

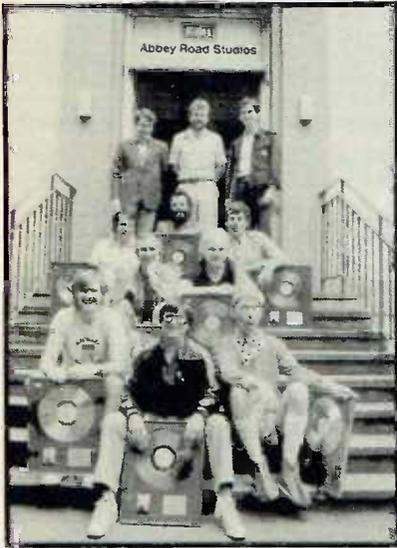
RECORD BUSINESS

INSIDE

Singles chart, 6-7; Album chart, 17; New Singles, 18; New Albums, 13; Airplay guide, 14-15; Independent Labels, 5; Sponsorship and the Record Industry, 9.

July 19, 1982 VOLUME FIVE Number 15

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GOLDEN SKY: Taking a break from recording their fifth LP at Abbey Road, Sky are presented with gold albums for their *Sky 4* forthcoming opus. Along with the band are Ariola international head Gordon Mackenzie, Ariola regional promotions chief Mike Perry and marketing director Brian Yates in the back row, producer Haydn Bendall, manager Peter Lyster-Todd and producer Tony Clark in the middle row.

Sting court dispute could threaten pop music publishers

THE HIGH Court case in which Sting of The Police is suing Virgin music for the return of £700,000 and the return of his song copyrights could threaten the whole basis of the pop publishing business.

It follows hard on the heels of Gilbert O'Sullivan's successful retrospective case against the MAM group of companies in which he was awarded his copyrights, masters, and all the profits made from them under contracts that ran out four years ago. MAM is appealing against the judgement.

A deal was struck between Sting and Virgin when the singer was in an unknown group called Last Exit. It gave Virgin copyright of his songs and entitled him to 50 percent of the royalties they generated for the first three years of the contract, and 60 percent during the last two.

The best-sellers *Outlandos d'Amour*, *Regatta De Blanc* and *Zenyatta Mondatta* fell within the period of the contract, which ran out on October 6 last year.

Yet, according to Sting's counsel Andrew Bateson QC, Virgin had refused the singer a recording contract and

had made £700,000 from the Police's success with A&M without doing anything to earn it. "The contract meant that the company had no obligation to ensure the music was recorded — and they did nothing," said Bateson. Police's A&M deal was said to have been the result of hard work by manager Miles Copeland.

Sting told Mr. Justice Mars-Jones that he had not understood a word of the publishing contract and never suspected there was anything wrong with it. He said it was only at the insistence of his wife that a solicitor was consulted, and that he did not get involved in the legal discussions.

It was after signing with A&M that Sting was advised that his publishing contract was less than it should be. Copeland advised him to 'get out of the deal' but when he asked for better terms, the then managing director of Virgin Music Carol Wilson did not improve the deal.

Virgin is contesting the case, which is scheduled to last for at least a fortnight.

Fears that there might be a rash of similar court cases over publishing contracts were being played down by publishers last week, although there is thought to be at least one dispute looming, between a major songwriter and his publisher over a 50-50 contract.

Ashby quits to launch own TV merchandising firm

COLIN ASHBY, managing director of K-tel and a&r manager Nigel Mason have resigned and are setting up their own TV merchandising company.

To be known as TV Records, the

company will comprise a staff of three — Ashby's secretary Maxine Sullivan will complete the team — and plans to use its size and flexibility, plus £1 million-worth of City backing, as the chief weapons in its blueprint to compete in a hotly contested market.

"There is room for a company like ours at this time," commented Ashby, who leaves K-tel after five years, the last three as managing director. "We have the finance to bid for the best repertoire available, but we won't be carrying the overheads of our competitors. Therefore we will be in a position to offer the best deals, but able to rely on lower volumes. I had to turn down a couple of albums recently at K-tel because we couldn't have made them profitable.

Arista to import all albums from Germany

ARISTA ALBUMS will be pressed in West Germany by associated company Sonopress with immediate effect, although distribution will continue through PolyGram in the UK.

Arista and Chrysalis Records — the Tandem partnership — have just renewed their manufacturing and distribution agreement with PolyGram for a three year period.

Under the new terms PolyGram

will manufacture and distribute all Chrysalis product, but manufacture only 7-inch and 12-inch singles for Arista.

Arista is now utilising the facilities of major German plant Sonopress for album and cassette requirements, delivering to PG for distribution in the UK.

The German plant has facilities for 250,000 albums and 180,000 cassettes per day.

"Even in the peak period we can press as required cutting down the stock risk which we would face because of the lack of capacity in the UK," said David Adams, commercial manager of Eurodisc.

Although Ariola has a few months of its PRT contract to run, it is expected that it will be brought into line with the Arista arrangement as soon as possible.

● TURN TO P2

HEAVEN N' HELL

ELYO: THE WAR OF THE WORLDS IS OVER... THE BATTLE FOR THE PLANETS BEGINS! Concept album similar to Floyd/Genesis.
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HMI LP 1 ELOY "PLANETS" COLOUR GRAINED SLEEVE BY RODNEY MATTHEWS ALSO ON PIC. DISC—HMI PD 1 & SONY METAL TAPE HMI MC 1

BITCHES SIN



HMR LP 4 BITCHES SIN "PREDATOR" COLOUR GRAINED SLEEVE BY RODNEY MATTHEWS

SPLIT BEAVER



HMR LP 3 SPLIT BEAVER "WHEN HELL WON'T HAVE YOU" COLOUR-GRAINED SLEEVE.



THE FIRST record ever to clock up 52 weeks on the *RB* singles chart – that's Pigbag's *Papa's Got A Brand New Pigbag*. *RB* made a special award to the act to mark the occasion. Presenting it is Patricia Thomas, head of *RB*'s Research Department, and receiving it are Simon Underwood (bass player and producer) and Dick O'Dell (manager and head of *Y Records*). At right is *RB*'s Indie label correspondent Sarah Lewis.

Management takes Haircut to court

HAIRCUT ONE Hundred face a court battle over management with a company named Testfold Ltd claiming in the High Court that the group is still bound in a contract which the group says is ended.

The dispute came before Mr Justice Goulding last Monday and proceedings will continue on July 28, although progress is bound to be hampered by the fact that the group is on tour in America.

Testfold, the company run by Carl Adams, told the court that the group had agreed to pay 20 percent management fees. Since April the arrangement through which the company collected earnings on behalf of the group had broken down.

Haircut One Hundred, who claim to be self-managed now, maintain that the original agreement was signed under pressure. This is denied by Testfold.

The company is seeking an interim injunction banning the group from collecting money for their performances.

● COLIN ASHBY. From P1

But as TV Records we could have taken them."

Ashby and Mason, who joined K-tel four years ago and have been responsible for most of the company's chart compilation albums including the one-million selling 2LP *Chart Hits '81*, will be offering their services in three ways – secondary marketing of existing repertoire; originators of their own recordings; and as consultants to companies wanting to promote on television but lacking the kind of specialist knowledge required. "We can offer them a complete marketing service, including the purchase of TV time at attractive rates," said Ashby.

TV Records has retained Michael Bungay/DFS as its time-buying advertising agency. The company looked after K-tel's needs until three years ago. Distribution, pressing, printing, sales and promotion will be undertaken on a custom basis as required.

Poor attendance at RAVRO revitalisation meeting

WITH A London attendance of just 19 people the revitalisation of the Record and Video Retailers Organisation got off to a muted start last Wednesday.

Those 19 present represented only eight retail concerns and the meeting began with just four dealers present, a state of affairs which new chairman Alan

Davison described as "So poor I can't believe it. I'm disgusted."

Six thousand invitations were sent out for the London meeting, and the following night's Northern gathering in Birmingham.

The meeting was, however, not without constructive debate. Dealers agreed

that they could not fight the methods of the major chains so they should use them themselves.

Main suggestion was to gather small groups of dealers in areas throughout the country to create bulk buying consortia under general administration from RAVRO.

Another way in which small dealers can compete, it was suggested, was to diversify and use greater skill and experience to provide the public with a service which went beyond simply selling chart material.

Jan-March figures reveal buoyant 45

SIGNIFICANT CONTRIBUTIONS from the independent labels made sure that singles sales were the bright spot in the BPI's quarterly sales survey figures revealed last week.

However, album sales continued their downward trend and the generally optimistic recent performance of pre-recorded cassettes suffered a slow-down. And a moving annual total of trade dividends reveals that since March 1979 shipments to the stores have declined by 22.1m albums, worth almost £22 million.

Despite a 14 percent price increase on singles over the January-March period the previous year, singles delivered to the trade increased by seven percent and their value was up by an impressive 22 percent at £14.8 million during the quarter.

"Product has been sufficiently strong to bear a 14 percent average price increase during the past 12 months," commented BPI director general John Deacon. "Several of the smaller independent companies have contributed significantly in helping to maintain a stable and healthy singles market."

LP sales declined by five percent in the same period, and Deacon blamed home taping and the high level of unemployment in the record industry's prime markets – a million people under 25 are jobless.

The unequal struggle is pointed up by the increase in album prices of just six percent in the past year. Less than 12

million units were delivered to the trade – down five percent on the first quarter of 1981 with a slight increase in value. When inflation is taken into account, the value of the last year's album sales has failed to keep pace with the cost of living.

Although pre-recorded tape showed a mere 0.6 percent sales increase over the first quarter of 1981, the value shot up by 20.6 percent to £13.1 million.

"The fact that cassettes have been able to bear substantial price increases suggests that they are perceived in a different light by consumers now. Improved quality has probably helped the cassette to move up market, and the ratio between LP and tape sales is now less than two to one," summed up Deacon.

"The overall value of trade deliveries in the first quarter was £55.4 million compared with £50.2 million in the same period last year. This is an increase of 10.4 percent and less than one percentage point lower than the rate of inflation and a fairly promising sign."

Greenaway to chair the PRS

NEW CHAIRMAN of the PRS will be songwriter Roger Greenaway, currently deputy chairman. He replaces Richard Toeman whose term of office expires at the end of the year. Toeman will continue to serve as a PRS publisher-director. Taking Greenaway's place as joint deputy chairman (writer) will be John Gardner, while Dick James will continue as joint deputy chairman (publisher).

BPI tells Govt. that tape levy would not damage blank sales

ALTHOUGH THE BPI continues to fight shy of saying how much it would like to see levied on blank tape, the body's detailed submission to the Government, following the last year's copyright Green Paper, yields some clues.

