.04 W
SUZAN FAZARRO & RICHARD STOKER FINE AND MELLOW (JSD)	EAT 1/81LP	H/P
SWAMP DOGG UNCLUT AND CLASSIFIED 1A (Charly)	CRB 1026 2.79	M
VAN HALEN VAN HALEN IV/VAN HALEN II (Warner Bros)	(CASS ONLY)	K466104 3.04 W
VARIOUS ALL NIGHT ROCK (Sun)	CFM 504 (10") 2.32	M
VARIOUS CALIFORNIA DREAMIN' (K-Tel)	NE 1126 5.49	CE 2126 5.49 G
VARIOUS FLYING SAUCERS ROCK AND ROLL (Sun)	CFM 503 (10") 2.32	M
VARIOUS I NEED A MAN (Sun)	CFM 502 (10") 2.32	M
VARIOUS OFFICIAL BBC ALBUM OF THE ROYAL WEDDING (BBC)	REP 413	ZCH 413 A
VARIOUS ROCKABILLY JAMBOREE (Sun)	CFM 505 (10") 2.32	M
VARIOUS ROCK, BABY, ROCK IT (Sun)	CFM 501 (10") 2.32	M
VARIOUS SHAKE TO DATE (Albion)	SHAKE 1 2.02	M
VARIOUS START SWIMMING (Sliff)	SINK 1 2.43	C
VARIOUS THE CHARLY BLACK MUSIC SAMPLER (Charly)	CRM 2018 1.73	M
WELSH CHOIR SONGS OF THE VALLEYS (K-Tel)	NE 1117 5.49	CE 2117 5.49 G
YELLOW JACKETS YELLOW JACKETS	K56920 3.04	W
Z.Z. TOP EL LOCO (Warner Bros)	K56929 3.04	W

# Singles Top 100

**SALES RATING**  
100 = Strong No.1 Sales

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

The *Record Business* Top 100 is compiled from sales and airplay on a system adapted from the charts of the successful US trade paper *Record World*.  
The Top 30 is based on sales alone. Positions 31-100 are determined by the sales rating + 5% of the airplay rating. 300 shops report weekly sales, average reporting time being Thursday noon.

★ **Bullet** Strong upward movement on sales and/or airplay  
■ **New Entry**  
☆ **Platinum Disc** 1 million sales (BPI certified)  
● **Gold Disc** 1/2 million sales (BPI certified)  
○ **Silver Disc** 1/4 million sales (BPI certified)  
\* **Sales or Airplay Index** less than 0.5  
All indices are rounded to nearest whole number  
D **Distributor Code** details: see New Singles Page  
( ) **Brackets** as part of a catalogue number indicates 12-inch availability, eg: CAB(L) 503 indicates:  
CAB 503 = 7-inch single  
CABL 503 = 12-inch single  
*Record Business* guide to last week's market strength

This Week	Last Week	Wks on Chart		TITLE/ARTIST	Label/Cat. No.	D	Dealer Use
1	1	6	67	78	GHOST TOWN SPECIALS	○ 2 TONE CHS TT (12)17	F
★ 2	20	2	46	60	CHANT NO.1 (I DON'T NEED THIS PRESSURE ON) SPANDAU BALLET	REFORMATION CHS (12)2528	F
3	2	4	45	83	STARS ON 45 VOLUME 2 STAR SOUND	○ CBS CBS A(13)1407	C
4	3	6	41	76	CAN CAN BAD MANNERS	○ MAGNET MAG 190	A
5	4	12	39	56	BODY TALK (VOCAL) IMAGINATION	○ R&B RBS (RBL) 201	A
★ 6	32	2	33	74	HAPPY BIRTHDAY STEVIE WONDER	MOTOWN (12)TMG 1235	E
7	8	3	31	85	LAY ALL YOUR LOVE ON ME ABBA	EPIC EPC A131456	C
★ 8	12	8	29	66	DANCIN' ON THE FLOOR (HOOKED ON LOVE) THIRD WORLD	CBS CBS A(13)1214	C
9	6	4	29	20	MOTORHEAD (LIVE) MOTORHEAD	BRONZE BRO(P) 124	F
10	11	4	28	63	SAT IN YOUR LAP KATE BUSH	EMI EMI 5201	E
11	9	9	27	56	NO WOMAN NO CRY BOB MARLEY & THE WAILERS	○ ISLAND (12)WIP 6244	E
12	7	6	27	56	WORDY RAPPINGHOOD TOM TOM CLUB	ISLAND (12)WIP 6694	E
13	5	11	26	56	ONE DAY IN YOUR LIFE MICHAEL JACKSON	● TAMLA MOTOWN TMG 976	E
★ 14	79	2	23	64	GREEN DOOR SHAKIN' STEVENS.	EPIC EPC A1354	C
15	15	8	22	54	NEW LIFE - SHOUT! DEPECHE MODE	MUTE 7(12) MUTE 014	N
★ 16	22	4	21	72	WALK RIGHT NOW JACKSONS	EPIC EPC A(13)1294	C
★ 17	25	2	20	38	NEVER SURRENDER SAXON	CARRERE CAR 204	W
18	13	10	19	75	YOU MIGHT NEED SOMEBODY RANDY CRAWFORD	WARNER BROS K17803(T)	W
19	10	10	18	38	GOING BACK TO MY ROOTS ODYSSEY	○ RCA RCA(T) 85	R
20	14	9	17	34	MEMORY ELAINE PAIGE	○ POLYDOR POSP 279	F
★ 21	27	3	17	56	SHOW ME DEXY'S MIDNIGHT RUNNERS	MERCURY DEXYS 6	F
22	17	6	17	88	FOR YOUR EYES ONLY SHEENA EASTON	EMI EMI 5195	E
23	19	3	16	65	VISAGE VISAGE	POLYDOR POSP(X) 293	F
★ 24	71	2	15	42	GIRLS ON FILM DURAN DURAN	EMI (12)EMI 5206	E
25	16	6	15	71	RAZZAMATAZZ QUINCY JONES FEATURING PATTI AUSTIN	A&M AMS(P) 8140	C
26	18	7	13	73	THERE'S A GUY WORKS DOWN THE CHIP SHOP KIRSTY MACCOLL	POLYDOR POSP 250	F
27	33	5	12	50	I'M IN LOVE EVELYN KING	RCA RCA(T) 95	R
28	29	6	12	82	TAKE IT ON THE RUN REO SPEEDWAGON	EPIC EPC A1207	C
★ 29	75	2	12	27	BACK TO THE 60'S TIGHT FIT	JIVE JIVE(T) 002	C
30	23	7	12	50	CAN'T HAPPEN HERE RAINBOW	POLYDOR POSP 251	F
★ 31	41	4	10	68	BEACH BOY GOLD GIDEA PARK	STONE SON(L) 2162	A
★ 32	■	1	11	35	HOOKED ON CLASSICS ROYAL PHILHARMONIC ORCHESTRA	RCA RCA(T) 109	R
33	31	5	9	79	JUMPIN' JIVE JOE JACKSON'S JUMPIN' JIVE	A&M AMS 8145	C
34	36	3	10	20	COMPUTER LOVE KRAFTWERK	EMI (12)EMI 5207	E
35	24	8	9	32	THROW AWAY THE KEY LINX	CHRYSALIS CHS (12)2519	F
★ 36	57	3	9	46	SHE'S A BAD MAMA JAMA (SHE'S BUILT SHE'S STACKED) CARL CARLTON	20TH CENTURY TC(D) 2448	R
★ 37	■	1	8	50	HOLD ON TIGHT ELECTRIC LIGHT ORCHESTRA	JET JET 7011	C
★ 38	64	2	8	62	TEMPTED SQUEEZE	A&M AMS 8147	C
39	21	11	9	11	BEING WITH YOU SMOKEY ROBINSON	● MOTOWN TMG 1223	E
★ 40	55	5	8	46	JIMMIE JONES VAPORS	LIBERTY BP 401	E
41	28	15	8	14	HOW 'BOUT US CHAMPAIGN	○ CBS CBS A(12)1046	C
★ 42	■	1	8	23	JULIE OCEAN UNDERTONES	ARDECK ARDS 9	E
43	34	9	8	28	PIECE OF THE ACTION BUCKS FIZZ	○ RCA RCA 88	R
44	30	8	8	11	ALL STOOD STILL ULTRAVOX	CHRYSALIS CHS (12)2522	F
★ 45	58	3	7	52	(SI SI) JE SUIS UN ROCK STAR BILL WYMAN	A&M AMS 8144	C
46	46	8	8	4	PAPA'S GOT A BRAND NEW PIG BAG PIG BAG	Y Y10	H
47	26	9	8	12	WIKKA WRAP EVASIONS	GROOVE PROD. GP 107(T)	Gr/P
48	50	2	8	4	A PROMISE (RE-MIX) ECHO & THE BUNNYMEN	KOROVA KOW 15(T)	W
★ 49	72	4	7	21	ON THE BEAT B.B. & Q.BAND	CAPITOL (12)CL 202	E
50	39	13	8	1	STAND AND DELIVER ADAM & THE ANTS	● CBS CBS A1065	C
★ 51	96	2	6	35	DANCIN' THE NIGHT AWAY VOGGUE	MERCURY MER(X) 76	F
52	42	5	6	41	GOING LEFT RIGHT DEPARTMENT S	STIFF BUY(IT) 118	C
★ 53	■	1	5	55	WATER ON GLASS KIM WILDE	RAK RAK 334	E
54	48	3	6	*	KILL THE KING RAINBOW	POLYDOR POSP 274	F
55	43	5	6	26	BETTER THINGS KINKS	ARISTA ARIST 415	F
56	37	9	6	26	ME NO POP I KID CREOLE & THE COCONUTS WITH COATI MUNDI	ZE (12)WIP 6711	E
57	45	6	5	37	ROCK 'N' ROLL DREAMS COME THROUGH JIM STEINMAN	EPIC EPC A1236	C
58	47	7	5	35	THE RACE IS ON DAVE EDMUNDS WITH THE STRAY CATS	SWANSONG SSK 19425	W
★ 59	87	2	6	1	THE CARIBBEAN DISCO SHOW LOBO	POLYDOR POSP(X) 302	F
60	44	3	6	6	C'MON LET'S GO GIRLSCHOOL	BRONZE BRO(X) 126	F

This Week	Last Week	Wks on Chart	Sales Index	Airplay Index	TITLE/ARTIST	Label/Cat. No.	D	Dealer Use
61	35	9	6	13	MORE THAN IN LOVE KATE ROBBINS & BEYOND	RCA RCA 69		R
62	56	3	6	6	ROCK 'N' ROLL OUTLAW ROSE TATTOO	CARRERE CAR 200(P)		W
★ 63	93	2	4	51	I LOVE YOU, YES, I LOVE YOU EDDY GRANT	ENSIGN/ICE ENY 216		R
★ 64	80	3	6	3	JINGO CANDIDO	EXCALIBER EXC(L) 102		A
65	51	4	5	3	HEAVEN AND HELL VANGELIS	BBC BBC 1		R
★ 66	78	3	3	74	JUST LIKE BELGIUM ELTON JOHN	ROCKET XPRES 59		F
★ 67	98	2	5	*	TEDDY BEAR'S LAST RIDE DIANA WILLIAMS	CAPITOL CL 207		E
★ 68	■	1	5	*	MICKEY TONI BASIL	RADIALCHOICE TIC 4		C
★ 69	■	1	4	19	WUNDERBAR TENPOLE TUDOR	STIFF BUY 120		C
★ 70	■	1	5	*	STORMTROOPER IN DRAG PAUL GARDINER	BEGGARS BANQUET BEG 61		W
71	49	10	5	7	WILL YOU? HAZEL O'CONNOR	A&M AMS 8131	○	C
72	59	6	5	9	DOORS OF YOUR HEART BEAT	GO-FEET FEET 9(12)		F
73	77	4	3	58	QUEEN OF HEARTS JUICE NEWTON	CAPITOL CL 204		E
★ 74	■	1	4	*	MOTORHEAD HAWKWIND	FLICKNIFE FLS 205		H
75	53	12	4	6	I WANT TO BE FREE TOYAH	SAFARI SAFE 34	○	M
76	38	9	4	2	TAKE IT TO THE TOP (CLIMBING) - CELEBREMOS KOOL & THE GANG	DE-LITE DE(X) 2		F
77	76	2	4	6	BRAZILIAN DAWN SHAKATAK	POLYDOR POSP(X) 282		F
78	63	4	4	5	THUNDERBIRDS BARRY GRAY ORCHESTRA	PRT 7P 216		A
★ 79	■	1	4	7	TAINTED LOVE SOFT CELL	SOME BIZZARE BZS 2(12)		F
80	40	7	4	8	PRETTY IN PINK PSYCHEDELIC FURS	CBS CBS A(13)1327		C
★ 81	■	1	4	14	LI'L RED RIDING HOOD 999	ALBION ION 1017		M
★ 82	■	1	4	17	THE REAL THING BROTHERS JOHNSON	A&M AMS(X) 8149		C
83	86	3	4	7	ANOTHER ONE BITES THE DUST GENERAL SAINT & CLINT EASTWOOD	GREEN. OINK 1 (GRED 56)		M
84	66	3	3	26	GIVE IT TO ME BABY RICK JAMES	MOTOWN (12)TMG 1229		E
★ 85	■	1	3	40	YOU ARE FOREVER SMOKEY ROBINSON	MOTOWN TMG 1237		E
86	62	15	4	*	STARS ON 45 STAR SOUND	CBS CBS A(13)401102	●	C
87	61	10	4	5	THE RIVER BRUCE SPRINGSTEEN	CBS CBS A(13)1179		C
88	52	8	4	5	TEDDY BEAR RED SOVINE	STARDAY SD 142	○	M
89	97	3	3	16	TONIGHT MO-DETTES	DERAM DET 3		F
90	■	2	2	49	I DON'T WANNA CRY KEYS	A&M AMS 8142		C
91	92	4	3	25	LAWNCHAIRS OUR DAUGHTER'S WEDDING	EMI-AMERICA EA 124		E
92	■	1	3	23	LADY (YOU BRING ME UP) COMMODORES	MOTOWN (12)TMG 1238		E
93	95	2	3	10	HEART OF MINE BOB DYLAN	CBS CBS A1406		C
94	■	1	3	*	NEU SMELL (EP) FLUX OF PINK INDIANS	CRASS 321984/2		H
95	68	13	3	8	YOU DRIVE ME CRAZY SHAKIN' STEVENS	EPIC EPC A1165	●	C
96	■	1	2	46	LOVE'S MADE A FOOL OF YOU MATCHBOX	MAGNET MAG 194		A
97	70	3	3	26	SAY YOU'LL BE MINE CHRISTOPHER CROSS	WARNER BROS K17659		W
98	74	4	3	8	OUT COME THE FREAKS WAS (NOT WAS)	ZE (12)WIP 6709		E
99	89	4	3	16	SECOND VIOLIN BAGATELLE	POLYDOR POSP 271		F
100	82	3	3	*	LONG LIVE ROCK 'N' ROLL RAINBOW	POLYDOR POSP 276		F

## Bubbling Under

- 101 UPTOWN FESTIVAL - TAKE THAT TO THE BANK SHALAMAR (GOLD.GROOVES GOLD(T) 515)
- 102 TRY IT OUT GINO SOCCIO (ATLANTIC K11594(T))
- 103 YOU'LL NEVER KNOW HI-GLOSS (EPIC EPC A(13)1387)
- 104 STOP DRAGGIN' MY HEART AROUND STEVIE NICKS (WEA K79231)
- 105 ALL NIGHT LONG RAINBOW (POLYDOR POSP 104)
- 106 MARILYN DREAMS B-MOVIE (SOME BIZZARE DM(X) 443)
- 107 TOO DEPRESSED TO COMMIT SUICIDE PEECEES (HEE BEE GEE BEES 1)
- 108 SINCE YOU BEEN GONE RAINBOW (POLYDOR POSP 70)
- 109 WE'RE ALMOST THERE MICHAEL JACKSON (MOTOWN (12)TMG 977)
- 110 ARABIAN NIGHTS SIOUXSIE & THE BANSHEES (POLYDOR POSP(X) 309)
- 111 SKIN DEEP PASSIONS (POLYDOR POSP(X) 256)
- 112 ONE STEP AHEAD SPLIT ENZ (A&M AMS 8146)
- 113 THE MONKEES (EP) MONKEES (ARISTA ARIST 402)
- 114 HIAWATHA BELLE STARS (STIFF (P)BUY 117)
- 115 SLOW HAND POINTER SISTERS (PLANET K12530)
- 116 CAN YOU FIND THE TIME CHAMPAIGN (CBS CBS A(13)1381)
- 117 PUPPETS OF WAR (EP) CHRON GEN (GARGOYLE GRGL 780)
- 118 WE WANT THE AIRWAVES RAMONES (SIRE SIR 4051)
- 119 HOW MUCH ARE THEY? JAH WOBBLE, JAKI LIEBEZEIT, HOLGER CZUKAY (ISLAND (12)WIP 6701)
- 120 ANIMALS HAVE MORE FUN JIMMY PURSEY (EPIC EPC A1336)
- 121 BALLADE POUR ADELINE RICHARD CLAYDERMAN (SONET N2219)
- 122 I CAN'T GET BOUNCING BABIES BY THE TEARDROP EXPLODES FRESHIES (MCA MCA 725)
- 123 BOOTLIGGERS (1981) (LIVE IN PARIS) RAGE (CARRERE CAR 199(P))
- 124 SUN OF JAMAICA GOOMBAY DANCE BAND (EPIC EPC A1273)
- 125 Q.QUARTERS ASSOCIATES (SITUATION 2 SIT 4(T))
- 126 TURN IT ON LEVEL 42 (POLYDOR POSP(X) 286)
- 127 TO HELL WITH POVERTY GANG OF FOUR (EMI (12)EMI 5193)
- 128 JUMP, CHILDREN, JUMP DARTS (MAGNET MAG 203)
- 129 SPONJI REGGAE BLACK UHURU (ISLAND WIP 6695)
- 130 FINGER GUN STYLE ASWAD (CBS CBS A(13)1370)