The results of research carried out by financial consultants Ernst and Whinney indicate that "That sort of levy the music industry proposes would not have any marked effect on blank tape sales."

The BPI is in favour of a levy on blank tape being fixed by an independent tribunal which will bear in mind the possible impact on the

blank tape industry. But its submission continues: "There would have to be a very substantial levy indeed before the sale of blank tapes is seriously affected."

Given that the average retail price of a C90 tape – the most popular format for home taping – is around £1.10, Ernst and Whinney's figures calculate that only when a levy approaches an extra £2 per tape that sales would fall dramatically. A 50p levy would only reduce the tape market by 2.8 percent, while a £1 surcharge might reduce it by 5.8 percent.

MULLINGS

ALIVE AND well and living in Ilford, where until a couple of months ago she was working in a sweet shop is the singer who is currently Number One in Australia, having previously hit the peak in the UK and Canada and only just missed it in America. The record is, of course, 'I've Never Been To Me' by **Charlene** (nee d'Angelo) who actually cut the record in 1976, five years before she married her English husband and settled in the east London suburb, having quit the business in 1980. Everybody had forgotten about the record until a dj in Tampa, Florida began playing it and found it was winning positive listener response. Motown tracked Charlene down and re-signed her. The record went on to become the label's first by a white singer to make the American top ten. At the end of the month she's off to the States to record a duet with the redoubtable **Stevie Wonder**.

INDUSTRY EXECUTIVES attending recent previews of forthcoming **Woolworth** promotion activities impressed to learn that sales of discs and tapes are now second only to confectionery in the chain's product packing order . . . **Andrew Bateson** looks like becoming the industry's favourite brief. After representing the PPL in those interminable Performing Right Tribunal hearings over AIR's appeal against needletime payments, the QC then represented **Gilbert O'Sullivan** in his case against MAM and has now been recruited by **Sting** for the battle against Virgin Music, a hearing incidentally before **Mr Justice Mars Jones**, the judge who conducted the MAM-O'Sullivan case. Worth noting, too, that last week **Virgin Music** had the number one UK album (**ABC**), number one US single (**Human League**) and number one LP in Germany (**OMD**) . . . further departures from the CBS marketing department - label managers **Pete Winkelman** and **John Mais**, both heading in the direction of A&M and Rondor, respectively . . . A&M, by the way, is hosting a swanky party, entitled **Burf's Decayed**, next week to mark **Tony Burdfield's** ten years with the company. A well deserved tribute - but isn't it a sign of the times that once these events used to be held to mark at least 20 years with the firm . . . also on the party beat, at the end of business last week, **BASCA** laid on a surprise luncheon for chairman **Jimmy Kennedy** to mark his 80th birthday, which he actually celebrates on July 20.

PHONOGRAM MD **Brian Shepherd** wishes it to be known that should any further rumours regarding his future emanate from Soho Square that they are to be discounted . . . spotted in Shepherd's Bush the other night, a giggling **Dave Robinson** directing a new **Madness** promo video from the back of a slow-moving pick-up truck and oblivious to the traffic jam building up in Goldhawk Road. Star-struck news editor wonders whether his battered Renault will feature in the final edit . . . while congratulations are in order for **Roger Greenaway**, next PRS chairman, his predecessor **Richard Toeman** has been one of the society's best . . . new **Ronco** general manager, whose appointment will be confirmed next month, will be from outside the record industry . . . latest additions to the BPI's charity concert on July 21 are **Gary Brooker** and **Robert Plant**. Tickets can be purchased through the BPI at £50 each for seats in the Royal Giralce, or for the stalls from **Keith Prowse** for £25.00.

RELEASED BY PRT is 'Another Bottle Of Wine' by a band with the unlikely name of **Houston We Have A Problem**. Song was the winner of a competition organised by Chiltern Radio dj **Phil Holden** to encourage local bands. It attracted 200 tapes and was initially released by **Banana Records**, a Dunstable-area label . . . a considerable achievement by **ABC Music**, the Surrey music store chain, to bag **Maurice Gibb** to head the panel of judges for New Sound '82 talent competition, for which **Rock City Studios** will be offering a first prize of one day's studio time. Gibb has also just been appointed music correspondent for the **Good Morning America** tv show . . . South Harrow record dealer **Michael Parkes** will have his thriller **Threat!** premiered in August at the Frinton Summer Theatre. Aspects of Monday chart 'n' music show on BBC-1. First guests on 'B.A In Music' are **Roger Cook** and **Andy Hill** . . .

RECORD BUSINESS

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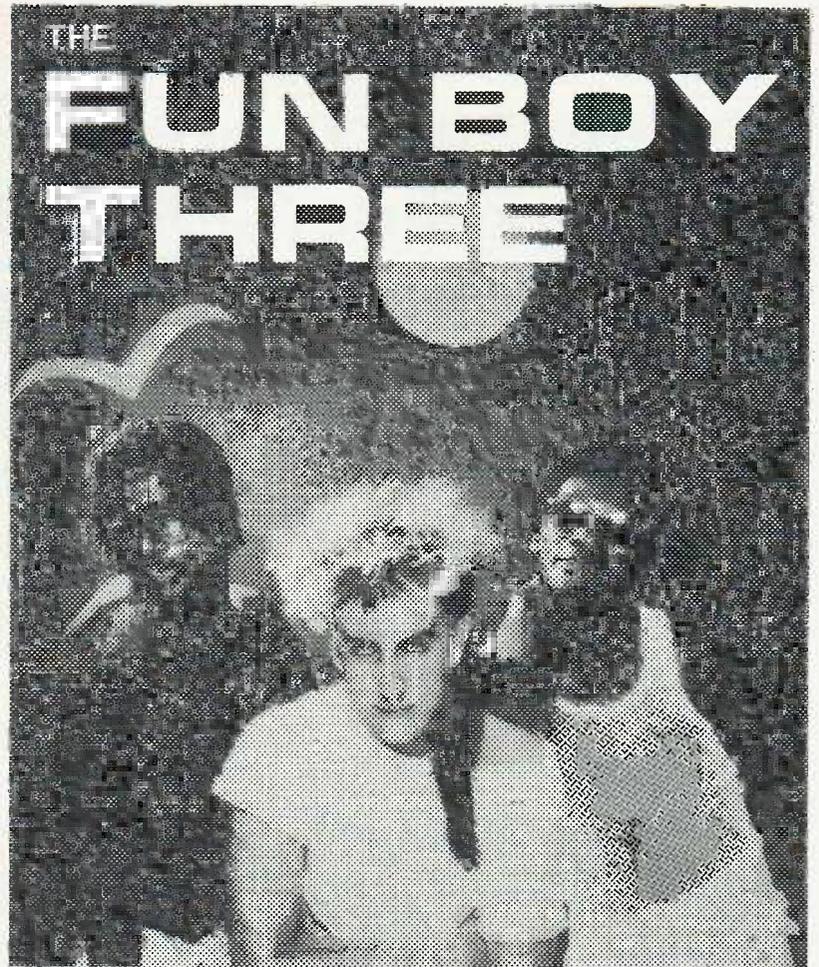
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NEW SINGLE

Summertime

AVAILABLE IN 7" CHS 2629 AND 12" CHS 12 2629

 Chrysalis

FB3

Warner Bros to open London office, October

WARNER BROTHERS Records is to open a London office from October 1 to oversee the marketing and promotion of the label as well as to Sire and Reprise.

It will be headed by Sire executive vice president Ken Kushnick who is set to arrive in Britain in September with the title of Warner Brothers director of international operations.

His responsibilities will include formulating strategies with European affiliated companies for acts signed to the label as well as to Sire and Reprise and Bearsville for Europe. He will also work closely with WB's Burbank a&r department for artist acquisitions. He will report to Warner chairman Mo

Ostin and the label's vice president of international operations Tom Ruffino, and will be based at WEA's Broadwick Street offices.

● CARL GANT has been made general manager of the Warner Brothers label UK with effect from early August. He will report to former WB label chief Phil Straight who was recently promoted to director of international a&r and product management. Gant joined WEA in 1976 and has most recently worked on promotion.

Merchandising

Major marketing for Summer LP

DONNA SUMMER'S new album *Donna Summer* (K99163) is available in a limited edition picture disc and is the subject of a major marketing campaign by WEA. The promotion includes a heavy national in-store campaign with poster and centre-pieces plus co-operative advertising in the national press. The picture disc is in full colour.

The album includes the current single 'Love Is In Control' and the writers featured include Quincy Jones, who also produced, Rod Temperton, Bruce Springsteen and Jon & Vangelis.

MOTOWN THIS week releases the debut album from chart topping singer Charlene. *I've Never Been To Me* (STML 12171) includes the single of the same name plus the follow-up 'It Ain't Easy Coming Down'.

ACE RECORDS this week releases the debut album by Home Counties rockabilly band Dynamite Band. *Rockin' Is Our Business* (10/CH 53) is available in 10-inch and 12-inch formats, the latter with extra tracks.

GENE VINCENT'S classic 'Be Bop Lula' is covered by a group of top musicians who call themselves Pen & Ink. Featured are members of the Ramsey Lewis Band, Taj Mahal and Rice and the single is released by Charisma (CB 400) on Friday (July 23).

SECOND RELEASE from Tooti Frooti Records, is 'You Gotta Get It' by Congress. Pre-release has been favourable and the single is available in seven and 12-inch formats (TOOT 12/2) through PRT.

CHISWICK RECORDS is releasing the new Rocky Sharpe & The Replays album *Shout Shout* (TOSS 1) which features the hit single of the same name plus 'Come On Let's Go' and 'Never Be Anyone Else But You'. The Rockpile composition 'Heart' which was to have been released as a single is also included. A cassette version will be available at this month (ZCTOS 1).

DEBUT SINGLE from St Albans band Houston We Have A Problem is 'Another Bottle Of Wine' released by PRT in both seven and 12-inch formats (12/7P 242).



SUPPORTING THE stars has taken its toll on ace sax player Chris Hunter. With his own single released on Polydor it is Hunter's turn to get the support — from Linx and Junior, two of many acts he has helped chartwards.

BUDDAH IS releasing the import hit 'Every Which Way But Loose' on the album of the same name by Plunky & The Oneness Of Juju (BDLP 4069). PRT will be backing the release with a poster campaign and consumer advertising.

CANDI STATON has an album *Suspicious Minds* (Sugarhill SHLP/ZCSH 1005) released by PRT. It includes the new single 'Count On Me' which is released this week and the album will be backed by in-store displays, consumer advertising and flyposting.

BILL NELSON has a new single released on Mercury. It is 'Flaming Desire', from the album *The Love That Whirls*, plus one or two tracks not included. The seven inch (WILL 5) has one 'B' side and 12-inch (WILL 512) two. The release will be supported by consumer advertising.

ORIGINAL MASTERTAPES have been segued together to form 'The Platterama Medley' by The Platters (MER 111). Included are 'Smoke Gets In Your Eyes', 'The Magic Touch', 'The Great Pretender', 'My Prayer' and others.

EURO HIT 'Someone Loves You Honey' (ARIST 12/477) by June Lodge & Prince Mohammed is released by Arista Records this week in both seven and 12-inch formats.

CARLY SIMON has a new single released this week in both seven and 12-inch formats. 'Why' is a Chic composition from the soundtrack of *Soup For One* which is awaiting a UK release.

LOOSE TALK have their debut single 'Dan Dare' released by Jet Records this week and promotion includes a tie-in with Eagle comic, who will give away 1,000 copies of the single and provide extensive coverage of the release. The magazine has a circulation of 240,000 per week.

AS WELL as bringing about the demise of Interworld's London office, Chappell International's big-dollars acquisition of Interworld Inc. (predicted in this column several weeks ago) has also prompted a major internal re-shuffle at Intersong Music/UK — the company given the responsibility of handling Interworld's US catalogues in Britain.

A re-structuring of Intersong's professional department is now on the cards, it seems. And some departures and new appointments could be announced shortly, according to managing director, Bruno Kretchmar. "We are gearing up to meet the challenge that the Interworld acquisition presents," he says.

Apparently, some 95 per cent of the "thousands" of titles owned or controlled by Interworld are now in Chappell/Intersong hands worldwide. The other 5 per cent (mostly signed through Interworld's London office) are still owned by Arista Music/Careers Music in the United States — and now administered in the UK by State Music (through its sub-publishing deal with the Ariola-Arista publishing companies).

Intersong's 'catch' comprises some tasty items — such as classic titles by Hall & Oates, Barry White, Jimi Hendrix and Randy Newman and 'pop standards' like '24 Hours from Tulsa', 'Tie a Yellow Ribbon Round the Old Oak Tree' and Lesley Gore's 'It's My Party'. Also transferred to Intersong after the sale are the rights to Interworld's publishing deal with Lorimar Films which includes the soundtracks to major TV series like *Dallas* and *The Waltons*.

The combination of Intersong's own catalogue (which includes Bruce Springsteen titles), with Interworld copyrights and the massive Burlington/Palace catalogues, which the company acquired from Decca a couple of years ago, now makes Intersong one of the biggest publishing houses in London. But Kretchmar denies that the company is developing into purely a collection organisation and a 'rest home' for old copyrights. He says the operation is still very much geared towards breaking new talent.

"Catalogues such as Interworld give us a broader base from which to operate," he says. "We can use them as a springboard for our current activities and Burlington/Palace has already proved that there is plenty of mileage left in old catalogues. One of its 12-year-old copyrights, 'Tainted Love', became a huge hit last year. These catalogues provide the revenue that gives us an opportunity to do lots of things — such as break more new acts like the Julian Marshall/Deborah Berg group Eye To Eye which has now broken in the States — after two years of hard work."

Jobete Music is another company with a wealth of top quality material in its back catalogue that is seeing a lot of action at present. Apart from the Rolling Stones' version of 'Going To A Go-Go', and the six year old 'I've Never Been To Me', by Charlene, Hansa is now putting out a specially re-mixed version of Japan's cover of 'I Second That Emotion'.

BRIAN OLIVER

Video Palace to stock Virgin chain

FROM SEPTEMBER, the Video Palace — the video distribution and retail operation set up by former Virgin finance director Nik Powell — is to stock all Virgin shops with a 500-strong range of music, cult, and feature film video cassettes.

The racking arrangement was agreed last week between Powell and Virgin retail managing director Steve Mandy.

The September launch will take place at Virgin's Edinburgh, Peterborough, Portsmouth and Plymouth outlets, to be rapidly followed by the other 17 shops in the chain in groups of four.

Initially all video titles will be available for hire and for sale in the VHS format, but as stock is increased and expanded, other formats will come on stream.

Peacock gains bootleg ruling

ANNETTE PEACOCK has obtained an injunction in the High Court restraining any unauthorised person from dealing with a bootleg recording entitled *Live In Paris*. Anyone handling, dealing or distributing it without her consent will be subject to immediate proceedings. Her only legitimate current release is a new LP on Ironic Records entitled *Skyskating*.

Re-structure at top of IFPI

APPOINTMENT OF Coen Solleveld as the IFPI's new president has been followed by the restructure of the organisation's top management.

Ian Thomas, formerly joint acting director with Gillian Davies, becomes director general and chief executive. Gillian Davies has been names associate director general and chief legal advisor.

Thomas has been with IFPI since 1968, while Ms. Davies joined two years later.

The Faulty family — where artists are businessmen too

VERMILION AND The Aces and Menace may not be two of the most memorable bands of the '77 punk explosion, but their respective leading lights are alive and well and in the business.

Vermilion Sands and Steve Tannett are now working very hard organising Faulty Products and its associated labels — Illegal, Step Forward, WXYZ and Total Noise. Tannett has been with Faulty since the beginning in 1978, doubling as a warehouse boy and one of the acts. "It's been an education for me," he says, "I now do production, marketing, sales and a&r. It's like a family in some ways, in a sense we're growing up, seeing how far you can take an indie label."

Faulty retains only one of the original bands, Gene October's irrepressible Chelsea. In the last six months they have come from being, as Tannett puts it, a "no no" to releasing a well-received album and selling out gigs. The newer punk orientated bands are doing even better with the publicity surrounding the notorious Anti-Nowhere League's controversial 'Woman' single, and the formation of the Lords Of The New Church.

The company first became involved with The Lords last November when Brian James released a solo single, 'Why Why Why'. Now the band's debut album, out on July 9, is being backed by Faulty's first big promotional push. "We're doing fly-posting, radio and press advertising", explains Sands. "They'll also be a picture disc but it

won't be any sort of hype. It'll be sold at the correct price for a picture disc — about the same as a 12-inch".

Total Noise, the most recently formed label, is probably the most interesting. The two Total Noise EPs out so far consist of four tracks, two by fairly established bands and two by unknowns. "It's a great way to get bands heard without losing money and without necessarily making a fortune. The concept is no rules, no divisions, just total noise. I like noise," says Tannett.

"I really believe in young bands and the independent scene. It's stronger and more important than its ever been, that's why we went back to it (Faulty are now distributed by Pinnacle). We want to work with the majors, rather than against them though. It's no good not



Punks behind desks. Faulty bosses Steve Tannett and Vermilion Sands.



joining things like the BPI, we now have a voice, it's a healthy situation. As far as distribution goes, I like to use the cartel as well as Pinnacle. We don't want to lose touch, the Rough Trades of this world are very important."

Faulty Products are moving to new premises (in the same W11 area of London) in August, have a reasonable relationship with their accountants and a very positive outlook. An instant prediction, Steve? "Chelsea will have a hit single. Definitely."

Black Slate releases 'special collection' EP

FOLLOWING THEIR first release on Top Ranking Records, 'Rasta Reggae', Black Slate have a special collection 12-inch EP containing four tracks. The A-side songs are 'Sticks Man'/'Röbber Man In Dub' (12 TRY 2). It will retail at normal 12-inch singles price, from July 16. Distribution through Rough Trade and Jetstar.

The Twinkle Brothers release their



New Releases

ALTERNATIVE RECORDS releases a 12-inch 45, 'The Queen Of Hearts' (ALT 010S) by Tony Crockett this week . . . Armageddon Records has a sequel to the *WNW6 Moonlight Radio* album on July 9. It is *Fear And Fantasy* (MOON 2) and features The Room, Patrik Fitzgerald and The Chefs among others . . . Swoop Records releases Daniel Boone's 'I'm Only Looking'/'Sweet Conversation' (RTLS 009) on July 16 . . . Hi-Lo Records has a single by ex-Mods Squire out on July 23. It is 'Girl On A Train'/'Every Trick In The Book Of Love', and will be followed by an album *Get Smart* in August . . . Rough Trade releases 'Running Away'/'No One's Little Girl' (RT 095) on July 16. Two singles, an album and a UK tour will follow this year . . . Dbrees Records has an album, *4 Tracks* (DB 58) by Side Effects out on July 23 . . .

first single of 1982 this week. It is 'Magnet' (NG 801), a 12-inch disco 45 with a dub version included and is out on the band's own label Twinkle. Distribution through Rough Trade and Jetstar.

Barry Biggs, who has had hits like 'Work All Day' and 'Sideshow', has come out with a new single, 'A Promise Is A Comfort' (AF 136). The track is lifted from his recent album *Wide Awake* on the Afrik International label. Distribution through Jetstar.

Solid Groove Records releases three singles this week. They are 'In Daylight' (SGS 013) (SG 013) by Matumbi, 'Crucial Loving' (SGS 012) (SG 012) by Guardian Angel and 'Love Hang-over'/'Serious Thing' (SG 014). The

Matumbi single is followed by an album in the next few weeks. Distribution by Pinnacle and Jetstar.

GOD SENT Records, Prince Lincoln And The Royal Rasses' own label, is releasing their album, *Ride With The Rasses* (GDS 3) on July 16. British dates are being lined up to coincide with the release. Distribution is through Body Music and Jetstar.

Ladbroke Grove-based group Sons Of Jah release their fourth album this week. It is *Universal Message* (NCLP 001) on the band's own Natty Congo label. Distribution is through Rough Trade and Jetstar.

Cha Cha Records has two albums out this week. They are *Me And Jane* by Bingy Bunny and *Revival* by Revolutionaries, both distributed through Jetstar and Rough Trade.

Pama Records has a 10-inch album, *Operation Radification* (PND 3215) by Yellowman out this week.

News in Brief

Rough Trade plans big campaign for Scritti

ROUGH TRADE is planning a big marketing campaign with the release of Scritti Politti's follow-up to 'Faithless', titled 'Asylums In Jerusalem'/'Jacques Derrida'. It is out on July 23 and will be available as a picture disc (limited edition — Rough Trade's first). From July 30, a 12-inch will be out with an extended version of 'Jacques Derrida', an extra track, 'A Slow Soul' and a limited edition print designed by the group and personally signed by Green. Rough Trade will be flyposting in all regions (concentrating on London), taking out a press advertising campaign. Posters will be printed for

displays and also special limited edition flags. Retail is £1.30 for the picture disc.

Scritti Politti's new album, *Songs To Remember*, will be released soon.