### Index A-Z Guide to producer

A PROMISE (RE-MIX) HUGH JONES (ZOO/WARNER BROS) 48  
 ALL STOOD STILL CONNY PLANK (ULTRA VOX (ISLAND/MOOD) 44  
 ANOTHER ONE BITES THE DUST HENRY 'JUNJO' LAWES (GREENSLEEVES/SPARTA FLORIDA) 83  
 BACK TO THE 60'S KEN GOLD (VARIOUS) 29  
 BEACH BOY GOLD ADRIAN BAKER (VARIOUS) 31  
 BEING WITH YOU MIKE PICCIRILLO/GEORGE TOBIN (JOBETE) 39  
 BETTER THINGS RAYMOND DOUGLAS DAVIES (DAVRA) 55  
 BODY TALK (VOCAL) STEVE JOLLEY/TONY SWAIN (RED BUS) 5  
 BRAZILIAN DAWN NIGEL WRIGHT (SKRATCH) 77  
 CAN CAN ROGER LOMAS (MAGNET) 4  
 CAN'T HAPPEN HERE ROGER GLOVER (PANACHE) 30  
 CHANT NO. 11 I DON'T NEED THIS PRESSURE ON RICHARD JAMES BURGESS (REFORMATION) 2  
 COMPUTER LOVE KRAFTWERK (AKTION KLANG) 34  
 C'MON LET'S GO VIC MAILE (ACTON GREEN) 60  
 DANCIN' ON THE FLOOR (HOOKED ON LOVE) NOT LISTED (BLUE MOUNTAIN) 8  
 DANCIN' THE NIGHT AWAY NOT LISTED (COPYRIGHT CONTROL) 51  
 DOORS OF YOUR HEART BOB SARGEANT (ZOMBA/BEAT BROTHERS) 72  
 FOR YOUR EYES ONLY CHRISTOPHER NEIL (UNITED ARTISTS) 22  
 GHOST TOWN PETER COLLINS (PLANGENT VISIONS) 1  
 HIS IN FILM COLIN THURSTON (CARLIN/PETERMAN) 24  
 GIVE IT TO ME BABY RICK JAMES (JOBETE) 84  
 GOING BACK TO MY ROOTS STEVE TYRELL (APRIL) 19  
 GOING LEFT RIGHT DAVID TICKLE (MODERN/ATV) 52  
 GREEN DOOR STUART COLMAN (FRANCIS DAY & HUNTER/EMI) 14  
 HAPPY BIRTHDAY STEVE WONDER (JOBETE/BLACK BULL) 6  
 HEART OF MINE BOB DYLAN/CHUCK PLOTKIN (BIG BEV) 93  
 HEAVEN AND HELL VANGELIS (WARNER BROS) 65  
 HOLD ON TIGHT JEFF LYNN (JET/APRIL) 37  
 HOOKED ON CLASSICS JEFF JARRATT/DON REEDMAN (CHAPPELL/MCS/EATON) 32  
 HOW 'BOUT US LEO GRAHAM (IDANA WALDEN) 41  
 I DON'T WANNA CRY JOE JACKSON (KEYSONGS) 90  
 I LOVE YOU, YES, I LOVE YOU EDDY GRANT (MARCO/INTERSONG) 63  
 I WANT TO BE FREE NICK TAUBER (SWEET 'N' SOUR) 75  
 I'M IN LOVE M. BROWN (LEEDS) 27  
 JIMMIE JONES DAVE TICKLE (EMI) 40  
 JINGO JOE CAIN (APRIL) 64  
 JULIE OCEAN DAVE BALFE/HUGH JONES (WEST BANK SONGS/WARNER BROS) 42  
 JUMPIN' JIVE JOE JACKSON (LAWRENCE WRIGHT) 33  
 JUST LIKE BELGIUM CHRIS THOMAS (BIG PIG) 66  
 KILL THE KING MARTIN BIRCH (OVL) 54  
 LADY (YOU BRING ME UP) JAMES ANTHONY CARMICHAEL/COMMODORES (JOBETE) 92  
 LAWNCHAIRS FRANK SIMON/OUR DAUGHTER'S WEDDING (PARROT TOP) 91  
 LAY ALL YOUR LOVE ON ME BENNY ANDERSSON/BJORN ULVAEUS (BOCU) 7  
 LI'L RED RIDING HOOD VIC MAILE (ACUFF ROSE) 81  
 LONG LIVE ROCK 'N' ROLL MARTIN BIRCH (PANACHE) 100  
 LOVE'S MADE A FOOL OF YOU PETER COLLINS (SOUTHERN) 96  
 ME NO POP I AUGUST DARNELL/ANDY HERNANDEZ (ISLAND) 66  
 MEMORY ANDREW LLOYD WEBBER (THE REALLY USEFUL CO.) 20  
 MICKEY GREG MATHIESON (RAK) 68  
 MORE THAN IN LOVE BRY LING/SIMON MAY (ATV) 61  
 MOTORHEAD (LIVE) VIC MAILE (MOTOR) 9  
 MOTORHEAD NOT LISTED (UNITED ARTISTS) 74  
 NEU SMELL (EP) PENNY RIMBAUD (EXIT STENCIL) 94  
 NEVER SURRENDER SAXON/NIGEL THOMAS (ISAXSONS/CARLIN) 17  
 NEW LIFE - SHOUT! DANIEL MILLER/DEPECHE MODE (MUTE) 15  
 NO WOMAN NO CRY BOB MARLEY (RONDOR) 11

ON THE BEAT JACQUES FRED PETRUS (WARNER BROS) 49  
 ONE DAY IN YOUR LIFE SAM BROWN III (JOBETE) 13  
 OUT COME THE FREAKS DAVID WAS/DON WAS/JACK PANN (ISLAND) 98  
 PAPA'S GOT A BRAND NEW PIG BAG DAVE HUNT/DICK O' DELL/PIGBAG (ROUGH TRADE) 46  
 PIECE OF THE ACTION ANDY HILL (PAPER) 43  
 PRETTY IN PINK STEVE LILLYWHITE (APRIL) 80  
 QUEEN OF HEARTS RICHARD LANDIS (HEATH LEVY) 73  
 RAZZAMATAZZ QUINCY JONES (RONDOR) 25  
 ROCK 'N' ROLL DREAMS COME THROUGH JIMMY IOVINE/JIM STEINMAN (APRIL) 57  
 ROCK 'N' ROLL OUTLAW HARRY VANDA/GEORGE YOUNG (J. ALBERT & SON PTY. LTD.) 62  
 SAT IN YOUR LAP KATE BUSH (KATE BUSH) 10  
 SAY YOU'LL BE MINE MICHAEL OMARTIAN (CHAPPELL) 97  
 SECOND VIOLIN GUS DUDGEON (CHAPPELL) 99  
 SHE'S A BAD MAMA JAMA (SHE'S BUILT SHE'S STACKEO) LEON HAYWOOD (SUNBURY) 36  
 SHOW ME TONY VISCONTI (EMI) 21  
 STAND AND DELIVER CHRIS HUGHES (EMI) 50  
 STARS ON 45 VOLUME 2 JAAP EGGERMONT (VARIOUS) 3  
 STARS ON 45 JAAP EGGERMONT (VARIOUS) 86  
 STORMTROOPER IN DRAG GARY NUMAN (NUMAN) 70  
 TAINTED LOVE (I) 79  
 TAKE IT TO THE RUN KEVIN CRONIN/KEVIN BEAMISH/GARY RICHATH (WARNER BROS) 28  
 TAKE IT TO THE TOP (CLIMBING) - CELEBREMOS EUMIR DEODATO (PLANETARY NOM) 76  
 TEDDY BEAR TOMMY HILL (CEDARWOOD) 88  
 TEDDY BEAR'S LAST RIDE BILL DENNY (SOUTHERN) 67  
 TEMPTED ROGER BECHIRIAN/ELVIS COSTELLO (ILLEGAL) 38  
 THE CARIBBEAN DISCO SHOW ROY BELTMAN/ERIC BOOM (COPYRIGHT CONTROL) 59  
 THE RACE IS ON DAVE EDMUNDS (BURLINGTON) 58  
 THE REAL THING BROTHERS JOHNSON (CARLIN) 82  
 THE RIVER JON LANDAU/BRUCE SPRINGSTEEN (INTERSONG) 87  
 THERE'S A GUY WORKS DOWN THE CHIP SHOP PAZZA (CHRYSALIS/BLACKHILL) 26  
 THROW AWAY THE KEY OLLIE E. BROWN/BOB CARTER/DAVID GRANT/PETER MARTIN (SOLID/RSM) 35  
 THUNDERBIRDS NOT LISTED (NEW WORLD) 78  
 TONIGHT CHRIS NEIL (APRIL) 89  
 VISAGE MIDGE URE/VISAGE (ISLAND/VIRGIN/COPYRIGHT CONTROL) 23  
 WALK RIGHT NOW JACKSONS (CARLIN) 16  
 WATER ON GLASS RICKY WILDE (RICKIN/RAK) 53  
 WIKKA WRAP ANDY SEARS (SCREEN GEMS) 47  
 WILL YOU? TONY VISCONTI (ALBION) 71  
 WORDY RAPPINGHOOD CHRIS FRANTZ/STEVEN STANLEY (METERED) 12  
 WUNDERBAR ALAN WINSTANLEY (WARNER BROS) 69  
 YOU ARE FOREVER GEORGE TOBIN/MIKE PICCIRILLO (JOBETE) 85  
 YOU DRIVE ME CRAZY STUART COLMAN (EATON/QUARRY) 95  
 YOU MIGHT NEED SOMEBODY TOMMY LIPUMA (RONDOR) 18  
 (SI SI) JE SUIS UN ROCK STAR BILL WYMAN (APRIL/I.T.C. FILMSCORES) 46

**HOT SOUNDS ON MOTOWN**

A new single from  
**TEENA MARIE**  
 Square Biz  
 c/w  
 Opus III (Does Anybody Care)  
 TMG 1286 + 12"

Re-Activated by Demand  
 The Original Stars & Sound  
**DIANA ROSS**  
 & The Supremes  
 Medley Part 1 and 2

Stop! In The Name Of Love · Back In My Arms Again · Come See About Me · Love Is Like An Itching In My Heart · Where Did Our Love Go · Baby Love (Medley Part 2) · Love Hangover 12" TMG1180 + 7"

**IF IT'S ON MOTOWN... BELIEVE IT!**

## Mute label stays quiet to kick up a noise

THERE ARE many small labels quite happy to sign a few bands and see them regularly hit the *RB* indie charts, without ever making the popular crossover to the national ratings.

When the big hit arrives it's more often by accident, if a very welcome one. Such is the case of Daniel Miller's Mute Records, currently celebrating a second top 20 single by their newest signing Depeche Mode.

The label was launched in April 1978, partly, Miller admits, as an experiment. He had been working as a film editor to finance his own interest in synthesisers. With advice from Rough Trade, Mute Records (it's a contradiction in terms) had soon signed up and released singles from The Normal, TVOD/Warm Leatherette, Fad Gadget and the Silicon Teens - a vinly nom-de-plume for Daniel Miller.

All three got a certain amount of airplay, predominately by John Peel, but did little else. Miller's interest in the current German music scene prompted him to sign DAF at the end of 1979. "They were all living at first ay my own

house, they had no money at all of their own," he remembers. "We recorded a single, then an album, *Die Kleinen Und Die Bosen* - the little and the evil - (STUMM 1) in that summer. We completed it in three days at Connie Plank's studio. Although there was an initial lack of interest, they ended up on Virgin with worldwide distribution."



Pinnacle's expansion continues and a decision has now been made to increase the strike force to five members in time for the next national sales conference in September at Bromley. The company's field force will then total 24 people. A new marketing and promotion co-ordinator is also being appointed at the Orpington office.

Pinnacle has broken down all mailing lists for retail, radio and disco to facilitate what general manager Tony Berry (above) calls: "Progressive marketing on new singles."

A monthly newsletter to all radio personnel has also been launched. New singles can be expected from Keith Marshall, Noosha Fox, Charlie Harper, Zoot Money, Marc Bolan and Scott Walker.

Miller discovered the highly successful Depeche Mode when they supported Mute artist Fad Gadget at London's Bridge House last November. He immediately asked them to do a single. "The single was 'Dreaming Of Me'. I like to work on a record-to-record basis, rather than with long-term deals, but after the second single, 'New Life/Shout' (MUTE 014), we signed an agreement for them to do the album that they are currently working on: It should be out by September but we've had a lot of distractions - *Top Of The Pops*, interviews - that's pop music. The band had a lot of money offered them by the majors - some of them got really heavy and unpleasant about it, which I think is one of the reasons that they chose to stick with Mute."

The Depeche Mode album will be the fifth in a line which included the Silicon Teens' *Music For Parties* and a curious item from American Boyd Rice.

"I met him up at Rough Trade and he played me his record which was out on a US label, Gray Beat, which I subsequently released on Mute. It's interesting because it has two holes and can be played on any speed. It also has locked grooves so that it will play indefinitely," says Miller. The record in question is



DEPECHE MODE: Second hit single

called 'Can't Look Straight' (Stumm 4).

Despite his label's commercial success, Miller wants it to remain small. "I don't really want many more people on Mute. Actually, there's not much stuff around I'd wish to get involved with. The whole thing was almost accidental anyway, and expansion tends to mean more heated arguments.

We've already got a lot to do. For a while now Hilde Svengard has been looking after press promotion and the next step will probably be to get some sort of office."

"I definitely believe in the indie thing. Of course I'm aware of its faults, but the faults of the majors are far greater. My policy is to have no policy, except to do what I believe in and like doing."

Mute Records is distributed by Rough Trade and Spartan Records. 'New Life/Shout' is currently number 15 in the *RB* national charts.

### DISTRIBUTOR AND WHOLESALERS DIRECTORY 1981

#### SONET RECORDS AND PUBLISHING

121 Ledbury Road, London W11 2AQ

Telephone: 01-229 7267

Contact: Dee Sparrow

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

Now in preparation for late-August publication

## RB's Small Labels Catalogue Vol. 2

Cover price £1.25

Rates for more than five copies by arrangement  
Special offer - £1.00 for single copies before August 3 - cash with order

Contact: Jacquie (01-836 9311)

### Indie Albums

- |    |    |   |                  |                            |
|----|----|---|------------------|----------------------------|
| 1  | 1  | PENIS ENVY                              | Crass            | Crass 321984/1             |
| 2  | 2  | PRESENT ARMS                            | UB40             | DEP International LP DEP 1 |
| 3  | 3  | THE ONLY FUN IN TOWN                    | Josef K          | Postcard 81-7              |
| 4  | 5  | PUNKS NOT DEAD                          | Exploited        | Secret SEC 1               |
| 5  | -  | DOCUMENT AND EYEWITNESS                 | Wire             | Rough Trade ROUGH 29       |
| 6  | 6  | PLAYING WITH A DIFFERENT SEX            | Au Pairs         | Human HUMAN 1              |
| 7  | 4  | ANTHEM                                  | Toyah            | Safari VOOR 1              |
| 8  | 14 | BLACK SOUNDS OF FREEDOM                 | Black Uhuru      | Greensleeves GREL 23       |
| 9  | 8  | CLOSER                                  | Joy Division     | Factory FACT 25            |
| 10 | 7  | SIGNING OFF                             | UB40             | Graduate GRAD LP 2         |
| 11 | 15 | STATIONS OF THE CRASS                   | Crass            | Crass 521984               |
| 12 | 13 | IN THE FLAT FIELD                       | Bauhaus          | 4AD CAD 13                 |
| 13 | 12 | FRESH FRUIT FOR ROTTING VEGETABLES      | Dead Kennedys    | Cherry Red B RED 10        |
| 14 | 9  | UNKNOWN PLEASURES                       | Joy Division     | Factory FACT 10            |
| 15 | 18 | TOYAH! TOYAH! TOYAH! TOYAH!             | Toyah            | Safari LIVE 2              |
| 16 | 21 | FIRE HOUSE ROCK                         | Wailing Souls    | Greensleeves GREL 21       |
| 17 | 17 | LIVE AT THE LYCEUM                      | Cabaret voltaire | Rough Tapes COPY 001       |
| 18 | 11 | DIRK WEARS WHITE SOX                    | Adam & The Ants  | Do It RIDE 3               |
| 19 | 10 | ODYSHAPE                                | Raincoats        | Rough Trade ROUGH 13       |
| 20 | 22 | TO EACH . . . A Certain Ratio           |                  | Factory FACT 35            |
| 21 | 16 | HE WHO DARES WINS                       | Theatre Of Hate  | SSSSS 1P                   |
| 22 | 26 | LIVE AT THE COUNTER                     | EUROVISION 79    | Misty In Roots             |
| 23 | 27 | THE BLUE MEANING                        | Toyah            | Safari I EYA 666           |
| 24 | 19 | HEART OF DARKNESS                       | Positive Noise   | Statik STAT LP 1           |
| 25 | -  | CONCRETE                                | 999              | Albion ITS 999             |
| 26 | 23 | PRAYERS ON FIRE                         | Birthday Party   | 4AD CAD 104                |
| 27 | 28 | LUBRICATE YOUR LIVING ROOM              | Fire Engines     | Accessory ACC-001          |
| 28 | 20 | PROVISIONALLY ENTITLED THE SINGING FISH | Colin Newman     | 4AD CAD 108                |
| 29 | 29 | SHEEP FARMING IN BARNET                 | Toyah            | Safari IC-264              |
| 30 | 24 | CHAPPAQUIDICK BRIDGE                    | Poison Girls     | Crass 421984/2             |

### RUSTY LOVE TRS 1

BRENDAN KIDULIS and the STROLL

TRIGO RECORDS (0602 284682)

Order from Independent Distribution, Pinnacle and Graduate.

### DEBUT ALBUM

'YOUTH IN ASIA'  
BIRDS WITH EARS

Attrix Records (RB 12 LP)

Distribution:

Rough Trade and Independent Network



IN A period when declining record sales appear to present a problem which the best marketing brains in the country seem powerless to solve, the arrival last year of Tellydisc represented one of the few, and certainly the outstanding, examples of a determined effort to experiment with new ideas.

As a joint venture between the Hutton advertising agency and Eurodisc, the parent company of Ariola-Artista, and with the powerful support of Thames Television, Tellydisc has been able to capitalise on the failure of MOR consumers to respond to traditional methods of marketing albums. The easy-chair brigade responds most positively to what they see on television – but a regular programme of TV-advertised records has been found to be out of the question because of the enormous expenditure involved.

Tellydisc, by resorting to direct response methods which exclude the retailer – and therefore the shop's margin – and involving TV contractors in the promotional risk, has found an answer to cost-effective promotion. In doing so it has angered the TV merchandisers to the extent that they have felt the need to compete – but sales of 700,000 copies from the eight 2LPs released in the first 12 months points to a worthwhile acceptance of the concept, not to mention the changing patterns of record buying. No longer is the record store the only source of recorded music – and the trend is certain to grow as others follow Tellydisc's lead. The company was not the first to use television – Britannia Music and Readers Digest were there earlier – but can fairly take the credit for mounting the first programme of on-going releases.

The real catalyst in the formation of Tellydisc appears to have been Thames Television. Seeking new areas of influencing consumer spending – and only too well aware that some record companies are reluctant to advertise in the London area because of sky-high rates – Thames hit upon direct response as a possible way of attracting recording industry business. The bait was highly discounted spots, initially in under-subscribed times, but latterly often at peak hours, with the debit cash balance made up from a per-item royalty payment on sales.

TELLYDISC HAD a number of advantages in making its pitch. Hutton's not only handles advertising for Ariola-Arista but also includes Thames TV and the IBA among its clients. A further plus was the availability of Dennis Knowles, former marketing director of Arista, who had just departed to concentrate on his own marketing consultancy, Opportunities Worldwide. Knowles, with much experience in TV marketing with both Arista and UA Records, was recruited as marketing director.

"Another point in our favour", remarks Knowles, "was that we made a conscious decision to reverse the usual creative approach to direct mail advertising and spend upwards of £17,000 on each commercial. We made them two minutes long so that viewers would have sufficient time to absorb our message."

By Knowles' own admission, Tellydisc was notably fortunate in being able to

**HOW THE direct-response TV advertising of Tellydisc is finding its target among the armchair record buyers, and how the TV companies are participating in a scheme which is proving to be mutually profitable. By BRIAN MULLIGAN.**

## Tellydisc's direct tilt at over-35s pays off



**THREE OF the men behind Tellydisc (from left) chairman Charles Vere-Nichol, Eurodisc UK md Andrew Pryor, and marketing director Denis Knowles.**

launch last May with Barry Manilow 2LP at the very moment when the artist's reputation was gathering some real steam. It remains to this day Tellydisc's best-seller, verging on Platinum (300,000 copies) status, although a more recent offering *Moments*, a compilation of romantic ballads, is showing signs of matching Manilow's sales. Immediate public response to the Manilow commercial led to Tellydisc being invited by Thames to programme a monthly release for a year.

From its Thames exposure, the Manilow album went fairly quickly on to Trident and Westward, two companies with an active involvement in direct mail, and as other contractors saw what was happening, it was by invitation rolled out through Ulster, Stags and Granada. Of the ITV stations, only ATV and Southern have declined to do business with Tellydisc.

Figures produced by MEAL, the company which surveys TV advertising expenditure, show that in 1980 Tellydisc's spend at rate-card prices was £3.3 million. Obviously, because of the method of securing screentime – low-cost spots against a per-item payment – Tellydisc has paid nothing like this amount. This is just as well, since a £3.3 million investment to sell 700,000 sets doesn't sound like a worthwhile return. Competitors, with more than a tinge of envy, reckon that it could be as little as £300,000, with royalty of about £1.20 per record shipped.

Knowles, understandably, will not be drawn on the amount laid out. "We make a sizeable investment with each package," he points out. "We are not just getting cheap time. We are required

to make certain guarantees. The ITV companies are not fools, they are not going to give away time for nothing." Exactly what the guarantees are he will not disclose, but surprisingly they do not appear to be connected with a minimum sales commitment on the part of the client, who could deliver an album which turned out to be a sales stiff. "There is no cover against a flop," says Knowles. "That is the risk we and they have to take."

KNOWLES CANDIDLY admits that some useful lessons have been learned during the first year of operation – notably that the market ranges between the 35-50 year olds. "Aiming at a younger market increases the risk," he says, pointing to a disappointing response to a Mike Oldfield package. After Manilow came a John Williams 2 LP which sold adequately and a Slim Whitman set which did less well. A rock 'n' roll compilation did "reasonably well", while of more recent releases a Shirley Bassey double is doing satisfactory business, and an ELO set after good response on test is being held until the act's new album is out before further promotion is organised.

With a year's experience under its belt, Tellydisc is looking to "widen the proposition in the future," as Knowles enigmatically put it. "The singular proposition would be a per-item deal and agreed time on one package. That doesn't have to be the only way you can arrive at a deal," he says. The probability is that with a mailing list of 700,000 names – owned by the TV companies and not by Tellydisc – that some arrangement will be reached to use mail

shots as well as TV to reach record buyers.

The visibility of Tellydisc's on-screen activities has provoked a sharp response from the TV merchandisers who complain that access to heavily discounted advertising is making life difficult for them to the extent that they have launched their own direct response packages. "I don't think they have anything to complain about," says Knowles. "Don't forget that I have to justify each package to each station and if it is turned down I have problems. The stations are not doing us any favours."

He also doubts that the screens are due to be flooded with a never-ending series of advertisements for direct response albums. Having set the standard with very expensive commercials, Knowles reckons that the ITV companies will not settle for less and that sheer cost will deter those with only one-off intentions.

In the second year, Tellydisc's policy will be to concentrate on "more-interesting" multi-artist compilations, while not ignoring superstar albums. The future, he thinks, may be to release attractively-priced albums, rather than the "slow-burning big packages", sold by a combination of television and mail shots, the latter probably using a flexi-disc sampler, if mechanical royalty rates can be agreed with the MCPS.

Knowles views Tellydisc as a way of selling recorded music which is never heard on the radio, to reactivate some of the gems which have lain forgotten for years in the vaults, and also to further broaden the buying base away from the youth market. There are, he points out, about 9 million people, "a formidable number", aged between 50-60 whose interest may be provoked by the right sort of product.

"The industry gyrates around radio, but radio can only play a minute percentage of what is available from over 80 years of recordings. We in the industry need to take a sharper look at our product, throw away our narrow-minded cultish ideas and try to market our way out of trouble, rather than buy our way out by reducing the price of records to a ludicrous figure where there is no margin left for marketing. That is total suicide."



**MIKE OLDFIELD: a disappointing response indicated that Tellydisc should be pitching at an older audience.**

**GROOVE  
PRODUCTIONS  
PRESENT**

# LATIN-FUSION

**THEIR DEBUT ALBUM**

*Cayenne*

**ROBERTO WHO...?**

ALSO AVAILABLE  
LIMITED EDITION  
2 REMIXED VERSION  
ROBERTO WHO...?

LP GPLP 30

12" GP 3012

DISTRIBUTION  
TEL: 0689-73146

P  
PINNACLE  
RECORDS

RECORD BUSINESS RECORD BUSINESS RECORD BUSINESS

# Disco Top 50

1	2	<b>CHANT NO. 1</b> SPANAU BALLET WITH BEGGAR & CO.	Reformation CHS (12)2528
2	4	<b>I'M IN LOVE</b> EVELYN KING	RCA RCA(T) 95
3	3	<b>BODY TALK</b> IMAGINATION	R&B RBS(RBL) 201
4	1	<b>STARS ON 45, VOL 2</b> STAR SOUND	CBS CBS A (13)1407
5	7	<b>DANCING ON THE FLOOR (HOOKED ON LOVE)</b> THIRD WORLD	CBS CBS A (13)1214
6	5	<b>SHE'S A BAD MAMA JAMA</b> CARL CARLTON	20th Century TCD(T) 2448
7	14	<b>ON THE BEAT</b> B.B. & Q. BAND	Capitol (12)CL 202
8	6	<b>LAY ALL YOUR LOVE ON ME</b> ABBA	Epic A 131456
9	■	<b>HAPPY BIRTHDAY</b> STEVIE WONDER	Motown (12)TMG 1235
10	17	<b>DANCIN' THE NIGHT AWAY</b> VOGGUE	Mercury MER(X) 76
11	9	<b>WORDY RAPPINGHOOD</b> TOM TOM CLUB	Island (12)WIP 6694
12	12	<b>YOU MIGHT NEED SOMEBODY</b> RANDY CRAWFORD	Warner Bros K17803(T)
13	13	<b>WALK RIGHT NOW</b> JACKSONS	Epic A (13)1294
14	11	<b>NO WOMAN NO CRY</b> BOB MARLEY AND THE WAILERS	Island (12)WIP 6244
15	8	<b>GOING BACK TO MY ROOTS</b> ODYSSEY	RCA RCA(T) 85
16	10	<b>RAZZAMATAZZ</b> QUINCY JONES & PATTI AUSTIN	A&M AMS(P) 8140
17	19	<b>YOU'LL NEVER KNOW</b> HI-GLOSS	Epic A (13)1387
18	41	<b>LADY (YOU BRING ME UP)</b> COMMODORES	Motown (12)TMG 1238
19	—	<b>THE REAL THING</b> BROTHERS JOHNSON	A&M AMS(X) 8149
20	20	<b>JINGO</b> CANDIDO	Excaliber EXC(L) 102
21	■	<b>BACK TO THE '60s</b> TIGHT FIT	Jive JIVE(T) 002
22	18	<b>BRAZILIAN DAWN</b> SHAKATAK	Polydor POSP(X) 282
23	21	<b>GIVE IT TO ME BABY</b> RICK JAMES	Motown (12)TMG 1229
24	22	<b>QUE PASA - ME NO POPI</b> KID CREOLE & THE COCONUTS WITH COATI MUNDI	Ze (12)WIP 6711
25	15	<b>WIKKA WRAP</b> EVASIONS	Groove GP 107(T)
26	23	<b>TRY IT OUT</b> GINO SOCCIO	Atlantic K11594(T)
27	■	<b>HOOKED ON CLASSICS</b> ROYAL PHILHARMONIC ORCHESTRA	RCA RCA(T) 109
28	■	<b>EVERYBODY SALSA</b> MODERN ROMANCE	WEA K18815(T)
29	30	<b>ROBERTO WHO?</b> CAYENNE FEATURING LINDA TAYLOR	Groove GP 307(3012)
30	35	<b>LOCO-MOTO</b> INVERSIONS	Groove GP 108(T)
31	25	<b>CAN YOU HANDLE IT (REMIX)</b> SHARON REDD	(Prelude PRLD 611)
32	48	<b>STILL IN THE GROOVE</b> RAY PARKER JR. & RAYDIO	Arista ARIST 12392
33	16	<b>ONE DAY IN YOUR LIFE</b> MICHAEL JACKSON	Tamla Motown TMG 976
34	47	<b>ANOTHER ONE BITES THE DUST</b> GENERAL SAINT/CLINT EASTWOOD	Greenleeves OINK 1 (GRED 5)
35	■	<b>THE CARIBBEAN DISCO SHOW</b> LOBO	Polydor POSP(X) 302
36	31	<b>DO LIKE YOU</b> MORRISSEY MULLEN	Beggars Banquet BEG 60(T)
37	27	<b>LET SOMEBODY LOVE YOU</b> KENI BURKE	RCA RCA(T) 93
38	29	<b>WIDE AWAKE IN A DREAM</b> BARRY BIGGS	Dynamic DYN (12)10
39	■	<b>LIFT YOUR VOICE AND SAY</b> LOVE UNLIMITED ORCHESTRA	(Unlimited Gold 4Z8 02135)
40	42	<b>GLIDE</b> PLEASURE	Fantasy FTC(T) 196
41	26	<b>BEING WITH YOU</b> SMOKEY ROBINSON	Motown TMG 1223
42	45	<b>I LOVE YOU, YES, I LOVE YOU</b> EDDY GRANT	Ensign ENY 216
43	43	<b>WON'T YOU LET ME BE THE ONE</b> MICHAEL MCGLOIRY	Pinnacle (12)PIN 507
44	—	<b>SWEET DELIGHT</b> WOODS EMPIRE	(Tabu 4Z8 02131)
45	40	<b>YEARNING FOR YOUR LOVE</b> GAP BAND	Mercury MER(X) 73
46	■	<b>LIVE A LIFE</b> BLACK SLATE	Ensign ENY(T) 215
47	38	<b>HOW 'BOUT US</b> CHAMPAIGN	CBS CBS A (12)1046
48	24	<b>NICE AND SOFT WISH</b>	Excaliber EXC(L) 511
49	32	<b>PULL UP TO THE BUMPER</b> GRACE JONES	Island (12)WIP 6696
50	■	<b>SEARCHING TO FIND THE ONE</b> UNLIMITED TOUCH	Epic A (13)1454

# Indie Top 50

1	1	NEW LIFE DEPECHE MODE	Mute 7(12) MUTE 014
2	3	PAPA'S GOT A BRAND NEW PIG BAG PIG BAG	YY10
3	2	NEU SMELL (EP) FLUX OF PINK INDIANS	Crass 321984/2
4	10	MOTORHEAD HAWKWIND	Flicknife FLS 205
5	7	ANOTHER ONE BITES THE DUST GENERAL SAINT/CLINT EASTWOOD	Greensleeves OINK 1/GRED 56
6	6	PUPPETS OF WAR (EP) CHRON GEN	Gargoyle GRGL 780
7	4	TOO DRUNK DEAD KENNEDYS	Cherry Red CHERRY 24
8	5	Q. QUARTERS ASSOCIATES	Situation 2 SIT 4(T)
9	9	LI'L RED RIDING HOOD 999	Albion ION 1017
10	13	THE RESURRECTION (EP) VICE SQUAD	Riot City RIOT 2
11	8	WIKKA WRAP EVASIONS	Groove Productions GP 107(T)
12	23	DREAMING OF ME DEPECHE MODE	Mute MUTE 013
13	14	CEREMONY NEW ORDER	Factory FAC 33(12)
14	19	LAST ROCKERS VICE SQUAD	Riot CITY RIOT 1
15	21	OUR SWIMMER WIRE	Rough-Trade RT 079
16	16	NAGASAKI NIGHTMARE CRASS	Crass 421984/5
17	28	LET THEM FREE (EP) ANTI-PASTI	Rondelet ROUND 5
18	17	GO FOR GOLD GIRLS AT OUR BEST!	Happy Birthday UR 4
19	38	ARMY LIFE EXPLOITED	Secret SHH 112
20	18	WHY DISCHARGE	Clay PLATE 2
21	12	I WANT TO BE FREE TOYAH	Safari SAFE 34
22	11	FORGET THE DOWN! WAH!	Eternal SLATE 1
23	■	FREAKED CHARLIE HARPER	Ramkup CAC 005
24	26	CALIFORNIA UBER ALLES DEAD KENNEDYS	Fast FAST 12
25	33	ATMOSPHERE JOY DIVISION	Factory FACUS 2 UK
26	15	DON'T SLOW DOWN/DON'T LET IT PASS YOU BY UB40	DEP International 7(12) DEP 1
27	36	FOUR SORE POINTS (EP) ANTI-PASTI	Rondelet ROUND 2
28	22	DOGS OF WAR EXPLOITED	Secret SHH 110
29	24	NUMBER ELEVEN DEAD OR ALIVE	Inevitable INEV 008
30	31	ZEROX ADAM & THE ANTS	Do It DUN 8
31	37	DECONTROL DISCHARGE	Clay CLAY 5
32	27	BLOODY REVOLUTIONS/PERSONS UNKNOWN CRASS/POISON GIRLS	Crass 421984/1
33	40	BELA LUGOSI'S DEAD BAUHAUS	Small Wonder WEENY 2
34	25	LOVE WILL TEAR US APART JOY DIVISION	Factory FAC XXIII(XII)
35	48	EXPLOITED BARMY ARMY EXPLOITED	Secret SHH 113
36	50	WARDANCE/PSYCHE KILLING JOKE	Malicious Damage MD 540
37	45	TRANSMISSION JOY DIVISION	Factory FAC 13(12)
38	49	KILL THE POOR DEAD KENNEDYS	Cherry Red CHERRY 16
39	20	REBEL WITHOUT A BRAIN THEATRE OF HATE	Burning Rome BRR 1
40	30	TEDDY BEAR RED SOVINE	Starday SD 142
41	32	IT'S OBVIOUS AU PAIRS	Human OTO 4
42	29	ORIGINAL SIN THEATRE OF HATE	SS3
43	34	DOLE AGE/FREE SPEECH TALISMAN	Recreations I SPORT 1(2)
44	43	BOOM BUSH TETRAS	Fetish FET 007
45	44	CHARM POSITIVE NOISE	Statik STAT 4(12)
46	■	WATCHING THE HYDROPLANES TUNNEL VISION	Factory FAC 39
47	35	DEMYSTIFICATION ZOUNDS	Rough Trade RT 069
48	—	SURVIVAL RED BEAT	Manic Machine Productions RB 002
49	—	HURRY ON SUNDOWN (EP) HAWKWIND ZOO	Flicknife FLEP 100
50	46	THE FISH NEEDS A BIKE BLURT	Armageddon AS 013