BACKS RECORDS are to release five singles in the next two weeks. They are 'Whatever Is He Like?' (7NCH) by The Farmers Boys, 'Home For The Summer' (7NCH 002) by Popular Voice, 'Shelters For The Rich' (RC 2), 'Face The Facts' (RC 3) by Ikon AD and 'Time Stands Still' (SUB 005) by Section A.

Brand new 7" on the
SS Music Label
Double A Side
"Tonight Is The Night"
by Althea Rosemary
c/w **"You Are Unique"**
by Althea & Margo (LSM 017)
Distribution through
Lightning 01-969 5255
Jetstar 01-961 4422

Indie Albums



- 1 2 2 x 45 Cabaret Voltaire Rough Trade ROUGH 24
- 2 3 THERMO - NUCLEAR SWEAT
Defunkt Hannibal HNBL 1311
- 3 5 THE CHANGELING Toyah Safari VOOR 9
- 4 1 WE ARE . . . THE LEAGUE
Anti-Nowhere League WXYZ LMNOP 1
- 5 4 DEGENERATES Passage Cherry Red B RED 29
- 6 8 DR. HECKLE AND MR. JIVE Pigbag Y Y17
- 7 14 CAUTION TO THE WIND
Anti-Pasti Rondelet ABOUT 7
- 8 7 HE WHO DARES WINS (LIVE IN BERLIN)
Theatre Of Hate Burning Rome SSSSS 2
- 9 12 SPEAK AND SPELL Depeche Mode
Mute STUMM 8
- 10 16 MOVEMENT New Order Factory FACT 50
- 11 6 WARGASM Various Pax PAX 4
- 12 11 PUNK AND DISORDERLY
Various Abstract AABT 100
- 13 9 RIOTOUS ASSEMBLY
Various Riot City ASSEMBLY 1
- 14 10 HEAR NOTHING SEE NOTHING SAY NOTHING
Discharge Clay CLAYLP 3
- 15 13 FOURTH DRAWER DOWN
Associates Situation 2 SITU 2
- 16 18 IN THE FLAT FIELD Bauhaus 4AD CAD 13
- 17 27 SIGNING OFF UB40 Graduate GRADLP 2
- 18 22 SEVEN SONGS 23 Skidoo Fetish SM 2006
- 19 25 TWO BAD DJ
General Saint & Clint Eastwood
Greensleeves GREL 24
- 20 24 UNKNOWN PLEASURES
Joy Division Factory FACT 10
- 21 26 BEST OF THE DAMNED
Damned Big Beat DAM 1
- 22 30 CHILDREN OF RARN
Marc Bolan Marc A BOLAN 2
- 23 17 GREATEST HIT
Blue Orchids Rough Trade ROUGH 36
- 24 — JUNKYARD Birthday Party 4AD CAD 207
- 25 15 SCIENTIST WINS THE WORLD CUP
Scientist Greensleeves GREL 37
- 26 21 CHANGE OF HEART
Positive Noise Statik STATLP 8
- 27 — THE LORDS OF THE NEW CHURCH
Lords Of The New Church Illegal ILP 009
- 28 — HEX ENDUCTION HOUR Fall Kamera KAM 1
- 29 29 STILL Joy Division Factory FACT 40
- 30 20 LIVE AT GOSSIPS
U.K. Subs Chaos Tapes LIVE 009

Top 100 Singles

RECORD BUSINESS
BESTSELLERS
RECORD BUSINESS

- | | | | |
|-----|-----|----|---|
| 1 | 2 | 3 | FAME
IRENE CARA RSQ 90 POLYGRAM |
| 2 | 4 | 6 | ABRACADABRA
STEVE MILLER BAND MERCURY STEVE 3 POLYGRAM |
| 3 | 3 | 7 | INSIDE OUT
ODYSSEY RCA RCA (T) 226 RCA |
| 4 | 1 | 4 | HAPPY TALK
CAPTAIN SENSIBLE A&M CAP (P) 1 CBS |
| 5 | 6 | 6 | A NIGHT TO REMEMBER
SHALAMAR SOLARK 12162 (T) WEA |
| 6 | 5 | 4 | MUSIC AND LIGHT
IMAGINATION R&B RBS (L) 210 PRT |
| 7 | 25 | 3 | DA DA DA
TRIO MOBILE SUIT CORP CORP 5 POLYGRAM |
| 8 | 13 | 8 | IKI-IKO
NATASHA TOWERBELL TOW (X) 122 PRT |
| 9 | 11 | 5 | NOW THOSE DAYS ARE GONE
BUCKS FIZZ RCA RCA (P) 241 RCA |
| 10 | 22 | 4 | SHY BOY
BANANARAMA DERAM NANA (NANX) 2 POLYGRAM |
| 11 | 35 | 3 | IT STARTED WITH A KISS
HOT CHOCOLATE RAK RAK 344 EMI |
| 12 | 8 | 6 | NO REGRETS
MIDGE URE CHRYSALIS CHS 2618 POLYGRAM |
| 13 | 26 | 3 | I SECOND THAT EMOTION
JAPAN HANSA-ARIOLA HANSA (12) 12 PRT |
| 14 | 17 | 4 | NIGHT TRAIN
VISAGE POLYDOR POSP (X) 441 POLYGRAM |
| 15 | 12 | 8 | BEATLES MOVIE MEDLEY
BEATLES PARLOPHONE R6055 EMI |
| 16 | 9 | 8 | WORK THAT BODY
DIANA ROSS CAPITOL (12) CL (P) 241 EMI |
| 17 | 32 | 4 | ME AND MY GIRL (NIGHTCLUBBING)
DAVID ESSED MERCURY MER 107 POLYGRAM |
| 18 | 27 | 5 | VIDEOTHEQUE
DOLLAR WEA BUCK 4 WEA |
| 19 | 7 | 4 | JUST WHO'S THE FIVE O'CLOCK HERO
JAM POLYDOR 2059504 (2141508) POLYGRAM |
| 20 | 10 | 1 | I'VE NEVER BEEN TO ME
CHARLENE MOTOWN TMG 1260 RCA |
| 21 | 58 | 2 | DON'T GO
YAZOO MUTE YAZ 001 SPARTAN/CARTEL |
| 22 | 14 | 9 | MURPHY'S LAW
CHERI 21/POLYDOR POSP (X) 459 POLYGRAM |
| 23 | 21 | 6 | HEART STOP BEATING IN TIME
LEO SAYER CHRYSALIS CHS 2616 POLYGRAM |
| 24 | 19 | 5 | FREEBIRD
LYNYRD SKYNYRD MCA MCA (T) (P) 251 CBS |
| 25 | 23 | 7 | LAS PALABRAS DE AMOR
QUEEN EMI EMI 5316 EMI |
| 26 | 15 | 11 | HUNGRY LIKE THE WOLF (NIGHT VERSION)
DURAN DURAN EMI (12) EMI 5295 EMI |
| 27 | 18 | 4 | FORTHOSE ABOUT TO ROCK (WESALUTE YOU)
AC/DC ATLANTIC K11721 (T) WEA |
| 28 | NEW | 1 | DRIVING IN MY CAR
MADNESS STIFF (P) BUY 153 CBS |
| 29 | 33 | 4 | TAKE IT AWAY
PAUL MCCARTNEY PARLOPHONE (12) R6056 EMI |
| 30 | 16 | 12 | I'M A WONDERFUL THING, BABY
KID CREOLE & THE COCONUTS ZE (12) (P) WIP 6756 EMI |
| 31 | 39 | 4 | COME ON EILEEN
DEXYS MIDNIGHT RUNNERS & EMERALD EXPRESS MERCURY DEXYS 9 (12) POLYGRAM |
| 32 | 20 | 9 | TORCH
SOFT CELL SOME BIZZARE BZS 9 (12) POLYGRAM |
| 33 | 34 | 5 | ROCK THE CASBAH
CLASH CBS CBS A (13) 2497 CBS |
| 34 | 70 | 2 | THE ONLY WAY OUT
CLIFF RICHARD EMI EMI 5318 EMI |
| 35 | 31 | 8 | DO I DO
STEVIE WONDER MOTOWN TMG (T) 1269 RCA |
| 36 | 38 | 15 | ONLY YOU
YAZOO MUTE 7 MUTE (12 MUTE) 020 SPARTAN/ROUGH TRADE |
| 37 | 29 | 10 | GOODY TWO SHOES
ADAM ANT CBS CBS A (11) 2367 CBS |
| 38 | 24 | 11 | THE LOOK OF LOVE
ABC NEUTRON NT (X) 103 POLYGRAM |
| 39 | 28 | 6 | AVALON
ROXY MUSIC EG (POLYDOR) ROXY 4 POLYGRAM |
| 40 | 56 | 3 | THE BIG BEAN
PIG BAG Y 24 SPARTAN/CARTEL |
| 41 | 42 | 2 | LOVELY MONEY
DAMNED BRONZE BRO (P) 149 POLYGRAM |
| 42 | 59 | 2 | TOO LATE
JUNIOR MERCURY MER (X) 112 POLYGRAM |
| 43 | 37 | 5 | STREET WALKIN'
SHAKATAK POLYDOR POSP (X) 452 POLYGRAM |
| 44 | 72 | 2 | I WAS TIRED OF BEING ALONE
PATRICE RUSHEN ELEKTRA K13184 (T) WEA |
| 45 | 30 | 7 | I WANT CANDY
BOW WOW WOW RCA RCA 238 RCA |
| 46 | 55 | 2 | CHALK DUST (THE UMPIRE STRIKES BACK)
BRAT HANSA SMASH 1 PRT |
| 47 | 68 | 3 | LOVE IS IN CONTROL (FINGER ON THE TRIGGER)
DONNA SUMMER WARNER BROS K79302 WEA |
| 48 | NEW | 1 | STRANGE LITTLE GIRL
STRANGLERS LIBERTY BP 412 EMI |
| 49 | 41 | 6 | WE TAKE MYSTERY (TO BED)
GARY NUMAN BEGGARS BANQUET BEG 77 (T) WEA |
| 50 | 40 | 5 | LOVE HAS FOUND ITS WAY
DENNIS BROWN A&M AMS (X) 8226 CBS |
| 51 | 71 | 2 | HURRY HOME
WAVELENGTH ARIOLA ARO 281 PRT |
| 52 | 61 | 2 | ARTHUR DALEY 'E'S ALRIGHT
FIRM STIFF HID 1 CBS |
| 53 | 39 | 7 | GOING TO A GO GO
ROLLING STONES ROLLING STONES RSR 110 EMI |
| 54 | 45 | 5 | SOONER OR LATER
LARRY GRAHAM WARNER BROS K17925 (T) WEA |
| 55 | 65 | 3 | PLAYTHING
LIX CHRYSALIS CHS (12) 2621 POLYGRAM |
| 56 | 54 | 5 | HEAT OF THE MOMENT
ASIA GEFFEN GEF A2494 CBS |
| 57 | 50 | 3 | SENSITIVE
MICK KARN VIRGIN VS 508 CBS |
| 58 | NEW | 1 | WAR CHILD
BLONDIE CHRYSALIS CHS (12) 2624 POLYGRAM |
| 59 | 75 | 2 | RENDEZVOUS
TYGERS OF PAN TANG MCA MCA 777 CBS |
| 60 | NEW | 1 | THE CLAPPING SONG
BELLE STARTS STIFF (P) BUY 155 CBS |
| 61 | 70 | 2 | POSTMAN PAT (THEME FROM BBC SERIES)
KEN BARRIE POST MUSIC PP 001 PRT |
| 62 | NEW | 1 | STOOL PIGEON
KID CREOLE & THE COCONUTS ZE (12) WIP 6793 EMI |
| 63 | 63 | 3 | MATADOR
JEFF WAYNE CBS CBS A2493 CBS |
| 64 | 46 | 5 | SPIRIT
BAUHAUS BEGGARS BANQUET BEG 79 (P) WEA |
| 65 | 57 | 4 | LET'S FUNK TONIGHT
BLUE FEATHERS MERCURY MER (X) 109 POLYGRAM |
| 66 | 76 | 2 | BBC WORLD CUP GRANDSTAND
ROYAL PHILHARMONIC ORCHESTRA BBC RESL 116 PRT |
| 67 | 67 | 4 | MARGATE
CHAS & DAVE ROCKNEY KOR (X) 15 PRT |
| 68 | 77 | 4 | CRIMSON AND CLOVER
JOAN JETT & THE BLACKHEARTS EPIC EPC A2485 CBS |
| 69 | 43 | 7 | SPACE AGE LOVE SONG
A FLOCK OF SEAGULLS JIVE JIVE (T) (P) 17 CBS |
| 70 | NEW | 1 | NIGHTS IN WHITE SATIN
ELKIE BROOKS A&M AMS 8235 CBS |
| 71 | 93 | 2 | CAN'T TAKE MY EYES OFF YOU
BOYS TOWN GANG ERC ERC (L) 101 PRT |
| 72 | 36 | 10 | HOUSE OF FUN
MADNESS STIFF (P) BUY 146 CBS |
| 73 | 64 | 5 | DANCE WIT' ME
RICK JAMES MOTOWN TMG (T) 1266 RCA |
| 74 | 47 | 7 | FAMILY MAN
MIKE OLDFIELD VIRGIN VS (Y) 489 CBS |
| 75 | 78 | 4 | NO GETTING OVER YOU
PARIS RCA RCA 222 RCA |
| 76 | 80 | 3 | ALWAYS ON MY MIND
WILLIE NELSON CBS A2511 CBS |
| 77 | 51 | 10 | BRAVE NEW WORLD
TOYAH SAFARI SAFE (P) 45 SPARTAN |
| 78 | 69 | 5 | TINY CHILDREN
TEARDROP EXPLODES MERCURY TEAR 7 (12) POLYGRAM |
| 79 | 44 | 14 | MAMA USED TO SAY
JUNIOR MERCURY MER (X) 98 POLYGRAM |
| 80 | 62 | 3 | WOMAN
ANTI-NOVHERE LEAGUE WXYZ ABCD (P) 4 PINNACLE |
| 81 | NEW | 1 | THE HANGING GARDEN
CURE FICTION FICS (FIG) 15 POLYGRAM |
| 82 | 90 | 2 | I'M AFRAID OF ME
CULTURE CLUB VIRGIN VS 509 (12) CBS |
| 83 | 88 | 2 | TODAY
TALK TALK EMI EMI 5314 EMI |
| 84 | — | 3 | IEYA
TOYAH SAFARI SAFE (P) 28 SPARTAN |
| 85 | 96 | 3 | STAR
SECOND IMAGE POLYDOR POSP 457 POLYGRAM |
| 86 | 82 | 6 | WAIT FOR THE BLACKOUT/ JET BOY, JET GIRL
DAMNED/CAPTAIN SENSIBLE BIG BEAT NS (P) 77 PINNACLE |
| 87 | NEW | 1 | THANKS TO YOU
SINNAMON BECTET BKS (L) 3 PRT |
| 88 | 97 | 2 | KEEP ON
D. TRAIN EPIC EPC A (13) 2543 CBS |
| 89 | 53 | 12 | FANTASY ISLAND
TIGHT FIT JIVE JIVE (T) (P) 13 CBS |
| 90 | 74 | 6 | SHE DON'T FOOL ME
STATUS QUO VERTIGO QUO 8 POLYGRAM |
| 91 | 48 | 9 | THE BACK OF LOVE
ECHO & THE BUNNYMEN KOROVA KOW 24 WEA |
| 92 | NEW | 1 | HAPPY HOUR
DEODATO WARNER BROS K17960 (T) WEA |
| 93 | 89 | 3 | 17 YEARS OF HELL (EP)
PARTISANS NO FUTURE OI 12 PINNACLE/CARTEL |
| 94 | NEW | 1 | LET IT WHIP
DAZZ BAND MOTOWN TMG 1270 RCA |
| 95 | NEW | 1 | CAN'T LIVE WITHOUT YOU
SCORPIONS HARVEST HAR 5221 EMI |
| 96 | NEW | 1 | IF YOU WANT MY LOVE
CHEAP TRICK EPC A2046 CBS |
| 97 | NEW | 1 | JOHN WAYNE IS BIG LEGGY
HAYSI FANTAZZEE REGARD RG (T) 100 RCA |
| 98 | 60 | 10 | 3X3 (EP)
GENESIS CHARISMA GEN (P) 1 POLYGRAM |
| 99 | NEW | 1 | WILD SUN
999 ALBION ION 1033 SPARTAN |
| 100 | NEW | 1 | NOBODY MADE ME
RANDY EDELMAN ROCKET XPRESS 81 POLYGRAM |