## THEATRE OF HATE



NEW 12" SINGLE

# »NERO«

## THEATRE OF HATE

DISTRIBUTION  
ROUGH TRADE  
& PINACLE

BRR 1931

BURNING ROME  
RECORDS



# edsel

Brand New Treasure!  
THE PIRATES 10" ALBUM  
A FISTFUL OF DUBLOONS ED 102-10  
the action- the ultimate action ED 101





# DEMON

D1008 NEW APARTMENT- CATCH 22  
b/w THEM AND US  
D1009 THE TEA SET- SOUTH PACIFIC  
b/w THE PREACHER



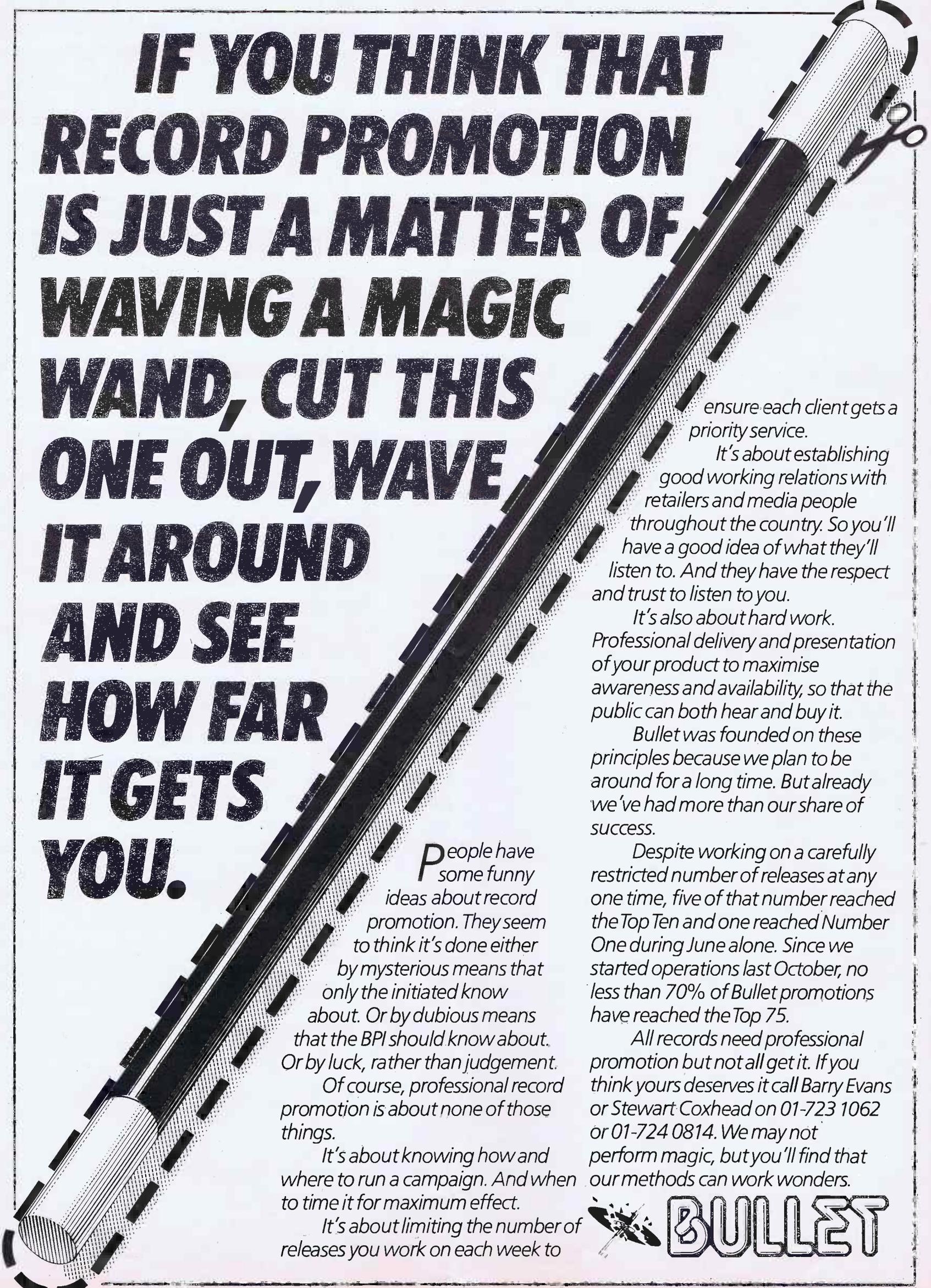
## INDEPENDENT MUSIC NEW RELEASES

RS005 COM 1 HIG1	THE 57TH PARALLEL THE COMMERCIALS THE HIGSONS	IN THIS LIGHT 16 AGAIN & AGAIN I DON'T WANT TO LIVE WITH MONKEYS AN OLD MAN'S DREAM KILL MYSELF LAWNCHAIRS	7" 7" 7" 7" 7" imp 7"
RT073 VOLKS01 ODW913LR	RED CRAYOLA ILYA VOLKSWAGEN OUR DAUGHTER'S WEDDING	BREAK YOUR CHAINS GREY LIGHT MOTORHEAD NEW LIFE PAPA'S GOTTA BRAND NEW... THESE EYES	7" 7" 7" 7" 7" 12"
LS01 RT072 FLS205 MUTE14 Y10	NEON BARBS THE VIRGIN PRUNES HAWKWIND DEPECHE MODE PIG BAG	PEACE & LOVE/ BAIL OUT CEREMONY MK2 DOCUMENT & EYE WITNESS THE EGG STORE/ I/K YOUTH IN ASIA	EP 7" 7" 7" 7" & 2" 7"
RT082 PU005 FAC33 RUFF 29 PILOT 1	JACKIE MITTOO MISTY NEW ORDER WIRE RICHARD EARL	ODYSHAPE KANGAROO? THE LAST CALL VOLUME 2 THE ONLY FUN IN TOWN	12" 12" 12" LP LP
RB12 RUFF13 RUFF19 ABOUT5 OELP2 PC817	BIRDS WITH EARS THE RAINCOATS RED CRAYOLA ANTI PASTI STREET TO STREET JOSEF K		LP LP LP LP LP LP

### AVAILABLE FROM

BACKS	0603 25658	REVOLVER	0272 299105
FAST PRODUCT	031 661 5811	ROUGH TRADE	01 221 1100
LIGHTNING	01 969 5255	PRDBE	051 227 5846
RED RHINO	0904 36499	FRESH	01 258 0572

GRADUATE (WEST MIDLANDS) 0384 59048



**IF YOU THINK THAT  
RECORD PROMOTION  
IS JUST A MATTER OF  
WAVING A MAGIC  
WAND, CUT THIS  
ONE OUT, WAVE  
IT AROUND  
AND SEE  
HOW FAR  
IT GETS  
YOU.**

People have some funny ideas about record promotion. They seem to think it's done either by mysterious means that only the initiated know about. Or by dubious means that the BPI should know about. Or by luck, rather than judgement.

Of course, professional record promotion is about none of those things.

It's about knowing how and where to run a campaign. And when to time it for maximum effect.

It's about limiting the number of releases you work on each week to

ensure each client gets a priority service.

It's about establishing good working relations with retailers and media people throughout the country. So you'll have a good idea of what they'll listen to. And they have the respect and trust to listen to you.

It's also about hard work. Professional delivery and presentation of your product to maximise awareness and availability, so that the public can both hear and buy it.

Bullet was founded on these principles because we plan to be around for a long time. But already we've had more than our share of success.

Despite working on a carefully restricted number of releases at any one time, five of that number reached the Top Ten and one reached Number One during June alone. Since we started operations last October, no less than 70% of Bullet promotions have reached the Top 75.

All records need professional promotion but not all get it. If you think yours deserves it call Barry Evans or Stewart Coxhead on 01-723 1062 or 01-724 0814. We may not perform magic, but you'll find that our methods can work wonders.

 **BULLET**

## A growing industry – the people who give a record its vital 'shoot'

**A LOOK at the freelance promotion men who often play a vital role in the breaking of big hits, over and above the record companies' own efforts**

RECORD PROMOTION is more vital today than it has ever been. As overall sales volume at retail level decreases, the number of records released each week remarkably still continues to nudge 100 and the fight for airplay goes on.

Every release has to be given 'a shoot'. No matter how tough the marketplace becomes. As a result, independent promotion companies are playing a more important role in bringing the vast number of new releases to the attention of consumers and retailers than ever before.

Redundancy money has often been used to set up freelance activities. In other cases, experienced promo men have seen an opportunity to 'do their own thing' and have quit to offer their years of experience with major companies to a wide range of clients which these days include managers, independent record labels and a growing number of major companies no longer able to cope with an overflow of important releases.

"In the last three years, the business has become a lot tougher and more ruthless," said Roger St. Pierre whose 13-year-old company, St. Pierre Publicity, is one of the oldest indies. Barry McCloud, boss of Barry McCloud Promotions, agrees, but adds: "There is enough work out there for everyone."

St. Pierre has noticed an increasing trend towards reduced promotional spending by record companies as they look for the most cost-effective way of using their money. But Martin Sunley, who has just quit CBS after five years to set up his own Sunley Promotion Company, believes budget cut-backs are helping the indies.

"A full-scale promotion staff has become an expensive luxury for some record companies," said Sunley. "It can cost a company about £20,000 a year for a promotion man – taking into account salary, expenses, car, office space, etc. But because their records still have to be promoted, there's a lot of work about."

Another newcomer to the indie scene is Willie Morgan who formed his own Diamond Promotion set-up last year after five years at RCA. "This is the year of the independents," he said.

Independent promotion companies used to be hired mainly by managers to support the activities of record companies' own promotion people. But nowadays, more majors are doing the hiring themselves and using the indies strategically to work on priority records.

"If our promotion staff is under

pressure because of the number of releases, we will bring in outside people in a supportive role to add more impact," explained Brian Yates, marketing director at Ariola-Arista. "But they always work alongside each other and we use specific people for particular records."

The growing strength of independent distributors, such as Spartan and Pinnacle, has encouraged the emergence of an increasing number of indie labels which also look to independent promotion companies for help. "The indie labels can now operate outside the majors," commented Barry Evans of Bullet which offers them a full marketing package as well as radio promotion.

More marketing-orientated promotion is a recent trend which has been spurred by the large number of indie record labels unable to afford their own marketing and promotion departments.

"They don't have marketing experience, so they are turning to small indie promo companies to get personal feedback and to help ease the burden on their distributors," commented Gary Davison, who set up the Liason and Promotion Company with Clifford Gee ten months ago to offer this sort of service to the indies. They have since scored several chart successes, including Keith Marshall's 'Only Crying' on Arrival Records.

Many promotion men told *RB* that the job has become more business-like and professional these days. There are less gimmicks and outrageous stunts – although ace stunt-man Oliver Smallman occasionally produces a few surprises.

Some companies are starting to look further afield too. Howard Marks, who set up his Howlin' Promotion Company in 1974, has now linked up with Dutchman Theo Roos to form European Promotion and Management Services (EPMS). The new company offers the first-ever independent promotional service for Europe and uses similar indies in France, Germany and Italy.

And Barry McCloud is planning to extend his promotional services to the United States to enable his clients to get 'an early buzz' from American radio stations prior to a Stateside release.

### Field Promotion

AS THE number of local radio stations going 'on air' continues to increase – and record companies disband or cut back their own regional promotion teams to save money – the role of independent promotion companies specialising in this area is becoming more significant.

As record shops de-stock in the face of

the recession, in-store promotion (first introduced by Record Sales four years ago) has also gathered strength and has become more sophisticated. Even video is now being used to introduce new artists to retailers and customers.

Established regional promotion companies like Magnum Associate Promotions (MAP) in Leamington Spa and Public Eye in Leeds – along with London-based Record Sales – have carved out an important niche for themselves in the marketing strategies of many record companies. But in the last year, more London-based companies have been set up to challenge them and fill the gap left by the demise of the majors' own regional 'strike' forces.

"There has been increasing competition from big operations such as Promo People and Bullet," admitted MAP's Mike Tobin. "We suffered for a while, but in the last two months we've swung back."

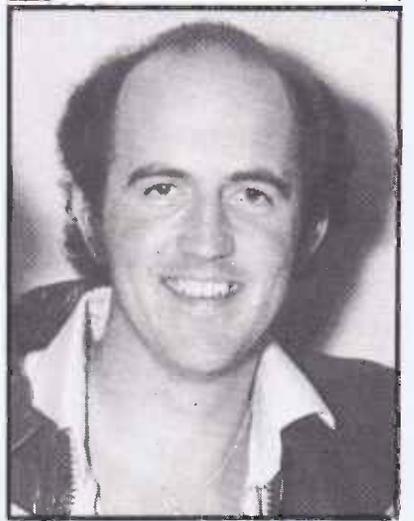
Most regional promotion activities today are well-organised and sophisticated. They cover local radio, television, local dealers, press, clubs, football grounds... in fact any outlet or medium that will help get exposure for a record. None of the activities is carried out in isolation since each facet supports all the other.

There are several small promo companies in the provinces which cover their own local media, but some of the London-based radio 'pluggers', such as Alan James' Rime Enterprises, cover all 22 stations by telephone and through regular personal visits.

"I tried a field promotion team with people based in the provinces, but it didn't work for me," said James. "I have found it is just as effective and certainly better cost-wise to do it from London."

Willie Morgan of Diamond Promotion, who used to handle regional promotion for RCA, also covers provincial stations from his London base. "I have found the attitude of the regional stations has changed and they are more open to being approached by telephone these days. Especially if your relationship with them is good."

Another former RCA executive, Mike Tobin, says he has been waving the banner for regional promotion to be treated as a separate entity ever since he set up MAP with Roger Upright two



**THE INDIE labels now look to indie promotion men, says Barry Evans of Bullet.**

years ago. MAP's full-time staff has more than doubled since then and former A & M promotion man Phil Baker has just joined the team.

MAP now offers a full regional media service, covering radio, TV and press. But in Tobin's eyes regional promotion is not just about getting radio plays. MAP offers 'a complete PR service' which includes organising 'exhausting' promo tours for its clients. And a new link-up with Leeds-based disco expert Glen Simpson means a move into extensive disco promotion for MAP.

MAP's recent successes include Eddy Grant's latest album and the company is also handling Cleo Laine's own label – with a new single and album by the singer about to be released.

Public Eye is also heavily involved in covering other outlets apart from local radio stations. Its extensive activities include plugging discos and football grounds.

Record Sales – oldest and best-established of the multi-purpose promotion companies – currently has 16 reps 'on the road', servicing 1,000 shops as well as the 22 radio stations. Local radio promotion is coordinated by Susie Hegg.

"In-store promotion is the essence of our service," explained Record Sales' Richard Jakubowski. "Through the enthusiasm of our reps, our job is to encourage dealers to play and promote