Bubbling Under

Singles 101-150

- 101 A WAY YOU'LL NEVER BE LEISURE PROCESS (EPIC EPC A(13)2475)
- 102 SOUL DEEP GARY U.S. BONDS (EMI AMERICA EA 140)
- 103 RED SKIES FIXX (MCA FIXX(T) 3)
- 104 HOLD ME FLEETWOOD MAC (WARNER BROS K17965)
- 105 WHAM RAP! WHAM (INNERVISION IVL A(13)2442)
- 106 EYE OF THE TIGER (THEME FROM ROCKY III) SURVIVOR (SCOTTI BROS SCT A2411)
- 107 IF YOU KNEW SOUZA (PART 1) R.P.O. (RCA RCA(T) 256)
- 108 LOVE'S BEEN A LITTLE BIT HARD ON ME JUICE NEWTON (CAPITOL CL 248)
- 109 NIGHT AND DAY EVERYTHING BUT THE GIRL (CHERRY RED CHERRY 37)
- 110 LOVE ON A SUMMER NIGHT MCCRARYS (CAPITOL (12)CL 251)
- 111 HARD TO SAY I'M SORRY CHICAGO. (FULL MOON K79301)
- 112 KEEP THE FIRE BURNING R&O SPLEWDAGON (EPIC EPC A2495)
- 113 LOSING MY GRIP SAMSON (POLYDOR POSP(X) 471)
- 114 SADDLE UP DAVID CHRISTIE (KR KR(T) 9)
- 115 REAL MEN JOE JACKSON (A&M AMS 8231)
- 116 DER KOMMISSAR AFTER THE FIRE (CBS CBS A(13)2399)
- 117 CLAP YOUR HANDS ROCKY SHARPE & THE REPLAYS (RAK RAK 345)
- 118 THE HOUSE THAT MAN BUILT (EP) CONFLICT (CRASS 221984/1)
- 119 BEACH BOY GOLD PART II GIDEA PARK (POLP POLO 22(P))
- 120 YOUR IMAGINATION DARYL HALL & JOHN OATES (RCA RCA(T) 239)
- 121 YOU KEEP ME HANGING ON RODS (ARISTA ARIST 467)
- 122 LOOK WHO'S LONELY NOW RANDY CRAWFORD (WARNER BROS K17978)
- 123 TAKE NO PRISONERS (EP) RED ALERT (NO FUTURE OI 13)
- 124 CHARIOTS OF FIRE ERNIE WATTS (WARNER BROS K17958)
- 125 ONE TO ONE FREEEZ (BEGGARS BANQUET BEG 78(T))
- 126 WHY CAN'T WE LIVE TOGETHER ILLUSION (PRT 7P(12P) 238)
- 127 AFRICA TOTO (CBS CBS A2510)
- 128 FANTASY BRANDI WELLS (WMOT VS 515(12))
- 129 MACHINERY SHEENA EASTON (EMI EMI 5326)
- 130 LOUD, POLITICAL AND UNCOMPROMISING (CHAOS U.K. RIOT CITY RIOT 12)
- 131 LITTLE SUZIE'S ON THE UP PHD (WEA, K79223)
- 132 ANGEL FACE OUTCASTS (OO OO 200)
- 133 HEY MARIE STARGAZERS (EPIC EPC A(13)2442)
- 134 BY THE WAY MODERN ROMANCE (WEA K19185)
- 135 SO MANY SIDES OF YOU BOBBY WACK (MOTOWN TMG 1267)
- 136 LIGHTNING FLASH BROTHERHOOD OF MAN (EMI EMI 5309)
- 137 XOYO PASSAGE (CHERRY RED (12)CHERRY 35)
- 138 WHO AM I KIDDING ANGIE GOLD (KALEIDOSCOPE KRL A2323)
- 139 I'VE GOT A GUN CHANNEL 3 (NO FUTURE OI 11)
- 140 SHAKE THE CITY DENNIS WATERMAN (EMI EMI 5322)
- 141 WHEN THE HANGOVER STRIKES SQUEEZE (A&M AMS(X) 8237)
- 142 SOMEBODY'S BABY JACKSON BROWNE (ELEKTRA K13185)
- 143 THEME FROM "MISSING" SHADOWS (POLYDOR POSP 485)
- 144 KEEP THIS ONE IN TUNE/MOODY CHRIS HUNTER (POLYDOR POSP(X) 472)
- 145 TOGETHER PHIL LYNOTT (VERTIGO SOLO. 4(12))
- 146 THREE COURGETTES THREE COURGETTES. (ISLAND (P)VEG 3)
- 147 GOLDEN MOMENT FAT LARRY'S BAND (WMOT VS 514(12))
- 148 WASTED ON THE WAY CROSBY, STILLS & NASH. (ATLANTIC K11747)
- 149 WHAT EVER WE DO RUTS (BOHEMIAN BO 2)
- 150 ONLY THS LONELY PRELUDE (AFTER HOURS AFT 06)