● TO PAGE 20



Oliver House  
8-9 Ivor Place  
London NW1  
01-402 9244/3112  
03446 77926

Feature written by  
**BRIAN OLIVER**

# Airplay Guide

THE TOP COMPUTERISED GUIDE TO RADIO ACTION IN THE UK

## AIRPLAY RATING

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

			RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLYDE	PICCADILLY	CITY	BRMB	DOWNTOWN	HALLAM	TRENT	METRO	FORTH	TEES	BEACON	VICTORY	PENNINE	SWANSEA	MERCIA	PENNINE 210	PLYMOUTH	CARDIFF	BERWICK	BBC SCOTLAND	Cat. No	Dist.	↕
1	3	LAY ALL YOUR LOVE ON ME ABBA	A	A	A	A	★	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EPCA 131456	C	85
2	1	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	CBS A 1407	C	81
3	8	HAPPY BIRTHDAY STEVIE WONDER	A	B	A	A	★	A	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	B	TMG 1235	E	80	
4	4	FOR YOUR EYES ONLY SHEENA EASTON	A	B	A	B	A	C	A	A	A	A	A	A	A	B	A	A	A	A	A	A	A	A	A	A	EMI 5195	E	75
5	5	CAN CAN BAD MANNERS	A	C	A	A	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	C	A	A	A	A	MAG 190	A	75
6	48	HOOKED ON CLASSICS ROYAL PHILHARMONIC ORCH	A	C	A	A	A	★	★	A	A	A	A	A	A	B	A	A	A	★	C					RCA 109	R	72	
7	29	GREEN DOOR SHAKIN' STEVENS	A	A	A	A	★	A	A	A	★	B	A	A	A	A	A	A	A	A	A	★	A	A	A	A	EPC A1354	C	72
8	10	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	A	EPC A1294	C	71
9	33	HOLD ON TIGHT ELECTRIC LIGHT ORCHESTRA	A	★	A	A	★	B	A	A	★	B	A	B	A	A	A	★	A	A	★	A	★	A	A	A	JET 7011	C	70
10	12	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
11	22	BEACH BOY GOLD GIDEA PARK	A	B	B	A			A	A	A	B	A	A	A	A	A	A	A	A					A	SON 2162	A	68	
12	14	DANCING ON THE FLOOR THIRD WORLD	A	B	A	A	C	A	A	A	A	A	A	A	A	A	A	B	A	A	C	A	A	A	A	A	CBS A1214	C	66
13	13	GHOST TOWN SPECIALS	A	A	C	A	A	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	44	DRAW OF THE CARDS KIM CARNES	A	B	B	B	A	B	A	A	★	A	B	A	C	A	B	A	B	B	A	A	A	A	A	EA 125	E	61	
15	2	JUMPIN' JIVE JOE JACKSON'S JUMPIN' JIVE	B	A	B	A	C	A	A	A	B	A			A	B	A					A	A	B	A	AMS 8145	C	61	
16	17	CHANT NO.1 SPANAU BALLET	A	A	A	A	★	A	A	A	B	A	B	C	A	B	C	A	B	A	A	A	A	A	A	A	CHS 2528	F	61
17	30	I LOVE YOU, YES, I LOVE YOU EDDY GRANT	A	B	B	A	A	A	A	B	B	A	A	B	A	B	A	B	B	C	A	A	A	B		ENY 216	R	61	
18	37	SHE'S A BAD MAMA JAMA CARL CARLTON	A	B	A	B	A	A	A	B	A	A	A	A	A	A	A	A	A	A				A		TCD 2448	R	60	
19	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				A	EMI 5201	E	60	
20	28	(SI SI) JE SUIS UN ROCK STAR BILL WYMAN	A	C	★	A	B	A	A	B	B	A	A	C	A	A					A				B	AMS 8144	C	58	
21	21	SHOW ME DEXY'S MIDNIGHT RUNNERS	A	A	C	A			A	A	A	A	A	B	B	A	A	A	A	A	A	A	A	A	A	A	DEXYS 6	F	58
22	■	JOLE BLON GARY U.S.BONDS	A	★	B	B	B	A	★	★	★						B	A	★	A			A		EA 127	E	57		
23	25	WATER ON GLASS KIM WILDE	A	★	B	B	A		A	B	B	A	C	★	A	★	B						A			RAK 334	E	57	
24	38	GIRLS ON FILM DURAN DURAN	A	A	A	B	A	A	B	★	B	A	B	A			B	A					B	A		EMI 5206	E	56	
25	16	TEMPTED SQUEEZE	B	B	A	B	★	B	A	A	B	★	A	A	B	A	A	A	A	A	A	A	A	A	A	AMS 8147	C	54	
26	26	NEW LIFE DEPECHE MODE	A	A	A	C	A	A	A	A	A	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	MUTE 014	N	53
27	■	BACK TO THE 60'S TIGHT FIT	A	A	A	A	A	A	A					A	A	A	A	A	A	A	A	A	A	A	A	JIVE 002	C	53	
28	■	(COVER PLUS) WE'RE ALL GROWN UP HAZEL O'CONNOR	A	★	C	A	B	B	★				B	C	B	B	B	★								ION 1018	M	52	
29	75	THE VOICE MOODY BLUES	A	C	★	C	B			A	B	A	A	B	★	★	★									TH 28	F	52	
30	9	THERE'S A GUY KIRSTY MACCOLL	A	A	A	A	A			A	A												A		A	POSP 250	F	51	
31	31	I'M IN LOVE EVELYN KING	A	A	A	A				A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	RCA 95	R	51
32	27	VISAGE VISAGE	A			A	A	A	A	A	A	A	A	B			A	B	B	A	A	A	A	A	A	POSP 293	F	50	
33	20	WORDY RAPPINGHOOD TOM TOM CLUB	A	A	A	A			A	A	B	A	A	C	A	B	A					A	A	A	A	WIP 6694	E	50	
34	■	EVERLASTING LOVE REX SMITH & RACHEL SWEET	B	★	★	★	B	★	A	★							A			B			A			CBS A1405	C	49	
35	46	DANCIN' THE NIGHT AWAY VOGGUE	B	A	B	A	B	B	A	B	A	B	A	B	A	A	A	A	A	A	A	A	A	A	A	MER 76	F	48	
36	45	ROCK 'N' ROLL DREAMS COME THROUGH JIM STEINMAN	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	B	A	A	C	A	A	A	B	EPC A1236	C	47
37	7	JUST LIKE BELGIUM ELTON JOHN	C	B	B	A	B	C			A	A	A	A	A	A	A	A	B	A				A	B	XPRES 59	F	46	
38	89	WUNDERBAR TENPOLE TUDOR	A			A	B	A			B	B	C			B	C			B	C		B	B	B	BUY 120	C	45	
39	49	JIMMIE JONES VAPORS	A			A	B			B	A	A	B										B	B	B	BP 401	E	44	
40	18	QUEEN OF HEARTS JUICE NEWTON	B	B	B	B	C	B	A	B	A			A	A	B						A	A	A	A	CL 204	E	43	
41	57	ELVIRA OAK RIDGE BOYS	B	C	B					B	A			B	A	A	A					A	A	A	A	MCA 727	C	42	
42	39	GOING LEFT RIGHT DEPARTMENT S	A				A	B	B														B	B	B	BUY 118	C	41	
43	43	NEVER SURRENDER SAXON	A				B	B	A				B										A	B		CAR 204	W	40	
44	■	BACKFIRED DEBBIE HARRY	B	★	★	B	B	A	★	B	B					★	A	B	C			★				CHS 2526	F	38	
45	■	JAPANESE BOY ANEKA	A					A							C		A					B	B	B	HANSA 5	A	38		
46	62	LAWNCHAIRS OUR DAUGHTER'S WEDDING	A													C							A			EA 124	E	35	
47	36	LOVE'S MADE A FOOL OF YOU MATCHBOX	B	B					A	B	A	B	B	B	A	A	A	B	A	A	A	A	A	A	A	MAG 194	A	35	
48	52	SUNSHINE GIRL DAVID ESSEX	C	B		★	★	B	A	A	A						A							A		MER 77	F	35	
49	11	RAZZAMATAZZ QUINCY JONES FEATURING PATTI AUSTIN	B	A	A	A	A	A	A	A	A	A	A	A	A	B				A	A	A	A	A	A	AMS 8140	C	34	
50	6	YOU MIGHT NEED SOMEBODY RANDY CRAWFORD	B	C	B			A	A	A	A	A	A	A	A	B	C	A	A	A	A	A	A	A	A	K17803	W	34	

## Key To Station Playlists

- RADIO 1**  
 A Featured 40  
 B Additional  
 ★ Featured 40 & Record Of Week  
 Record Of Week
- RADIO 2**  
 A Heavy play  
 B Medium play  
 C Occasional play
- LUXEMBOURG**  
 A A List  
 B B List  
 C C List
- 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

New single **Or** Phonogram through Polygram Record Services

# GARY GLITTER

When I'm Or,  
 When I'm Or,

ERS 009 Picture bag. marketed by phonogram 

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



			RADIO 1	LUXEMBOURG	RADIO 2	CAPITAL	PICCADILLY	CLYDE	DOWNTOWN	BRIMB	HALLAM	TRENT	METRO	FORTH	TEES	BEACON	VICTORY	SWANSEA	MERCEIA	PENNINE	PLYMOUTH	HEREFORD	BBC SCOTLAND				
51	↑	55	NOW WE'RE STARTING OVER AGAIN																						ARIST 419	F	33
52		40	YOU ARE FOREVER SMOKEY ROBINSON																						TMG 1237	E	32
53	↑	70	JULIE OCEAN UNDERTONES																						ARDS 9	E	30
54		35	JUMP, CHILDREN, JUMP DARTS																						MAG 203	A	30
55	↑	79	I DON'T NEED YOU KENNY ROGERS																						UP 640	E	29
56	↑	73	SEVEN YEAR ACHE ROSANNE CASH																						ARO 263	A	27
57	↑	■	HAND HELD IN BLACK AND WHITE DOLLAR																						BUCK 1	W	27
58		53	IT'S YOUR CONSCIENCE DENIECE WILLIAMS																						CBS A1341	C	26
59		63	MY BOYFRIEND'S BACK SARAH BRIGHTMAN																						WSP 102	M	26
60	↑	■	I AM KID CREOLE & THE COCONUTS																						WIP 6728	E	26
61	↑	95	THE BOP WON'T STOP FLAT-TOPS																						MEAN 2	P	26
62		41	RIDIN' IN MY CAR TOMMY 'J'																						RAK 332	E	25
63	↑	■	WE'RE ALMOST THERE MICHAEL JACKSON																						TMG 977	E	24
64		69	YEAR 2,000 JANE KENNAWAY																						DM 444	F	24
65	↑	■	TURN IT ON LEVEL 42																						POSP 286	F	24
66		68	SOME DAYS ARE DIAMONDS JOHN DENVER																						RCA 97	R	23
67		65	TROUBLE WITH LOVE ANY TROUBLE																						BUY 119	C	23
68		23	NO WOMAN NO CRY BOB MARLEY & THE WAILERS																						WIP 6244	E	23
69		19	ONE DAY IN YOUR LIFE MICHAEL JACKSON																						TMG 976	E	23
70		32	CAN'T HAPPEN HERE RAINBOW																						POSP 251	F	22
71	↑	91	STOP DRAGGIN' MY HEART AROUND STEVIE NICKS																						K79231	W	22
72		82	MIDNIGHT FLYER KIKI DEE																						ARO 266	A	21
73	↑	■	WHEN I'M ON, I'M ON GARY GLITTER																						ERS 009	F	21
74		42	GOING BACK TO MY ROOTS ODYSSEY																						RCA 85	R	21
75	↑	■	TEARDROPS GEORGE HARRISON																						K17837	W	21
76	↑	■	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES																						RCA 86	R	21
77		66	DON'T WORRY BABY ADRIAN BAKER																						POLO 11	C	20
78		80	MISSING YOU GRACE KENNEDY																						DJS 10971	C	20
79	↑	■	BRAZILIAN DAWN SHAKATAK																						POSP 282	F	20
80		74	I WANT TO SPEND THE NIGHT BILL WITHERS																						CBS A1403	C	20
81		59	SAY YOU'LL BE MINE CHRISTOPHER CROSS																						K17659	W	19
82	↑	■	I CAN'T GET 'BOUNCING BABIES' FRESHIES																						MCA 725	C	19
83		96	THE REAL THING BROTHERS JOHNSON																						AMS 8149	C	19
84		87	TURN ME LOOSE LOVERBOY																						CBS A1371	C	19
85		81	COMPUTER LOVE KRAFTWERK																						EMI 5207	E	19
86		54	CHANGES SANTANA																						CBS A1388	C	19
87		77	ON THE BEAT B.B. & Q. BAND																						CL 202	E	19
88		67	SLOW HAND POINTER SISTERS																						K12530	W	19
89		24	BODY TALK (VOCAL) IMAGINATION																						RBS 201	A	18
90	↑	■	RAINY NIGHT IN GEORGIA RANDY CRAWFORD																						K17840	W	18
91		93	JESSIE'S GIRL RICK SPRINGFIELD																						RCA 76	R	18
92		71	LADY (YOU BRING ME UP) COMMODORES																						TMG 1238	E	17
93	↑	■	WE CAN GET TOGETHER ICEHOUSE																						B CHS 2527	F	17
94	↑	■	YOUR LOVE... MARCIA HINES																						B GO 403	R	16
95		■	LI'L RED RIDING HOOD 999																						ION 1017	M	16
96		100	TONIGHT MO-DETTES																						B DET 3	F	16
97	↑	■	ANOTHER ONE BITES THE DUST SAINT & EASTWOOD																						OINK 1	M	15
98	↑	■	I WANT YOU BACK KATE ROBBINS																						RCA 108	R	15
99		51	THROW AWAY THE KEY LINX																						CHS 2519	F	15
100		83	HIGHER AND HIGHER JUDIE TZUKE																						XPRES 60	F	15

**TEES**  
**Toosido**  
 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**  
**Ipwich**  
 A Top 40  
 B Newplays  
 ☆ Hit Picks

**SWANSEA SOUND**  
 A Playlist  
 B Instrumentals  
 ☆ Hit Picks

**MERCIA SOUND**  
**Coverly**  
 A A List  
 B B List  
 ☆ Hit Picks

**PENNINE**  
**Bradford**  
 A A List  
 B B & C Lists  
 C D List  
 ☆ Hit Picks  
 ☆ Pennine Pick

**210**  
**Thames Valley**  
 A A List  
 B B List  
 C C List  
 ☆ Hit Picks

**PLYMOUTH SOUND**  
 A A List  
 B B List  
 ☆ Hit Picks  
 ☆ Peoples Choice

**CBC**  
**Cardiff**  
 A Top 30  
 B B List  
 ☆ Hit Picks

**BBC SCOTLAND**  
 A A List  
 B B List  
 ☆ Hit Picks  
 ☆ Single Of Week

**HEREFORD**  
**Peterborough**  
 A Playlist  
 ☆ Station pick

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

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

# POINTER SISTERS

## NEW SINGLE

# SLOW HAND

TAKEN FROM THE ALBUM:  
'BLACK AND WHITE' K52300

Distributed by WEA Records Ltd. A Warner Communications Co.  
Order from WEA Records Ltd, P.O. Box 59, Alperton Lane, Wembley, Middx. HA0 1FJ. Telephone 01-998 5929 or order from your WEA salesman




# INDEPENDENT RECORD PROMOTION

An RB guide

our clients' records in the shops."

According to Jakubowski, the point of purchase is the 'ultimate and final link' in the marketing chain and in-store promotion is therefore vitally important. Record Sales fully merchandises shops and provides retailers with two or three promo copies of each record, along with the latest information on promotional activity.

"Dealers have the most difficult job of all and we believe in offering them a full service," said Jakubowski. "That is why we have just introduced a weekly cassette for them which features all of the new chart entries - whether or not we are handling them. We encourage the dealers to play it in their shops along with our clients' new records."

Last October, two former Phonogram executives - Barry Evans (formerly marketing director) and Stewart Coxhead (previously general manager of regional promotion) - saw the opportunity for another company offering a nationwide sales and promotion service. They quit and set up their own company, Bullet - taking almost the whole of Phonogram's regional promotion team with them.

Bullet has 15 regional reps who personally service local radio and TV stations, as well as local dealers. Two Regional Media Supervisors handle the follow through with radio and TV producers, while the reps are responsible for generally 'enthusing' retailers and keeping them informed of airplay and background information on each act.



**POINT-OF-SALE material is imperative these days, says Alan Wade of Promopeople.**

"Ours is a strategic approach," explained Evans. "We have to make sure that the timing all fits together. Above all, we have to make sure that records are in the shops at the right time. On average 70 percent of the records we have handled have gone into the Top 75. But there is no magic formula - just a professional and experienced approach."

Barry McCloud Promotions, which is run from London by general manager and director Marion Wright, has 22 reps at regional level - 11 of whom are responsible for servicing local radio and TV stations. Their personal servicing is followed up by telephone from London by Kimberley Mounsey.

Promo People is the newest of the multi-purpose regional promotion companies. It was set up two months ago by Alan Wade, who was formerly in partnership with Richard Jakubowski at

Record Sales.

The company boasts the biggest full-time field force on the road, with 21 reps plus field promotion manager, Peter Todd. The reps have a five-day call cycle on over 1,000 local dealers and 200 Woolworth stores - as well as 14 ILR stations. London-based Steve Jenkins directs local radio promotion.

"The essence of our service is face-to-face contact," said Alan Wade. "We cover the whole country and our reps call at each store or radio station on the same day each week in order to build up a good relationship. They provide a two-way flow of information between the radio station and the dealer."

Wade stressed that in the case of new artists, such as Tom Tom Club on Island, the company provides the retailer with background information and free stock in order to encourage the shop to take the product and play it in-store.

According to Wade, point-of-sale material is imperative these days. "Street level music lacks strong media support. So the kids who hear about new acts by word of mouth, or through seeing them live, need to be reminded in the shop."

"There has been a move to more flexible point-of-sale items which can fit in large or small windows," commented Brian Whitman of Realmheath which specialises in window displays and live concert support material. "There is also a much harder sell nowadays - with more emphasis on tape displays, reflecting the increased importance of the cassette."

Realmheath pioneered the in-store use of promo video clips in 1979, as an extension of its display activities on behalf of record companies.

"The use of video in-store increased sales of records by 29 percent in the 250 Woolworth stores we cover."

Companies such as Record Sales and Promo People use video clips to stimulate the interest of dealers in new artists. The current novelty value of video means the promo clips are more likely to be used than audio cassettes or records, they say.

## National Radio

THE RECORD industry is unique in marketing terms, for a handful of 'free' plays on national radio is still likely to stimulate as many sales of records as some of the highly sophisticated marketing techniques developed by other industries in recent years.

In the last few years, the new breed of British independent promotion men has earned a great deal of respect from the media, according to Neil Ferris of the Ferret Plugging Company which specialises in covering London-based radio and TV stations.

"We offer a professional service now - not the old-fashioned kind of hustling. Those days have all gone," said Ferris. "We provide information and backup for producers and go out of our way to find out and understand what they want."

● TO PAGE 22

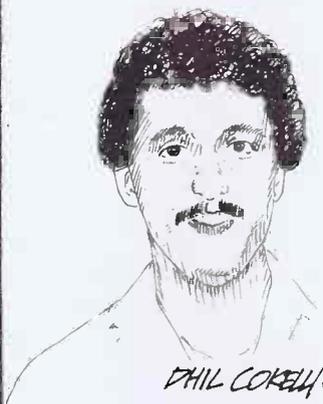


RADIO AND T.V. PROMOTION

OLIVER SMALLMAN. RAMALAMMUSIC LTD. TEL. 01-493 9701

# RUSH RELEASE LIMITED

The Complete Promotion Co. <sup>®</sup>



**WE'D LIKE TO THANK  
ALL OUR FRIENDS**

DAVE McALEER DJM/CHAMPAGNE  
PHIL CORELL/KEITH LEWIS CHRYSALIS MARTIN MILLS/NICK AUSTIN AND ALL AT BEGGARS BANQUET  
RALPH SYMONY BOB NOLAN JIVE/ZOMBA  
TONY LITTLE/RONNY YEATS/GARETH HARRIS RCA DAVE DONLHO/RAY COOPER/ELAINE SUTCLIFFE ISLAND  
BOB WARR/JOHN PRESTON/MICHELLE FRIEDMAN DECCA/DERAM  
TONY CALDER/NICK STUART MARYLEBOE MANAGEMENT JAMES PLAYER/TONY CUMMINGS ULTIMATE  
GREG LYNN/CHRIS HILL ENSIGN  
BOB FISHER PHONOGRAM LAURIE DUNN STATIK  
EIK BLASKEY/TIM REED ARISTA/ARJOLA  
DENNIS FORBES HAWKEYE LARRY UTTAL/SUSIE/JOHN EARLOBE  
STUART WATSON MCA  
TESSA WATTS/PETER PRICE VIRGIN PAUL CONROY/SONNIE RAY STIFF  
BOB ENGLAND TOWERBELL  
ALAN JACOBS/PAUL SHARP EMI MUSIC DAVE ROBERTS/TONY BERRY PINNACLE  
LIAM TEELING HEATH-LEVY  
MICHAEL ZILKHA ZE (NEW YORK) RUSTY EGAN/JEAN PHILIFE VHAESCO METROPOLIS  
SIMON MAY/BARRY LENG ATV/IMAGE  
JOHN/NEVIL/LES CUE/MLM DON MOUSSEAU/LAURENCE ASTON/HELENA ORIGINAL  
SIMON LAIT/PAUL CLARKE RADIAL CHOICE  
TONY HALL/JOE/TOM SMITH TONY HALL MANAGEMENT BRIAN O'DONOVHUE/SALL GALPERN HUMAN  
RICHARD BURGESS/JOHN WALTERS LANDSCAPE  
GARY, TONY, JOHN, MARTIN, STEVE & STEVE DACKER SPANDAU BALLET/REFORMATION  
ALAN BELMONT ALBION JOHN BASSETT PENTHOUSE

AND ALL THE OTHERS TOO NUMEROUS TO MENTION

**FOR YOUR SUPPORT AND HITS!!**

CURRENT: SPECIALS, TOM TOM CLUB, ODYSSEY, EVELYN KING, THELMA HOUSTON, KENNY BURKE,  
HITS SPANDAU BALLET, WHISPERS, GRACE JONES, TEN POLE TUDOR, DEPARTMENT 5,  
TIGHTFIT, ULTRAVOX, EDDY GRANT, SHALAMAR, B-MOVIE, ICE HOUSE, COATI  
MUNDI, KID CREOLE, RAY DIO, CARL CARLTON, MODERN ROMANCE, MORRISEY  
-MULLEN, PHYLIS HYMAN, KIKI DEE, SOFT CELL, CHAS & DAVE, IVOR BIGGIN,  
ROYAL PHILHARMONIC ORCHESTRA ETC, ETC.