Index

A-Z guide to producers and publishers

- 17 YEARS OF HELL (EP) (189)
- 3X3 (EP) GENESIS (HIT & RUN) 60
- A NIGHT TO REMEMBER LEON F SYLVERS III (CHAPPELL) 6
- A WAY YOU'LL NEVER BE (194)
- ABRACADABRA STEVE MILLER/GARY MALLABER (HEATH LEVY) 4
- ALWAYS ON MY MIND CHIPS MOMAN (SCREEN GEMS/EMI) 80
- ANGEL IN BLUE SETH JUSTMAN (RONDOR) 83
- ARTHUR DALEY 'E'S ALRIGHT (181)
- AVALON RHETT DAVIES/ROXY MUSIC (EG RECORDS) 28
- BBC WORLD CUP GRANDSTAND ANDREW LLOYD WEBBER (REALLY USEFUL/FABER) 76
- BEATLES MOVIE MEDLEY GEORGE MARTIN/PHIL SPECTOR (NORTHERN) 12
- BRAVE NEW WORLD STEVE LILLYWHITE (SWEET & SOUR) 61
- CAN'T TAKE MY EYES OFF YOU (193)
- CHALK DUST (THE UMPIRE STRIKES BACK) KAYE/WILDER (NORTHPOD/CONSORTWAY/ROCKET) 66
- CLUB COUNTRY ASSOCIATES/HEDGES (APB) 86
- COME ON EILEEN CLIVE LANGER/ALAN WINSTANLEY (EMI) 43
- CRIMSON AND CLOVER RITCHIE CORDELL/KENNY LAGUNA (PLANETARY NOM) 77
- DA DA DA KLAUS VOORMAN (FRANCIS DAY & HUNTER/JUMP) 26
- DANCE WIT' ME RICK JAMES (JOBETE) 64
- DO I DO STEVIE WONDER (JOBETE) 31
- DON'T GO DANIEL MILLER (SONET) 58
- EMPTY GARDEN CHRIS THOMAS (BIG PIG) 84
- FAME MICHAEL GORE (WARNER BROS) 2
- FAMILY MAN MIKE OLDFIELD (VIRGIN/TBT/JOSEPH WEINBERGER) H7
- FANTASY ISLAND TIM FRIESE-GREENE (ZOMBA) 63
- FOR THOSE ABOUT TO ROCK (WE SALUTE YOU) ROBERT JOHN "MUTT" LANGE (JALBERT & SONS) 18
- FORGET ME NOTS CHARLES MIMS JR/PATRICE RUSHEN (BABY FINGERS (LEOSONG)) 91
- FREEBIRD AL KOOPER (MCA) 19
- GOING TO A GO GO GUMMER TWINS (JOBETE) 39
- GOODY TWO SHOES ANT/MARCO/HUGHES (AKI) 29
- HAPPY TALK TONY MANSFIELD (WILLIAMSON) 1
- HEART STOP BEATING IN TIME ARIF MARDIN (CHAPPELL) 21
- HEAT OF THE MOMENT MIKE STONE (WARNER BROS/ISLAND) 64
- HOLD ME BUCKINGHAM/DASHUT/CAILLAT/FLEETWOOD MAC (BRIGHT/WARNER BROS) 95
- HOUSE OF FUN CLANGER WINSTANLEY (NUTTY SOUNDS/WARNER BROS) 38
- HUNGRY LIKE THE WOLF (NIGHT VERSION) PETER DAUNCEY (TRITEC/PETERMAN/CARLIN) 15
- HURRY HOME (171)
- I SECOND THAT EMOTION JOHN PUNTER (JOBETE) 28
- I WANT CANDY KENNY LAGUNA (DOMINION) 30
- I WAS TIRED OF BEING ALONE CHARLES MIMS JR (BABY FINGERS) 72
- I WON'T LET YOU DOWN PHD (POLYTHEMUS) 92
- IKO IKO BRIAN TENCH (CARLIN) 52
- IKO-IKO TOM NEWMAN (CARLIN) 13
- INSIDE OUT JIMMY DOUGLASS (LUZULI) 3
- ISLAND OF LOST SOULS MIKE CHAPMAN (CHRYSALIS) 100
- IT STARTED WITH A KISS MICKIE MOST (CHOCOLATE/RAK) 36
- I'M A WONDERFUL THING, BABY AUGUST DARNELL (ISLAND) 16
- I'M AFRAID OF ME (190)
- I'VE NEVER BEEN TO ME MILLER/GORDY/COSTA (JOBETE) 10
- JUST WHO'S THE FIVE O'CLOCK HERO PETER WILSON/JAM (MORRISON LEAHY) 7
- KEEP ON (197)
- LAS PALABRAS DE AMOR QUEEN/MACK (QUEEN/EMI) 23
- LET'S FUNK TONIGHT ROY DELTMAN (BIG LIFT) 57
- LOVE HAS FOUND IT'S WAY JOE GIBBS/WILLIE LINDO/DENNIS BROWN (RONDOR) 40
- LOVE IS IN CONTROL (FINGER ON THE TRIGGER) QUINCY JONES (CARLIN/RONDOR) 68
- LOVELY MONEY DAMNED/TONY MANSFIELD (ROCK) 42
- MAMA USED TO SAY BOB CARTER (JUNIOR/SAM/EMI) 44
- MARGATE CHAS HODGES/DAVE PEACOCK (CHASDAVE) 67
- MATADOR (163)
- ME AND MY GIRL (NIGHTCLUBBING) DAVID ESSEX (APRIL/IMPERIAL WIZARD) 32
- MURPHY'S LAW GERALDINE HUNT/FREDDIE JAMES (COPYRIGHT CONTROL) 14
- MUSIC AND LIGHT TONY SWAIN/STEVE JOLLEY (RED BUS/INTERNATIONAL) 5
- NIGHT TRAIN MIDGE URE/VISAGE (METROPOLIS/WARNER BROS/ MOOD/HOT FOOD/VIRGIN) 17
- NO GETTING OVER YOU ANDY HILL (PAPER MUSIC/BIG NOTE) 78
- NO REGRETS URE/HUDSON (WESTMINSTER) 8
- NOW THOSE DAYS ARE GONE ANDY HILL (PAPER/BIG NOTE) 11
- ONLY YOU VINCE CLARKE/ERIC RADCLIFFE/DANIEL MILLER (SONET) 38
- PLAYTHING DAVID GRANT/PETE WALSH (SOLID/DJA/SAMUSIC) 65
- POSTMAN PAT (THEME FROM BBC SERIES) (179)
- RENDEZVOUS (175)
- ROCK THE CASBAH MICK JONES (NINEDEN) 34
- SENSITIVE RICKY WILDE/MICK KARN (APRIL) 50
- SHE DON'T FOOL ME STATUS QUO (SHAWBURY/VISTAMARK/EATON) 74
- SHY BOY STEVE JOLLY/TONY SWAIN (RED BUS) 22
- SICK BOY MIKE STONE (CLAY) 98
- SOONER OR LATER LARRY GRAHAM (GRAHAM O. TUNES) 45
- SPACE AGE LOVE SONG MIKE HOWLETT (ZOMBA) 43
- SPIRIT HUGH JONES (BEGGARS BANQUET) 46
- STAR ROY CARTER (SECOND IMAGE) 96
- STREET WALKIN' NIGEL WRIGHT (SKRATCH) 37
- TAKE IT AWAY GEORGE MARTIN (MPL) 33
- TEMPTATION NEW ORDER (FRACTURED) 86
- THE BACK OF LOVE KINGBIRD (ZOO/WARNER BROS) 48
- THE BIG BEAN (156)
- THE LOOK OF LOVE TREVOR HORN (COPYRIGHT CONTROL) 24
- THE NUMBER OF THE BEAST MARTIN BIRCH (ZOMBA) 99
- THE ONLY WAY OUT (170)
- THE SOUND OF YOUR CRY NOT LISTED (CARLIN) 66
- THE TELEPHONE ALWAYS RINGS DAVE JORDAN/FUN BOY THREE (PLANGENT VISIONS) 73
- THIS TIME (WE'LL GET IT RIGHT)/FLY THE FLAG NORMAN/SPENCER (CRISPY) 87
- TINY CHILDREN CLIVE LANGER/ALAN WINSTANLEY (ZOO/WARNER BROS) 69
- TODAY (188)
- TOO LATE BOB CARTER (JUNIOR/SAMUSIC/COPYRIGHT CONTROL) 69
- TORCH MIKE THORNE (METROPOLIS/WARNER BROS) 20
- VIDEOTHEQUE TREVOR HORN (ISLAND/PERFECT) 27
- WAIT FOR THE BLACKOUT DAMNED (ROCK MUSIC) 82
- WE TAKE MYSTERY (TO BED) GARY NUMAN (NUMAN) 41
- WOMAN AURABLE PRODS (HEAD) 82
- WORK THAT BODY DIANA ROSS (CARLIN) 9
- YOU LITTLE FOOL GEOFF EMERICK (PLANGENT VISIONS) 87

Key

- TITLE**
ARTIST Label Catalogue No DISTRIBUTOR
- ☆ Platinum Disc 1 million sales (BPI certified)
 - Gold Disc 1/2 million sales (BPI certified)
 - Silver Disc 1/4 million sales (BPI certified)
 - () Brackets as part of a catalogue number indicates 12-inch availability, eg: VS435(12) indicates:
 - VS435 = 7-inch single
 - VS43512 = 12-inch single

NEW SINGLE FROM

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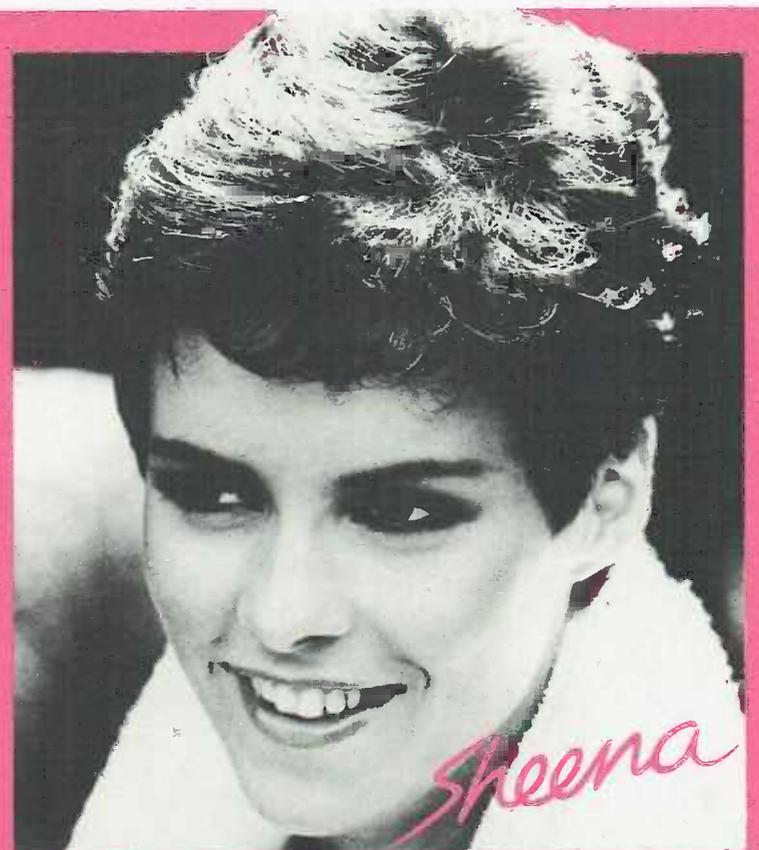
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Commercial sponsorship of music has been slow catching on in Britain, but the success of the recent Rolling Stones tour & the reflected glory for its three sponsors may make the record industry think again. PAUL CAMPBELL talks to some of the people who are responsible for setting up sponsorship deals.