**THANKS FOR EVERYTHING**

**IAN, NICK, ROBERT, RANNOCH, FINLAY, STEVE .**

**(01) 672-9121/2/3**

**2nd Floor 15 Trinity Road London SW 17 7SD**

**FOR ALL YOUR CLUB/DISCO PROMOTION, NATIONAL RADIO PROMOTION  
AND ARTISTS LABEL PA'S .**

Alan James of Rime added: "You always have to be aware of changes in programme formats and offer the right shows the right product. You also have to know how to get in through the 'back door' if you're not on the playlist, by getting plays on the specialist shows."

Top promotion men, such as Oliver Smallman, believe that the timing of visits to radio stations is important. And trying to ease the workload of radio producers faced with a huge pile of new releases each week helps to build good relationships.

**OLIVER SMALLMAN** covers London-based radio stations as well as TV companies. He regards the role of the independent promotion man as having developed into that of a "media consultant" which offers artist development advice as well as plugging.

"It is more a total service now," says Smallman. "For example we organise radio sessions and interviews and also supply the media with the artist information which majors used to provide." He regards the strength of the independent plugger as being able to concentrate for longer on specific projects as well as to provide basic services for companies which can't afford to employ their own promotion man.

His client list includes such names as Kelly Marie, Kate Robbins, Heatwave, Garry Glitter and Dramatis (Composed of former Gary Newman band members), but as he points out, he doesn't

just represent established names. Two recent assignments have seen Smallman handling Imagination for R&B Records and Tight Fit on Jive Records.

Howard Marks' Howlin' Promotion Company is one of the most successful and best-established of the indie companies which specialise in national promotion through Radio-1 and 2 and Radio Luxembourg. Marks also handles television, as well as Capital Radio and Radio London.

"I suppose I've been successful because I'm always honest with my clients and the media," said Marks. "I only get involved with records I have a feeling for so that they get my full enthusiasm."

All of the independent promotion companies limit the number of records they work on at any one time.

The amount of time spent on each record also varies. Most promo men agree that four weeks is the minimum a record needs if it is to be given a chance, but some, such as Howlin', Rime and McCloud Promotions, prefer to stick

**INDEPENDENT PROMOTION** can cost as little as £50 a week through one of the numerous "one man band" operations, or up to £150 plus chart bonuses for top level pluggers. Depending on the depth of coverage required, the cost of regional promotion can vary from a few hundred pounds a week to as much as £3,000 for a "heavy number."

"Any plugger who has absolute

belief in a record should be prepared to work on a royalty or bonus basis in the absence of immediate finance from whoever has hired him," comments Oliver Smallman. He knows from experience how handsomely this can pay off, having worked on the Kelly Marie hit for a royalty and have the satisfaction of seeing it become one of the year's top three sellers.

with a record until it 'happens'.

"All the stations are changing," said Howard Marks. "Radio-1 is now better for small record labels and new acts, while Radio-2 has moved more towards AOR. Capital has become a bit softer and Radio Luxembourg has gone back to a Top 30 format.

"I'm now more involved in plugging TV shows - from arts programmes to variety shows - but there's a terrible lack of outlets for pop music on TV."

## DISCO MAILING LISTS

A COUPLE of years ago disco was pronounced 'dead' by some industry undits. But a look at today's *RB* charts reveals a different story.

As a result, DJ and club mailing lists - carefully built up over the years by promotion companies specialising in this area - are now even more important. They enable new releases to be sent direct to key DJs around the country. In return they provide record companies with valuable market research in the

form of 'feedback' from the dance-floor reaction of the kids.

There are several companies covering this area, but Rush Release claims to be the only operation offering its clients a computerised mailing list which includes 600 national clubs and DJs. Rush release was set up 18 months ago by Nick and Ian Titchener.

With the aid of a computer, the company can split its overall list into at least ten specialist areas: Country, futurist, reggae, heavy metal, pop disco, jazz-funk, rock'n'roll, New Wave, rock and gay.

"The number of different combinations we can offer is huge," said Ian Titchener. "We can pin-point any area."

Rush Release currently has about 13 records in the charts on which it has been working. They include Odyssey's 'Going Back To Our Roots' and 'Throw Away The Key' by Linx. "Record companies usually ring us when records are struggling for airplay," said Titchener. "We charted the Keni Burke single with no radio plays at all."

Barry McCloud Promotions also covers disco servicing and monitoring with London-based Dave Goodbun in charge of this area.

In the regions, Leeds-based Glen Simpson has built up a solid reputation - as well as a mailing list which includes 350 DJ's and venues. He has just merged his operation with MAP of Leamington Spa in order to offer record companies a stronger provincial service.

# The Howlin' Promotion Company

HOWARD MARKS

Tel: 01-508 4564 or Air Call 01-828 5621 code 1970

PROMOTION FROM "THE PROFESSIONALS"

# BARRY McCLOUD PROMOTIONS

An Associated Company of Barry McCloud Enterprises Ltd.  
The Company giving total promotion

Many thanks to: DINGLES, PVK, CHRYSALIS, ECHO, STATE,  
METAL MICKEY, HAWKWIND, SATRIL, ROXEL, OSIBISA etc etc.

For your continued support

General Manager & Director: **MARION WRIGHT**

Distribution Manager: **DAVID GOODBUN**

SUITE 29, ISABEL HOUSE, 46-47 VICTORIA ROAD, SURBITON, SURREY.

Telephone: 01-399-5324/5

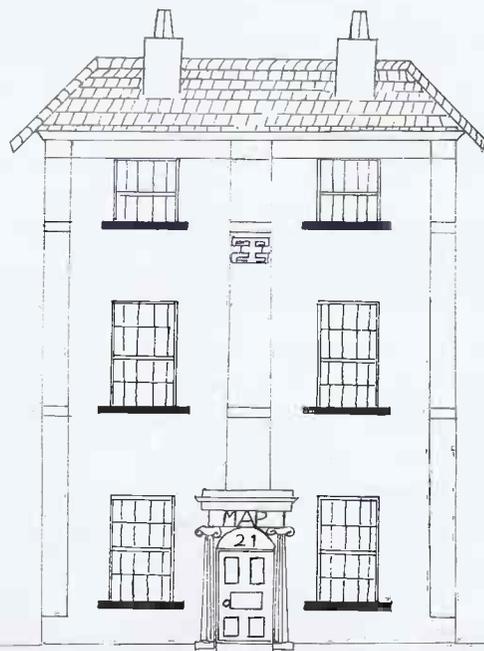
Telex: 896616 SENDIT G BEEMAC

THE REAL COST FOR  
£60,000 WORTH OF  
PROMOTION.

**M.A.P.**

VIVIAN HOUSE  
21 MARKET HILL  
SOUTHAM  
WARWICKSHIRE.  
phone 092681-2173

A full-time promotion  
staff with the reputation  
and ability of the M.A.P.  
team would cost  
at least  
£60,000 a year —



To hire M.A.P.  
can cost as little as  
£250 per week  
- for all that  
expertise.

ring or write  
to: MIKE TOBIN  
PHIL BAKER  
ROGER UPRIGHT

“the one our rivals  
recommend”  
©1981

# SHOWCASE

## CLASSIFIED ADVERTISEMENT RATES

£4.00 per single column cm (minimum 4cm). Box number charge £1.00.  
Send Box No. replies c/o Record Business, 1st Floor, Hyde House, 13 Langley St., London WC2H 9JG  
Series discounts: Monthly 10%, Fortnightly 15%, Weekly 20%.  
THE DEADLINE FOR BOOKINGS AND COPY IS NOON TUESDAY  
ONE WEEK PRIOR TO PUBLICATION  
Advertisements may be submitted as flat artwork or typed copy and layout for typesetting.  
PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT  
For further information Contact Jane Redman 01-836 9311, Hyde House, 13 Langley Street, WC2H 9JG  
Record Business cannot be held responsible for claims arising out of advertising on the classified pages.

# ALBUM REVIEWS

## Top 60

**RAMONES: Pleasant Dreams (Sire SRK 3571) Prod: Graham Gouldman**  
Somehow the inspired move of employing Graham Gouldman to produce the vacant ones has resulted in a very fine album indeed. The Manchester songwriter and 10cc person hasn't knocked off all the rough edges, but he has imparted crossover potential, even to songs with typical Ramones sentiments like 'You Sound Like You're Sick' and 'The KKK Took My Baby Away'. It's a bright blend of buzz-saw guitar and slack-jawed harmonies and it will probably mean the band's biggest hit so far in the UK.

**JANIS IAN: Restless Eyes (CBS 85040) Prod: Gary Klein**

Janis Ian's capacity for creating intimate, bitter-sweet love-songs takes another impressive step forward with this album, which may well prove to be the culmination of all that has gone before. The album is the essence of simplicity, but Gary Klein's accomplished direction proves just how much variety can be created by a piano, acoustic guitar and rhythm section as the bedrock for solo and multi-tracked vocals. Earlier airplay activity with her singles should have created sufficient interest to see solid sales action develop this time round.

hibits its chances in a market where the fans tend to go for the tasteless and extravagant given the chance.

**STARGARD: Back To Back (Warner Bros K 56854) Prod: Norman Whitfield**

Currently doing quite well on import, the latest Stargard set is now being readied for UK release. Good class disco dancers with a couple of slowies thrown in for contrast, the album has all the ingredients needed to appeal to regular club goers without throwing up anything startling of a crossover nature. 'Back To The Funk' and 'High On The Boogie' demonstrate the tightest, funkier groove to which these two ladies can aspire.

**LINTON KWESI JOHNSON: Dread Beat An' Blood (Virgin VW 1002) Prod: Linton Kwesi Johnson**

Formerly released as Poet and the Roots, this was effectively the first album from influential Brixton poet Linton Kwesi Johnson, originally released in 1978 – and doesn't it sound prophetic after the riots and violence of the last couple of months. Johnson's portentous voice, accompanied and mixed by the splendid Denis Bovell, intones poems of street war and tension that were to come tragically true. 'All We Doin Is Defendin' says Johnson.

**IVOR BIGGUN: More Filth, Dirt Cheap (Dead Badger BOPA 3) Prod: Wally Loo-Coins**

The title says it all, really. The album retails at under £3 and will interest small boys with dirty minds of all ages (*like John Hayward – Sub. Ed.*). It is Ivor's second album, and the only remarkable point is that he doesn't seem to have gone blind or deaf yet. Fans of the Smurfs are not going to enjoy 'Are "Mice" Electric' by Uncle Hans Von Trapp & the Micetersingers.

**MURRAY HEAD: How Many Ways (Music Lovers Records MLP 101) Prod: Paul Samwell-Smith**

Now out on his own label, singer-songwriter-performer-actor Murray Head sounds confident and is writing as good a selection of material as ever. He is aided by a heavyweight selection of session men and Jeff Beck appears on some of the songs, adding his spiciness electric guitar to the mainly folk-rock flavour of the album. 'Last Days Of An Empire' is a good song in which he captures an atmosphere, while the travelogue says of 'Old Soho', 'Los Angeles' and 'How Many Ways' link well together.

**INNER CITY UNIT: The Maximum Effect (Avatar AALP 5004) Prod: Howard Massey**

Led by former Hawkwind sax player Nick Turner, Inner City Unit is pioneering a new style which probably makes more sense on stage than vinyl. Essentially a collection of bizarre sketches and musical ideas running from a berserk treatment of 'In The Mood' to a formless 'Epitaph To The Hippies' via observations about rock and society in general. Difficult to classify. Hard to foresee a market.

**GARY WRIGHT: The Right Place (Warner Bros WB 56877) Prod: Gary Wright/Dean Parks**

Gary Wright was big in America about the same time as Peter Frampton, and for similar reasons, being presentable, skilled on his chosen instrument and innocuous enough to be a hit on AM radio. Times have changed, but Wright hasn't, apart from cutting his hair. *The Right Place* is solid enough, but simply doesn't have the urgency that it takes to secure a UK chart entry.

**KIRSTY MACCOLL: Desperate Character (Polydor POLS 1035) Prod: Bazza**

The rockabilly style which Kirsty MacColl has employed to such striking effect on her hit single is engagingly developed on this debut album, along with a variety of other styles both contemporary and yesteryear. She also manages to project differing vocal approaches, contrasting the lusty with the lightweight, but seems most at home in the country mould. If the 'Chip Shop' song is not to be a flash in the pan, she will need another hit single to give the album a real sales chance.

**FOREIGNER: 4 (Atlantic K 50796) Prod: Mutt Lange/Mick Jones**

More solid American FM rock from a band which still has to make its mark in this country. The band always writes accessible songs and has always caught a tasteful balance between pomp and heavy metal – and this album continues that tradition. But it's perhaps that very balance which in-

## Best of the rest

## "WE BREAK RECORDS"

In delivering your parcels artwork & letters  
Immediate account facilities available

FOR THE FASTEST MOTORCYCLE DELIVERY  
SERVICE IN LONDON

RING:

01 278 9271

MOODY MESSENGERS

## BADGES

BADGES PLUS  
ENAMEL, LAPEL,  
CRYSTAL CUT-OUT  
SHAPED

Belt-Up Promotions (Revtram Ltd),  
St. Edmunds Church,  
Cornwall Road,  
Croydon, Surrey CR0 3RD  
Tel: 01-688 7269  
Telex: 896218

## DISCS

ADAM AND THE ANTS –  
KINGS OF THE  
WILD FRONTIER

LP Specially priced at only £1.51 while supplies  
last. All orders accepted, small and large. Phone,  
Telex or Write for extensive catalogues.

SCORPIO MUSIC  
Box 391, Bensalem, PA,  
19020, USA. Phone 215-698 7707,  
Telex 843366.

TO ADVERTISE  
IN SHOWCASE  
CONTACT  
JANE REDMAN  
TEL: 01-836 9311

## THRIFTY'S

TELESALES/CASH & CARRY  
WAREHOUSE

Next day delivery. No minimum order.  
Exclusive lines of T-shirts and badges  
(T-Shirts £1.85, Badges 10p each). Ex-juke  
box records from 10p each.

11A Raleigh Hall,  
Eccleshall, Staffs  
Tel: 0785-851249

## MERCHANDISING

THE PRICE IS RIGHT  
WITH MISTER TEE!

Mister Tee Promotions for Button  
Badges, Crystals, Patches, Studs, Oils,  
T-Shirts and all the latest in rock  
paraphernalia.

Contact: Mister Tee, on  
(0562) 515291 or 68457 today.  
Mister Tee Promotions  
Dept. R.B., 66 Blackwell Street,  
Kidderminster

## JOB VACANCIES

Fast expanding  
**PINNACLE RECORDS**  
require an additional member for their  
**STRIKE FORCE**

to service key dealers in the Berks/Bucks/Surrey and the west side of London  
with car stocks of distributed records and tapes. (A regular pattern is to be  
established). A company car is supplied with this position.

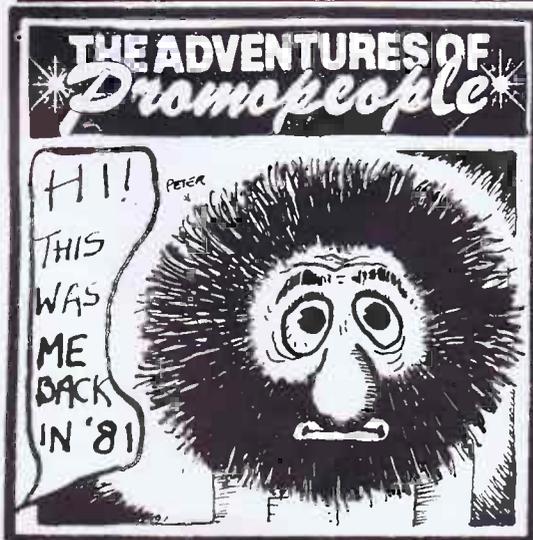
Interested applicants should call Tony Berry  
on Orpington (0689) 25741.