Industry looks warily at commercial sponsorship

BLANK TAPE manufacturer TDK, motorcycle company Piaggio and jean makers Lee Cooper are currently basking in the glory of one of the world's great musical events - the Rolling Stones tour.

All three are major sponsors of the self-styled 'greatest show on earth' and as such will expect lucrative spin-offs from their part in bringing the Rolling Stones to the public.

In the case of TDK that success will be seen in increased product awareness and, of course, sales of tapes - a factor which has not gone unnoticed among record companies.

EMI in Germany could not have been less pleased with the appointment of TDK, or any other blank tape manufacturer, at a time when it is preaching the 'Home Taping Is Killing Music' message, but the Stones see sponsorship as a necessity.

It costs around £5 million to put the Stones on the road for a European tour and before Mick Jagger picked up his microphone he made sure that the financial side was watertight.

The Selling Of The Stones was handled by a UK company Nightingale Music, a subsidiary of the Berkeley Square-based West Nally, the giant of sports sponsorship.

TV presenter Peter West and businessman Patrick Nally are responsible for sports events, trophies and competitions bearing the names of Gillette, Coca Cola, Cornhill and Benson & Hedges, plus events such as the Davis Cup.

All the marketing of the World Cup was handled by this company and Nightingale is both a part of this giant and the independent concern of one John Gaydon.

Gaydon will be known in music circles as the 'G' in EG Management which he co-founded and left to go into management consultancy. He is also the manager of Godley & Creme.

Godley & Creme are best known as a recording duo but they fit into Nightingale perfectly because they are film commercial makers and designers of such things as a range of sportswear for Coca Cola and a mascot for the Olympic movement, to name just two projects.

NIGHTINGALE WAS conceived three years ago when Gaydon met Nally in New York. Nally mentioned that some of his clients were interested in music as an advertising medium and Gaydon had the wherewithal to bring it about.

It began in Easter 1980 with a series of

concerts at London's Rainbow Theatre with Levi Strauss as the sponsor and included a special 50th anniversary concert at the theatre, starring Elvis Costello.

This resulted in another LS promotion which took the form of a special boxed set of records available only to people who bought jeans in a certain period.



Blondie would be a very attractive proposition for sponsors, says expert John Gaydon.

"I thought 'Great! sponsorship is going to take off, but things have been relatively quiet for two years. The Rolling Stones provided an ideal opportunity,'" said Gaydon.

Nightingale heard that the Stones' business adviser Prince Rupert Lowenstein was looking for sponsors and, in competition with other companies, some of them UK-based, made the right bid.

It cost Nightingale a 'seven-figure dollar' sum and it then set about selling off the individual rights to various countries.

"The Rolling Stones are perfect. Every country they visit they get front page newspaper spreads and any sponsor would be pleased to get his name associated with that sort of act," said Gaydon.

With the wide range of appeal which the Stones inspire the sponsor has much to gain by giving away balloons, stickers and other gimmicks while taking space in the programme and using banners on the outside of the stadium telling the fans which firm had made it all possible.

"The boom of the 60s and early 70s is

TDK gets good billing on the German programme for the Rolling Stones tour. It treated the occasion with its standard aggressive marketing power.



fight the Japanese bike invasion and Spanish dates had a number of supplier-sponsors, not least Ellesse, the T-shirt manufacturers.

The rest of Europe went to TDK who treated the occasion with its standard aggressive marketing power. An in-store promotion with Stones tickets as the prize left the German public in no doubt that TDK was responsible for the tour.

Gaydon sees no paradox in involving blank tape manufacturers in the creative side of music. "Maybe if the record industry adopted a similar marketing attitude it would do a lot better. They should be spending money on research and marketing, not on lawyers fighting tape manufacturers.

He cannot understand why the UK companies haven't competed with the Japanese in manufacturing and marketing their own blank tapes instead of leaving the market almost exclusively to the Japanese companies.

So far Nightingale's sponsorship deals have included such things as music from the Gillette Marathon, the Silk Cut Country Festival, and Placido Domingo's 'El Mundial' official theme for the World Cup.

"It is early days in the sponsorship market but I think it is a winner. I do think that it is important there is a middle man who knows the creative needs of the group and those of the advertiser. Liaison between the group and sponsor must be through a sympathetic channel," he said.

Gaydon sees the makers of jeans, tapes, video equipment, car companies, soft drinks, alcohol, tobacco etc as ideal sponsorship targets.

Groups like Blondie would be most attractive to the sponsors although there is no limit to the type and scale of support. For instance would any company be interested in naming the main auditorium of the National Jazz Centre to be opened in London next year?

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Disco Top 50

- | | | | |
|----|-----|----|---|
| 1 | 1 | 15 | INSIDE OUT
ODYSSEY RCA RCA(T) 226 RCA. |
| 2 | 3 | 6 | A NIGHT TO REMEMBER
SHALAMAR SOLAR K12162(T) WEA. |
| 3 | 10 | 2 | FAME
IRENE CARA RSO RSO 90 POLYGRAM |
| 4 | 2 | 4 | MUSIC AND LIGHT
IMAGINATION R&B RBS(L) 210 PRT |
| 5 | 4 | 5 | SOONER OR LATER
LARRY GRAHAM WARNER BROS K17925(T) WEA. |
| 6 | 7 | 2 | I WAS TIRED OF BEING ALONE
PATRICE RUSHEN ELEKTRA K13184(T) WEA. |
| 7 | 13 | 6 | LOVE HAS FOUND ITS WAY
DENNIS BROWN A&M AMS(X) 8226 CBS |
| 8 | 6 | 7 | MURPHY'S LAW
CHERI 21/POLYDOR POSP(X) 459 POLYGRAM |
| 9 | 9 | 11 | THANKS TO YOU
SINNAMON BECKETT BKS(L) 3 PRT |
| 10 | 5 | 5 | LET'S FUNK TONIGHT
BLUE FEATHERS MERCURY MER(X) 109 POLYGRAM |
| 11 | 11 | 4 | SO FINE
HOWARD JOHNSON (A&M SP 12048) IMPORT |
| 12 | 12 | 3 | PLAYTHING
LIX CHRYSALIS CHS (12)2621 POLYGRAM |
| 13 | 17 | 3 | KEEP ON
D.TRAIN EPIC EPC A(13)2543 CBS. |
| 14 | 26 | 2 | TOO LATE
JUNIOR MERCURY MER(X) 112 POLYGRAM |
| 15 | 15 | 7 | WORK THAT BODY
DIANA ROSS CAPITOL (12)CL(P)241 EMI |
| 16 | 16 | 8 | DO I DO
STEVIE WONDER MOTOWN TMG(T) 1269 RCA. |
| 17 | 40 | 2 | WALKING ON SUNSHINE
ROCKERS REVENGE (STREET WISE SWRL 2203) IMPORT |
| 18 | 23 | 2 | HAPPY HOUR
DEODATO WARNER BROS K17960(T) WEA. |
| 19 | 8 | 11 | I'M A WONDERFUL THING, BABY
KID CREOLE & THE COCONUTS ZE (12)(P)WIP 6756 EMI |
| 20 | 18 | 4 | LOVE YOU MADLY
CANDELA ARISTA ARIST (12)473 POLYGRAM. |
| 21 | 41 | 2 | LOVE ON A SUMMER NIGHT
MCCRARYS CAPITOL (12)CL 251 EMI |
| 22 | 22 | 14 | DON'T MAKE ME WAIT
PECHBOYS (WEST END WES 22140) IMPORT |
| 23 | 19 | 2 | CAN'T TAKE MY EYES OFF YOU
BOYSTOWN GANG ERC.ERC(L) 101 PRT |
| 24 | 25 | 5 | THE VERY BEST IN YOU
CHANGE LONDON LON(X) 009 POLYGRAM |
| 25 | 31 | 4 | LET IT WHIP
DAZZ BAND MOTOWN TMG(T) 1270 RCA |
| 26 | 24 | 5 | STREET WALKIN'
SHAKATAK POLYDOR POSP(X) 452 POLYGRAM |
| 27 | 20 | 3 | KEEP ON DUBBIN'
FORCE (WEST END WES 22143) IMPORT |
| 28 | NEW | 1 | LOVE IS IN CONTROL (FINGER ON THE TRIGGER)
DONNA SUMMER WARNER BROS K79302(T) WEA |
| 29 | 21 | 10 | DANCE WIT' ME
RICK JAMES MOTOWN TMG(T) 1266 RCA. |
| 30 | 14 | 4 | STAR
SECOND IMAGE POLYDOR POSP(X) 457 POLYGRAM |
| 31 | NEW | 1 | PLANET ROCK
AFRIK BAMBAATAA & THE SOUL SONIC FORCE (TOMMY BAY 823) IMPORT |
| 32 | 32 | 10 | HARD TIMES
AL MCCALL (WEST END WES 22142) IMPORT |
| 33 | NEW | 1 | RISIN' TO THE TOP
KENI BURKE RCA RCA(T) 252 RCA |
| 34 | NEW | 1 | TEARS AND RAIN
RAH BAND KR KR(T) 10 RCA |
| 35 | 42 | 4 | MOODY
CHRIS HUNTER POLYDOR POSP(X) 472 POLYGRAM |
| 36 | 29 | 15 | EASE YOUR MIND (REMIX)
TOUCHDOWN EXCALIBER EXC(L) 519 PRT |
| 37 | 24 | 3 | LOVE PAINS
YVONNE ELLIMAN (MOBY DICK) IMPORT |
| 38 | 34 | 7 | MONEY'S TOO TIGHT (TO MENTION)
VALENTINE BROTHERS (BRIDGE BR 1982-2) IMPORT |
| 39 | 47 | 2 | FEELING FINE
SLY CABELL (SALSOU SAL 11.0) IMPORT |
| 40 | 28 | 4 | YOU OUGHT TO LOVE ME
NARADA MICHAEL WALDEN ATLANTIC K11739 WEA |
| 41 | 30 | 11 | CIRCLES
ATLANTIC STARR A&M AMS(X) 8218 CBS |
| 42 | NEW | 1 | LET ME FEEL YOUR HEARTBEAT
GLASS (GLASS) IMPORT |
| 43 | 43 | 16 | EVERY WAY BUT LOOSE
ONENESS OF JUJU BUDDAH BDS(L) 479 PRT |
| 44 | 44 | 6 | ONE TO ONE
FREEEZ BEGGARS BANQUET BEG 78(T) WEA |
| 45 | NEW | 1 | ASK ME
CAROL JIANI (WHITELABEL) IMPORT |
| 46 | 38 | 8 | STANDING ON THE TOP
TEMPTATIONS FEATURING RICK JAMES MOTOWN TMG(T) 1263 RCA |
| 47 | NEW | 1 | DON'T STOP MY LOVE
PASSIONS (US PRELUDE) IMPORT |
| 48 | 39 | 7 | TAKE YOUR TIME
ROY HAMILTON EXCALIBER EXC(L) 522 PRT |
| 49 | NEW | 1 | I REALLY DON'T NEED NO LIGHT
JEFFREY OSBORNE A&M AMS(X) 8234 CBS |
| 50 | NEW | 1 | GIVE ME JUST A LITTLE MORE TIME
ANGELA CLEMMONS PORTRAIT PRT A 2272 CBS |