# Albums/Tapes Top 60

☆ Platinum Disc (300,000 sales)  
 ● Gold Disc (100,000 sales)  
 ○ Silver Disc (60,000 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	1	5	<b>CLIFF RICHARD</b> LOVE SONGS ● (Various)	EMI (TC)EMTV 27	(3.26/3.26)	E		31	1	1	<b>BLUE OYSTER CULT</b> FIRE OF UNKNOWN ORIGIN (Marlin Birch)	CBS (40)85137	(2.74/2.74)	C	
2	3	3	<b>KIM WILDE</b> KIM WILDE ○ (Ricky Wilde)	RAK (TC)SRAK 544	(3.07/3.07)	E		32	57	2	<b>MICHAEL JACKSON</b> ONE DAY IN YOUR LIFE (Various)	TAMLA MOTOWN (TC)STML 12158	(3.04/3.04)	E	
3	2	6	<b>MOTORHEAD</b> NO SLEEP 'TILL HAMMERSMITH ○ (Vic Maile)	BRONZE BRON(C) 535	(3.01/3.04)	F		33	21	2	<b>WAH! NAH = POO - THE ART OF BLUFF</b> (Various)	ETERNAL/WEA CLASSIC (4) 1	(3.04/3.04)	W	
4	6	11	<b>STAR SOUND</b> STARS ON 45 ● (Jaap Eggermont)	CBS (40)86132	(2.74/2.74)	C		34	30	6	<b>SMOKEY ROBINSON</b> BEING WITH YOU (George Tobin)	MOTOWN (TC)STML 12151	(3.07/3.07)	E	
5	5	10	<b>RANDY CRAWFORD</b> SECRET COMBINATION ○ (Tommy Lipuma)	WARNER BROS K(4)56904	(3.04/3.04)	W		35	33	3	<b>B-52's</b> THE PARTY MIX ALBUM (B-52's/Chris Blackwell/Rhett Davies)	ISLAND IPM(IPT) 1001	(3.04/2.43)	E	
6	4	8	<b>UB40</b> PRESENT ARMS ● (UB40)	D.E.P. INTERNATIONAL L(PC) DEP 1	(2.89/2.89)	M		36	31	11	<b>KRAFTWERK</b> COMPUTER WORLD (Kraftwerk)	EMI (TC)EMC 3370	(3.04/3.04)	E	
7	7	10	<b>TOYAH</b> ANTHEM ● (Nick Tauber)	SAFARI VOOR(C) 1	(2.89/2.89)	M		37	56	3	<b>THIRD WORLD</b> ROCKS THE WORLD (Third World)	CBS (40)85027	(2.74/2.74)	C	
8	8	6	<b>DURAN DURAN</b> DURAN DURAN (Colin Thurston)	EMI (TC)EMC 3372	(3.07/3.07)	E		38	1	1	<b>BLACK UHURU</b> RED (Various)	ISLAND ILPS(CT) 9625	(3.04/2.43)	E	
9	10	37	<b>ADAM &amp; THE ANTS</b> KINGS OF THE WILD FRONTIER ☆ (Chris Hughes)	CBS (40)84549	(2.74/2.74)	C		39	34	6	<b>BRUCE SPRINGSTEEN</b> BORN TO RUN (Jon Landau/Bruce Springsteen)	CBS (40)69170	(2.74/2.74)	C	
10	11	13	<b>VANGELIS</b> CHARIOTS OF FIRE ○ (Vangelis)	POLYDOR POLS(C) 1026	(3.01/3.04)	F		40	37	5	<b>HUMAN LEAGUE</b> TRAVELOGUE (Human League)	VIRGIN V2160	(2.43)	C	
11	12	4	<b>JOE JACKSON</b> JUMPIN' JIVE (Joe Jackson)	A&M AMLH(CAM) 68530	(3.04/3.04)	C		41	1	1	<b>SOUNDTRACK</b> CATS (Andrew Lloyd-Webber)	POLYDOR CATX(C) 1	(4.11/4.11)	F	
12	13	24	<b>PHIL COLLINS</b> FACE VALUE ☆ (Phil Collins/Hugh Padgham)	VIRGIN (TC)V 2185	(2.43/3.20)	C		42	1	1	<b>DON WILLIAMS</b> ESPECIALLY FOR YOU (Garth Fundis/Don Williams)	MCA MCP(C) 3114	(3.04/3.04)	C	
13	9	11	<b>VARIOUS</b> DISCO NITES, DISCO DAZE ● (Various)	RONCO (4C)RTL 2056 A/B	(5.49/5.49)	D		43	35	43	<b>UB40</b> SIGNING OFF ☆ (Bob Lamb/UB40)	GRADUATE GRADLP(GRADC) 2	(2.89/2.89)	M	
14	16	12	<b>JIM STEINMAN</b> BAD FOR GOOD ○ (Todd Rundgren/Jim Steinman)	EPIC EPC (40)84361	(2.74/2.74)	C		44	41	25	<b>HAZEL O'CONNOR</b> BREAKING GLASS (Tony Visconti)	A&M AMLH(CAM) 64820	(3.04/3.04)	C	
15	15	6	<b>SHOXSIE &amp; THE BANSHEES</b> JU-JU (Nigel Gray/ShoXSie & The Banshees)	POLYDOR POLS(C) 1034	(3.01/3.04)	F		45	52	10	<b>SQUEEZE</b> EAST SIDE STORY (Roger Bechirian/Elvis Costello)	A&M AMLM(CAM) 64854	(3.04/3.04)	C	
16	18	36	<b>BRUCE SPRINGSTEEN</b> THE RIVER (Bruce Springsteen)	CBS (40)88510	(4.25/4.25)	C		46	36	12	<b>BEAT WHA'PPEN</b> ○ (Bob Sargeant)	GO-FEET BEAT (TCBT) 3	(3.05/3.03)	F	
17	28	145	<b>MEAT LOAF</b> BAT OUT OF HELL ☆ (Todd Rundgren)	EPIC EPC (40)82419	(2.74/2.74)	C		47	39	16	<b>QUINCY JONES</b> THE DUDE (Quincy Jones)	A&M AMLK(CAM) 67321	(3.04/3.04)	C	
18	26	39	<b>STEVIE WONDER</b> HOTTER THAN JULY ☆ (Stevie Wonder)	MOTOWN (TC)S TMA 8035	(3.29/3.29)	E		48	32	5	<b>RICK WAKEMAN</b> 1984 (Rick Wakeman)	CHARISMA CDS 4022 (7144) 136	(3.04/3.14)	F	
19	19	15	<b>REO SPEEDWAGON</b> HI INFIDELITY ○ (Kevin Beamish/Kevin Cronin/Gary Richrath)	EPIC EPC (40)84700	(2.74/2.74)	C		49	43	11	<b>MOODY BLUES</b> LONG DISTANCE VOYAGER ○ (Pip Williams)	THRESHOLD TXS(TXC) 139	(3.19/3.29)	F	
20	1	1	<b>DEF LEPPARD</b> HIGH AND DRY (Various)	VERTIGO 6359 045 (7150 045)	(3.04/3.14)	F		50	53	37	<b>NEIL DIAMOND</b> THE JAZZ SINGER ☆ (Bob Gaudio)	CAPITOL (TC)EAST 12120	(3.29/3.29)	E	
21	24	27	<b>ULTRAVOX</b> VIENNA ● (Conny Plank/Ultravox)	CHRYSALIS (Z)CHR 1296	(3.04/3.04)	F		51	59	21	<b>SPANDAU BALLET</b> JOURNEYS TO GLORY (Richard James Burgess)	REFORMATION (Z)CHR 1331	(3.04/3.04)	F	
22	14	9	<b>JEAN MICHEL JARRE</b> MAGNETIC FIELDS ○ (Jean Michel Jare)	POLYDOR POLS(C) 1033	(3.01/3.04)	F		52	42	7	<b>KIM CARNES</b> MISTAKEN IDENTITY (Val Garay)	EMI-AMERICA (TC)AML 3018	(3.04/3.04)	E	
23	25	4	<b>MICHAEL JACKSON</b> THE BEST OF MICHAEL JACKSON (Various)	TAMLA MOTOWN (TC)STMR 9009	(2.44/2.44)	E		53	38	3	<b>ODYSSEY</b> I GOT THE MELODY (Steve Tyrell)	RCA RCALP(RCA) 5028	(3.34/3.34)	R	
24	20	19	<b>TEARDROP EXPLODES</b> KILIMANJARO (Chameleons/Clive Langer/Alan Winstanley/Mick Howlett)	MERCURY (7150)035	(3.04/3.14)	F		54	1	1	<b>FOREIGNER</b> 4 (Mick Jones/Robert John Lange)	ATLANTIC K(4)50796	(3.04/3.04)	W	
25	29	17	<b>SHAKIN' STEVENS</b> THIS OLE HOUSE ● (Stuart Colman)	EPIC EPC (40)84945	(2.74/2.74)	C		55	46	14	<b>RAINBOW</b> DIFFICULT TO CURE (Roger Glover)	POLYDOR POLD(C) 5036	(3.25/3.36)	F	
26	1	1	<b>PAT BENATAR</b> PRECIOUS TIME (Keith Olsen/Neil Geraldo)	CHRYSALIS (Z)CHR 1346	(2.43/2.43)	F		56	47	23	<b>CHRISTOPHER CROSS</b> CHRISTOPHER CROSS ○ (Michael Omartian)	WARNER BROS K(4) 56789	(2.44/2.44)	W	
27	22	40	<b>DIRE STRAITS</b> MAKING MOVIES ● (Jimmy Iovine/Mark Knopfler)	VERTIGO 6359 (7150) 034	(3.04/3.14)	F		57	60	9	<b>ECHO &amp; THE BUNNYMEN</b> HEAVEN UP HERE (Hugh Jones)	KOROVA KOBE (4)3	(3.04/3.04)	W	
28	17	4	<b>CRASS</b> PENIS ENVY (Crass)	CRASS 321984/1	(1.45)	H		58	1	1	<b>BROTHERS JOHNSON</b> WINNERS (Brothers Johnson)	A&M AMLK(CKM) 63724	(3.04/3.04)	C	
29	27	5	<b>CARPENTERS</b> MADE IN AMERICA ○ (Richard Carpenter)	A&M AMLK(CKM) 63723	(3.04/3.04)	C		59	48	64	<b>MICHAEL JACKSON</b> OFF THE WALL (Quincy Jones)	EPIC EPC (40)83468	(2.74/2.74)	C	
30	23	3	<b>JON &amp; VANGELIS</b> THE FRIENDS OF MR. CAIRO (Vangelis)	POLYDOR POLD(C) 5039	(3.01/3.04)	F		60	1	1	<b>COMMODORES</b> IN THE POCKET (James Anthony Carmichael/Commodores)	MO TOWN (TC)STML 12156	(3.07/3.07)	E	



# New Singles

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

123 ALLO/Keep Ya Rubbers On (JSU)	EAT 8	H/P	
ALAN PRICE THE JARROW SONG/Look At My Face (Old Gold)	OG 9114	L	
ALAN PARSONS TIME/The Gold Bag (Arista)	ARIST 423	F	
ALTON ELLIS DAYDREAMING/LJ's Dream Theory (Smokey)	(N/A)	J	SMJD 003
ARTHUR LOUIS COME ON AND LOVE ME/Sill It Feels Good (Double A Side) (Mainstreet)	(OUT NOW)	S	12 SP MS 104
ASSOCIATES TELL ME EASTER'S ON FRIDAY (REMIX)/Straw Towers (Situation 2)	■ SIT 1	H	(OUT NOW)
BERNIE MARDEN LOOK AT ME NOW/Always Love You So (Pariophone)	■ R6050	E	
BILL GENTLES WOMAN LIKE DIS/L.b.a (Jama)	(N/A)	J	JADC 0015
BILLY FURY HALFWAY TO PARADISE/Cross My Heart (Decca)	F11349	F	
BIRTHDAY PARTY RELEASE THE BATS/Blast Off (Double A Side) (4AD)	■ AD 111	H/P	
BOW WOW WOW PRINCE OF DARKNESS/Orangutang 'Prince Of Darkness (Version)** (*7&12)** (Cass. Only) (RCA)	■ RCA 100	R	■ RCAT 100
	■ RCAC 100 (Cassette)		
BOYS TOWN GANG AIN'T NO MOUNTAIN HIGH ENOUGH-REMEMBER ME SUITE/ (Cruisin' The Streets (Moby Dick)	(N/A)	W	DICK 1T
CARLENE DAVIS STEALING LOVE ON THE SIDE/DEAN FRAZIER/Stealing Love On The Side (Instrumental) (Creole)	CR 15	C	CR 1215
CAROLYNNE BEALE LACK OF MONEY/Struck On A Sad Pill (Dindisc)	■ DIN 25	C	
CARPENTERS BEECHWOOD 4-5789/Somebody's Been Lyin' (A&M)	■ AMS 8153	C	
CATCH ROMANTIC/Romantic (Instrumental) (EMI)	EMI 5220	C	
CAYENNE FEATURING LINDA TAYLOR ROBERTO WHO...? CAYENNE ROBERTO WHO...? (Instrumental) (Groove Production)	GP 307	G/P	GP 3012
CHARLIE DORE LISTEN/Falling (Chrysalis)	CHS 2536	F	
CHAS & DAVE TURN THAT NOISE DOWN/Flying (Towerbell)	■ KOR 11	A	■ KOR 112
CHEFS 24 HOURS/Thrush (Graduate)	■ GRAD 11	M	
CHRIS RAINBOW BODY MUSIC/Girl In Collision (EMI)	(N/A)	E	12 EMI 5215
COME DANCING I WILL FOLLOW YOU/Crossing Europe (Radialchoice) (Rescheduled)	TIC 5	C	
COMMERCIALS 16 AGAIN AND AGAIN/The Heroine Dies/Simon (Commercials)	■ COM 1	Fr	
COMMODORES LADY (YOU BRING ME UP)/Gettin' It (Motown)	(OUT NOW)	E	12TMG 1238
CONCRETE GOULISH PRACTICES (EP) (Concrete)	■ CON 001	Fr	
DOGS RUBBISH/Ain't Goin' Nowhere (Eagle)	ERS 010	P	
DOLLAR HAND HELP IN BLACK AND WHITE/Heartbeat (Love Me Slowly) (WEA)	■ BUCK 1	W	■ BUCK 1CT (White vinyl, 70p dealer)
DRINKING ELECTRICITY SUBLIMINAL/Random Particles (Survival)	■ SUR 001	P	
EXILE HEART AND SOUL/Your Love Is Everything (RAK)	RAK 333	E	12RAK 333
FUNKAPOLITAN AS THE TIME GOES BY (VOCAL)/As The Times Goes By (Rap)/ Understandably Flattering (More Serious)* (*12) only (London)	■ LON 001	F	■ LONX 001
FUREYS & DAVEY ARTHUR WHEN YOU WERE SWEET SIXTEEN/Big Ship For Sailing (Ritz)	■ RITZ 003	M	
FUTURE TOYS PERFECT STRANGER/Dancing Undercover (S&T)	ST 3	F	
GARY U.S. BONDS THE STAR/Trying To Get To My Baby/Dr. Highblood/Personal Manager (Charly)	■ CYX 200 (10" only Dealer £1.15)	M	
GAS TREATMENT/That's It/Getting Mightily Crowded* (*12) only (Polydor)	■ POSP 296	F	POSPX 296 (3,000 only)
GAVIN BRYARS MY FIRST HOMAGE/The English Mail-Coach/The Vespertine Park/ Hi-Tremelo (Les Disques de Crepuscule)	(N/A)	H	■ TWI 027
GEOFF ROBINSON TAKE ME BACK/Hotstuff (PVK)	PV 110	M	
GEORGE HARRISON TEARDROPS/Save The World (Dark Horse)	K17837	W	
GERARD KENNY RED HOT RADIO/Summertime Sunshine (RCA)	RCA 105	R	
GLITTER BAND UNTIL THE NEXT TIME/Spaces (Polo)	POLO 13	C	
GO-GO'S OUR LIPS ARE SEALED/Spinning and Spying (I.R.S.)	■ PSP 1007 (Pink vinyl)	C	
GREG KIHN BAND THE BREAKUP SONG (THEY DON'T WRITE 'EM) When The Music Starts (Beserkley)	■ BSK A1507	C	
G.B. BAND SMASHEROO/Long Distance Calling (Magnet)	■ MAG 204	A	
G. LEWIS & B.C. GILBERT ENDS WITH THE SEA/Hung Up To Dry Whilst Building An Arch (4AD)	■ AD 1C5	H/P	
HANK MIZELL JUNGLE ROCK/Burning Eyes (Old Gold)	OG 9115	L	
HOLIDAY AFFAIRS OF THE HEART/Hot Pants (Tender)	■ TENDER 0001	Fa/N	
HUMAN LEAGUE (RED) HARD TIMES-LOVE ACTION (I BELIEVE IN LOVE)/Hard Times- Love Times (I Believe In Love) (Instrumental) (Virgin)	■ VS 435	C	■ VS 43512
HUMAN LEAGUE (RED) LOVE ACTION (I BELIEVE IN LOVE)/Hard Times (Virgin)		C	
JEAN ADEBAMBO SAY THAT YOU LOVE ME/Dance Of Love (A de-J)	(N/A)	Cs	AJ 101
JETS SUGAR DOLL/Love Bug (EMI)	EMI 5211	E	
JOHN MILES TURN YOURSELF LOOSE/Closer To You (EMI)	EMI 5213	E	
JOHNNY & THE HURRICANES BEATNIK SLY/Red River Rock/Down Yonder/ Rocking Goose (Decca)	F13908	F	
JOHNNY OSBOURNE PURIFY YOUR HEART/Politician (Black Joy)	(N/A)	J	DH 810
JON & VANGELIS STATE OF INDEPENDENCE/Beside (Polydor)	POSP 232	F	
J. D. BUHL & THE BELIEVERS FIVE O'CLOCK WORLD/Do Ya Blame Me (Rag Baby)	RAG 105	P	
KATE ROBBINS AND BEYOND I WANT YOU BACK/Anytime At All (RCA)	■ RCA 108	R	
KELLY MARIE DON'T STOP YOUR LOVE/Make Love To Me (Calibre Plus)	PLUS 8	A	PLUS 8
LEMONS MY FAVOURITE BAND/English Summer (Race)	■ RB 004	M	
LIMIT SHOCK WAVES/OK Go (Survival)	SUR 002	P	
LOGIC DOMINO DANCE/Unit (EMI)	(N/A)	E	■ 12EMI 5210
LONNIE YOUNGBLOOD THE BEST WAY TO BREAK A HABIT/Reasons (WEA)	(N/A)	E	K79229T
MANANA AMOR/Disco Mamba (EMI)	(OUT NOW)	E	■ 12EMI 5132
MARINER TELECOMMUNICATION/I'm Coming Home (Tube)	TUBE 2	P	
MAX D. BARNES SHE LOVES MY TROUBLES AWAY/Givin' Out From Givin' In (Country Roads)	CRE 007 Multiple Sounds (01) 961-6699	P	
MAX EDWARDS ROCKERS ARENA/Zion Country (Korova)	■ KOW 16	W	■ KOW 16T
MECO RAIDERS MARCH/Cairo Nights (Bolero De Cairo) (CBS)	CBS A1502	C	
MELODY MAKERS CHILDREN PLAYING IN THE STREETS/Dubbing In The Streets (Korova)	KOW 17	W	
MICHAEL MARRA LIKE A FRENCHMAN (I SAID 'OUI')/There's No Such Thing (Polydor)	POSP 301	F	
MIKE BERRY MEMORIES/Julie Come Back (Polydor)	POSP 287	F	
MODERN ENGLISH SMILES AND LAUGHTER/Mesh And Lace (Double A Side) (4AD)	■ AD 110	H/P	
MOJO DANCE ON/It's A Game (Creole)	CR 17	C	
MORRIS MCCORMICK & MAGGI 15 MINUTES/Reeal Deeeal (Charly)	■ CYS 1078	M	
M.S.O. THE MUSIC MAN/Columbia (Double A Side) (Mainstreet)	(N/A)	S	12 SP MS 103
NEVIL ROWE LOSE IT TO YOU/Aware Of You (Cue)	■ CRL 001	M&M (01) 486-9595	
NOLANS CHEMISTRY/Are You Thinking Of Me (Epic)	■ EPC A1485	C	
NUMATICS BUT MY LOVE/Love Dub (MAP)	MAP 4	A	
ODDS DREAD IN MY BED/Spare Rib (JSO)	EAT 7	7	
OK: JIVE TO YOU/Watch The Clock (Frenzy)	■ EPC A1472	C	
OTTAWAN HANDS UP (GIVE ME YOUR HEART)/Hands Up (Give Me Your Heart) (Instrumental) (Carrere)	CAR 182	W	
PACK MUCHOS GRACIAS/Limelight (Escape)	■ ESC 102	M	
PAPERS REGGAE ON THE RADIO/Beat The Beat (Radioactive)	■ RAD 2	M	Radioactive (01) 870-8522
PETER WRIGHT WHAT WOULD YOU SAY/(t.b.a.) (Jama)	(N/A)	J	
PETULA CLARK EDELWEISS/Darkness (Epic)	■ EPC A1475	C	
PHYLLIS HYMAN YOU SURE LOOK GOOD TO ME/Sunshine In My Life*/Don't Tell Me, Tell Her**/ Tonight You And Me** (*7**12) only (Arista)	ARIST 424	F	ARIST 12424
PINKIES OPEN COMMUNE/Target Searching (021)	OTO 7	M	
RACEY LITTLE DARLIN'/Rock It (RAK)	RAK 335	E	
RAH BAND RIDING ON A FANTASY/Rock Me Down To Rio (Remix) (DJM)	■ DJM 10973	C	DJR 10973
RAMBLERS A PLAIN AND SIMPLE LIFE/The Counting Song (Smile)	■ SRO 34	M	
RANDY CRAWFORD RAINY NIGHT IN GEORGIA/Soft Myself A Happy Song (Warner Bros)	■ K17840	W	
RIG & THE TWIGS C.B. BABY (ANGEL EYES)/Got Words Of Love (Pask)	■ APS 110	P	
RIKKI SYLVAN WHAT'S THAT SOUND/Nomanstand (Kaleidoscope)	■ KRLA 1278	C	
ROLY DANIELS LAST CHEATER'S WALTZ/No-One But You (Mint)	■ CHEW 52	M	
RONNIE MAYOR CAN'T WAIT TILL THE SUMMER/Holiday Theme (Do It)	■ DUN 15	H	
SHAKE SHAKE! SHAKE SHAKE/Yellow Ditty (Compact)	■ ACT 2	Bo/M	
SHAKIN' STEVENS NO OTHER BABY/Manhattan Melodrama (Mint)	■ CHEW 51	C	
SHAMPOO EVERLASTIN'/Everlastin' (Arrival)	■ PIK 5	P	■ 12 PIK 5
SHOT IN THE DARK PLAYING WITH LIGHTNING/Speak My Language (RSO)	■ RSQ 79	F	
SILK JAMES C.B. CASANOVA/Lonley Trucker (Ramkap)	■ CAC 006	F	
SOUTHSIDE JOHNNY & THE ASBURY JUKES ALL I WANT IS EVERYTHING/ Restless Heart (Mercury)	■ 6170 147	F	
STERLING HARRISON LOVE, I'M COMING HOME AGAIN/Backtracking (Real World)	(N/A)	W	K11587T
STEVE HACKETT HOPE I DON'T WAKE/Tales Of The Riverbank (Charisma)	■ CB 385	F	
STEVIE WONDER HAPPY BIRTHDAY/Happy Birthday (Sing-a-Long) (Motown)	(OUT NOW)	E	12TMG 1235
STONE CITY BAND FUNKY REGGAE/Banja (Motown)	TMG 1239	E	
T-BIRDS MY LIFE/It Doesn't Matter (Epic)	■ EPC A1413	C	
THIN LIZZY TROUBLE BOYS/Memory Pain (Vertigo)	■ LIZZY 9	F	
TONY GEE HOLIDAY/One Way Street (CT)	CT 1	F	
UB40 ONE IN TEN/Present Arms In Dub (DEP International)	■ 7 DEP 2	M	
WES MCGHEE IT'S NO USE BEIN' A FAST DRAW (IF YOU CAN'T SHOOT STRAIGHTY) How So We Get There From Here? (Country Roads)	CRE 006 Multiple Sounds (01) 961-6699	C	
WHO'S GEORGE FOREVER/Who's George (Impact)	ACT 3	N	
WISH NICE AND SOFT/Nice And Soft (Excaliber)	■ EXC 511	A	EXCL 511
YARBROUGH & PEOPLES THIRD DEGREE (REMIX)/Two Of Us (Mercury)	■ MER 62	F	■ MERX 62

## Distributor Guide

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

A	Pye	Mitcham	01-640 3344
B	"One Stops"	See distributors marked ★	
☆Bo	Bonaparte	London	01-278 3481
C	CBS	London W1	01-960 2155
Ca	Cavalis	London	01-739 1081
Cs	City Sounds	London	01-405 5454
D	Ronco	London	01-876 8682
Dk	Daddy Kool	London	01-437 3535
E	EMI	Hayes	01-561 8722
F	Polygram	Romford	01-590 6044
Fa	Fast	Edinburgh	031-661 5811
Fr	Flashback	Swindon	0793 46868
☆Fr	Fresh	London W2	01-258 0572
G	K-tel	London	01-992 8000
GP	Groove	London	01-437 4711
GV	Good Vibrations		0232 29152
☆H	"Indies"	Rough Trade/Red Rhino/Fresh	
		Service-Discount/Revolver/Inferno/ Bucks/Probe/Lightning	
☆J	Jetstar	London NW10	01-961 5818
☆K	Solomon & Peres	Dublin	Dublin 309209
		Co Antrim	08494 32693
☆L	Lightning	London	01-221 7355
☆Lu	Lugtons	London N8	01-348 9122
☆M	Spartan	Wembley	01-903 4753/6
☆N	"Indies"		
O	President	London SW1	01-839 4672/5
☆P	Pinnacle	Oprington	0689 73146
Pk	Pickwick	London	01-200 7000
☆R	Rough Trade	London W11	01-221 7355
R	RCA	West Bromwich	021-525 3000
RS	Record Shack	London W1	01-437 3655
☆Rv	Revolver	Bristol	0272 299105
☆S	Stage One	Hastlemere	0428 4001
☆Sv	Service-Discount	Manchester	061-941 3810
T	Graduate	Dudley	0384 59048
☆TB	Terry Blood	Stoke-on-Trent	0782 620321
Tr	Trojan	London	01-961 4565
u	Warwick-MSU	London	01-602 3483
☆V	Red Rhino	York	0904 36499
W	WEA	Alperton	01-998 5929
Wo	Word	Berkhamsted	04427 74711/5
☆Y	Wynd Up	Manchester	061-798 9252
Imp	Import		

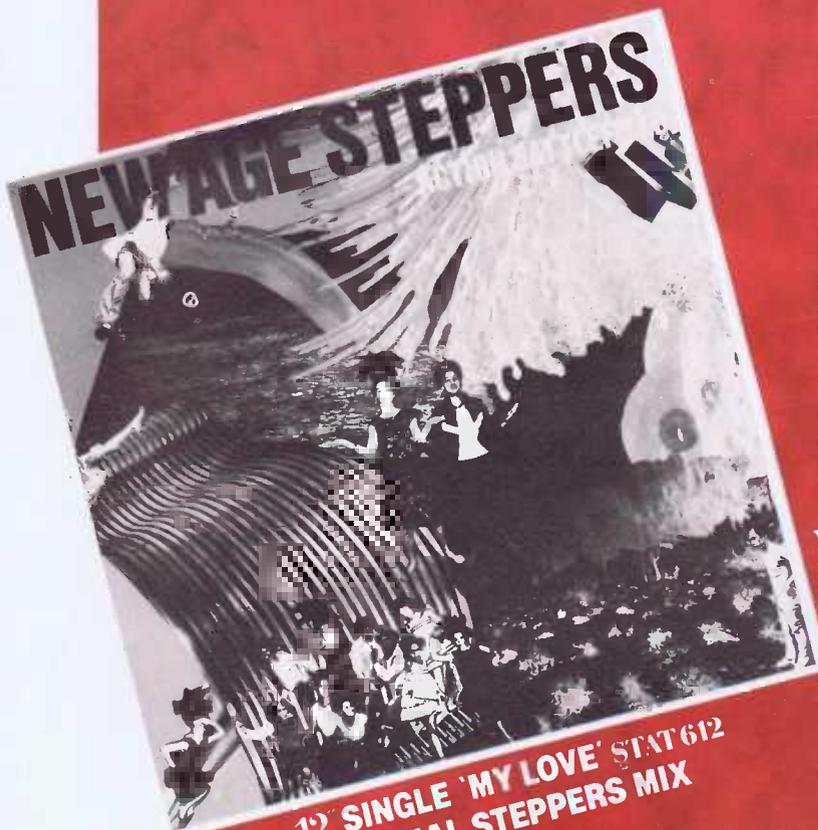
110 Singles scheduled for release  
 31 July/3 August 1981.  
 This year's releases 3,276.

15 Minutes.....M	Love.....H
16 Again And Again.....C	Love I'm Coming Home.....S
24 Hours.....C	Again.....S
A Plain And Simple Life R	Memories.....M
Affairs Of The Heart.....H	Muchos Gracias.....P
Ain't No Mountain High	My Favourite Band.....L
Enough-remember	My First Homage.....G
Me Suite.....B	My Life.....T
All I Want Is Everthing S	Nice And Soft.....W
Allo.....1	No Other Baby.....S
Amor.....M	One In Ten.....U
As The Time Goes By	Open Commune.....P
(Vocal).....F	Our Lips Are Sealed...G
Beatnik Sly.....J	Perfect Stranger.....F
Beechwood 4-5789.....C	Playing With Lightning S
Body Music.....C	Prince Of Darkness.....B
But My Love.....N	Purify Your Heart.....J
Can't Wait Till The Sum-	Raiders' March.....M
mer.....R	Rainy Night In Georgia R
Chemistry.....N	Red Hot Radio.....G
N Children Playing In The	Reggae On The Radio P
Streets.....M	Releases The Bats.....B
Come On And Love Me A	Riding On A Fantasy...R
C.B. Baby (Angel Eyes) R	Roberto...? Who.....C
C.B. Casanova.....S	Rockers Arena.....M
Dance On.....M	Romantic.....C
Daydreaming.....A	Rubbish.....D
Domino Dance.....L	Say That You Love Me J
Don't Stop Your Love...K	Shake Shake.....S
Dread In My Bed.....O	She Loves My Troubles
Edelweiss.....P	Away.....M
Ends With The Sea.....G	Shock Waves.....L
Everlastin'.....S	Smasheroo.....G
Five O'Clock World.....J	Smiles And Laughter...M
Forever.....W	State of Independence J
Funky Reggae.....S	Stealing Love On The
Ghoulish Practices (EP)	Side.....C
	Subliminal.....D
Halfway To Paradise...B	Sugar Doll.....J
Hand Held In Black And	Take Me Back.....G
White.....D	Teardrops.....G
Hands Up (Give Me Your	Telecommunication...M
Heart).....D	Tell Me Easter's On Fri-
Happy Birthday.....S	day (Remix).....A
Hard Times/Love Action	The Best Way To Break
(I Believe In Love).....H	A Habit.....L
Heart And Soul.....E	The Breakup Song (They
Holiday.....T	Don't Write 'Em).....G
Hope I Don't Wake.....S	The Jarrow Song.....A
I Want You Back.....K	The Music Man.....K
I Will Follow you.....C	The Star.....G
It's No Use Bein' A Fast	Third Degree (Remix) Y
Draw (If You Can't	Time.....A
Shoot Straight).....W	To You.....O
Jungle Rock.....H	Treatment.....G
Lack Of Money.....C	Trouble Boys.....T
Lady (You Bring Me Up)	Turn Your Noise Down C
	Turn Yourself Loose...J
Last Cheater's Waltz...R	Until The Next Time...G
Like A Frenchman (I Said	What Would You Say...P
'Oui').....M	What's That Sound...R
Listen.....C	When You Were Sweet
Little Darin'.....F	Sixteen.....F
Look At Me Now.....B	Woman Like Dis.....B
Love Action (I Believe In	You Sure Look Good To
Me).....P	Me.....P



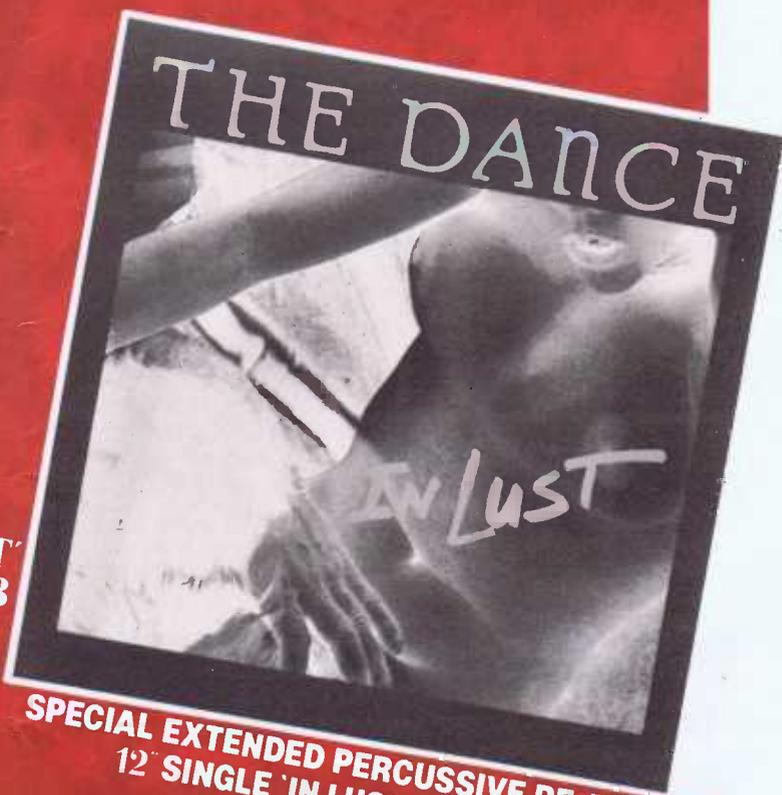
# STATIK STARTS THE NEW AGE OF DANCE

with two crucial releases



**NEW AGE STEPPERS**  
new album 'ACTION BATTLEFIELD'  
STAT LP2  
PRODUCED by ADRIAN SHERWOOD

12" SINGLE 'MY LOVE' STAT 612  
SPECIAL STEPPERS MIX



**THE DANCE**  
the album 'IN LUST'  
STAT LP3  
PRODUCED by THE DANCE and JOHN WALKER  
for initial productions inc.

SPECIAL EXTENDED PERCUSSIVE RE-MIX  
12" SINGLE 'IN LUST' STAT 712

**BOTH ALBUMS BACKED BY MAJOR CONSUMER AND TRADE PRESS CAMPAIGNS**  
distribution: STAGE ONE tel. 0428-4001/53953



# THE UNDERTONES

HAVE RE-RECORDED

■ JULIE OCEAN  
FROM THE L.P. POSITIVE TOUCH

TOGETHER WITH A NEW SONG

## KISS IN THE DARK

ARDS 9 • AN

ARZLK

DOUBLE AA SIDE

PRODUCED BY DAVE BALFE AND HUGH JONES

EMI

ORDER FROM EMI DISTRIBUTION CENTRE  
TELEPHONE: AREA A - 01-561 4646, AREA B - 01-848 9811, AREA C - 01-561 3891  
AREA D - 01-561 4422, AREA E - 01-561 2888  
EMI RECORDS (UK), 1-3 UXBRIDGE ROAD, HAYES, MIDDLESEX

DIVING STRAIGHT INTO THE CHARTS