Indie Top 50

- | | | | |
|----|-----|-----|--|
| 1 | 17 | 2 | DON'T GO
YAZOO MUTE YAZ 001 SPARTAN/ROUGH TRADE |
| 2 | 1 | 4 | WOMAN
ANTI-NOWHERE LEAGUE WXYZ ABCD(P) 4 PINNACLE/FAULTY/CARTEL |
| 3 | 5 | 3 | THE BIG BEAN
PIGBAG Y Y24 SPARTAN/CARTEL |
| 4 | 2 | 4 | 17 YEARS OF HELL (EP)
PARTISANS NO FUTURE OI 12 PINNACLE/CARTEL |
| 5 | 6 | 5 | THE HOUSE THAT MAN BUILT (EP)
CONFLICT CRASS 221984/1 ROUGH TRADE/CARTEL |
| 6 | 3 | 7 | WAIT FOR THE BLACKOUT
DAMNED BIG BEAT NS(P) 77 PINNACLE |
| 7 | 4 | 10 | TEMPTATION
NEW ORDER FACTORY FAC 63(12) PINNACLE/CARTEL |
| 8 | 10 | 2 | WILD SUN
999 ALBION ION 1033 SPARTAN |
| 9 | 12 | 6 | LOUD PROUD AND PUNK (EP)
BUSINESS/BLITZ/GONADS DEAD GENERATION TOTAL NOISE TOT 1 PINNACLE/CARTEL |
| 10 | 7 | 4 | FARCE (EP)
RUDIMENTARY PENI CRASS 221984/2 ROUGH TRADE/CARTEL |
| 11 | 25 | 2 | TAKE NO PRISONERS (EP)
RED ALERT NO FUTURE OI 13 PINNACLE/CARTEL |
| 12 | 9 | 48 | BELA LUGOSI'S DEAD
BAUHAUS SMALL WONDER WEENY 2 CARTEL |
| 13 | 14 | 16 | ONLY YOU
YAZOO MUTE 7MUTE(12MUTE) 020 SPARTAN/ROUGH TRADE |
| 14 | 8 | 5 | SICK BOY
G.B.H. CLAY CLAY 11 PINNACLE |
| 15 | 16 | 18 | LET'S BREAK THE LAW/ I HATE... PEOPLE
ANTI-NOWHERE LEAGUE WXYZ ABCD 2 PINNACLE/FAULTY/CARTEL |
| 16 | NEW | 1 | PAST MEETS PRESENT
WEEKEND ROUGH TRADE RT 107 ROUGH TRADE/CARTEL |
| 17 | 11 | 6 | NIGHT AND DAY
EVERYTHING BUT THE GIRL CHERRY RED CHERRY 37 PINNACLE |
| 18 | 22 | 11 | XOYO
PASSAGE CHERRY RED 12 CHERRY 35 PINNACLE |
| 19 | — | 4 | IEYA
TOYAH SAFARI SAFE(P) 28 SPARTAN |
| 20 | 13 | 11 | FAITHLESS
SCRITTI POLITTI ROUGH TRADE RT 101(T) ROUGH TRADE/CARTEL |
| 21 | 23 | 9 | EL SALVADOR (EP)
INSANE NO FUTURE OI 10 PINNACLE/CARTEL |
| 22 | NEW | 3 | MORE SHORT SONGS (EP)
SIX MINUTE WAR SIX MINUTE WAR SMW 1 CARTEL |
| 23 | 31 | 62 | PAPA'S GOT A BRAND NEW PIGBAG
PIGBAG Y (12) Y10 SPARTAN/CARTEL |
| 24 | 21 | 4 | RUNNING AWAY
PAUL HAIG OPERATION TWILIGHT OPT 3 ROUGH TRADE |
| 25 | 18 | 8 | WARFARE (EP)
SYSTEM SPIDERLEG SDL 4 CARTEL |
| 26 | 34 | 7 | TEARING UP THE PLANS
23 SKIDOO FETISH FP 20 PINNACLE |
| 27 | NEW | 1 | GUESS WHO
A CERTAIN RATIO FACTORY BENELUX FBN 17 PINNACLE/CARTEL |
| 28 | 29 | 19 | I THINK WE NEED HELP
FARMERS BOYS WAAP WAAP 3 CARTEL |
| 29 | NEW | 1 | F*** THE WORLD (EP)
CHAOTIC DISCHORD RIOT CITY RIOT 10 CARTEL |
| 30 | 15 | 4 | DON'T WANNA BE A VICTIM
VARUKERS INFERNO HELL 4 CARTEL |
| 31 | 30 | 6 | ANGEL FACE
OUTCASTS OO OO 200 SPARTAN |
| 32 | 24 | 10 | BRAVE NEW WORLD
TOYAH SAFARI SAFE(P) 45 SPARTAN |
| 33 | 20 | 5 | I'VE GOT A GUN
CHANNEL 3 NO FUTURE OI 11 PINNACLE/CARTEL |
| 34 | 28 | 12 | SURVIVAL
DEFECTS AXYZ ABCD 3 PINNACLE/FAULTY/CARTEL |
| 35 | 45 | 16 | A VIEW FROM HER ROOM
WEEKEND ROUGH TRADE RT 097 ROUGH TRADE/CARTEL |
| 36 | — | 11 | SMASH IT UP
DAMNED BIG BEAT NS 76 PINNACLE |
| 37 | 33 | 2 | VIVA LA REVOLUTION
ADICTS FALL OUT FALL 002 CARTEL |
| 38 | 26 | 15 | NAZI PUNKS
DEAD KENNEDYS SUBTERRANEAN SUB 24 CARTEL |
| 39 | 32 | 36 | THIS DIRTY TOWN
LURKERS CLAY CLAY 12 PINNACLE |
| 40 | 29 | 36 | THE "SWEETEST GIRL"
SCRITTI POLITTI ROUGH TRADE RT 091 ROUGH TRADE/CARTEL |
| 41 | 35 | 106 | LOVE WILL TEAR US APART
JOY DIVISION FACTORY FAC 23 PINNACLE/CARTEL |
| 42 | 39 | 14 | NO DOVES FLY HERE
MOB CRASS 321984/7 ROUGH TRADE/CARTEL |
| 43 | NEW | 1 | NO SOLUTION (EP)
COURT MARTIAL RIOT CITY RIOT 11 CARTEL |
| 44 | 38 | 27 | EVERYTHING'S GONE GREEN
NEW ORDER FACTORY BENELUX FACBN 08 PINNACLE/CARTEL |
| 45 | 19 | 10 | LOVE IS ALL IS ALRIGHT
UB40 DEP INTERNATIONAL 7DEP(12DEP) 4 SPARTAN |
| 46 | NEW | 1 | WHO'S GONNA WIN THE WAR
HAWKLORDS FLICKNIFE FLS 209 PINNACLE |
| 47 | 47 | 5 | LA VACHE QUI RIT (EP)
ZOUNDS NOT SO BRAVE NSB 1 CARTEL |
| 48 | 49 | 2 | SUBLIMAL
DRINKING ELECTRICITY SURVIVAL SUR (12) 1 PINNACLE |
| 49 | 43 | 31 | ALL-OUT ATTACK
BLITZ NO FUTURE OI 1 PINNACLE/CARTEL |
| 50 | NEW | 1 | RUB ME OUT
CRAVATS CRASS 221974/4 ROUGH TRADE CARTEL |

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**Waters' view
 — just too
 black to be
 credible**

PINK FLOYD: THE WALL

THE WALL is a truly nasty film, relentless in its pursuit of depicting the worst excesses of human behaviour, a study of madness and the corrupting effects of violence and alienation. Roger Waters' view of mankind is totally and morbidly hopeless. He offers no solutions, no hope for the future. Love, even that of a mother for her fatherless son, is depicted as being unhealthy. The bleakness of Waters' vision is dramatically underlined at the end of the film when the wall is symbolically blown apart to reveal a scene on the other side no less desolate, with a young boy casually using a molotov cocktail as a plaything.

Confusing, overlong, always disturbing and frequently frightening in the way the camera explicitly dwells on blood, rape, war, and rotting humanity, *The Wall* is obviously painfully autobiographical. Waters message seems to be that violence may be the only antidote to the claustrophobic way in which people's lifestyles are determined.

It catches up with Pink, a burned out rock star, in his hotel room in Los Angeles, living in his own private hell, a hair's breadth away from madness and suicide. Lacking dialogue in the conventional sense, it leaps from present to past, to nightmarish visions of the future, sequences regularly enhanced by Gerald Scarfe's monstrous animation. Bob Geldoff, who plays Pink, is uninhibited and hugely impressive. His destruction of the hotel room and subsequent self-mutilation are two of the film's more chilling moments.

Such is the awful fascination of what's happening on the screen that it is not always easy to give proper concentration to Pink Floyd's music, but there are certainly occasions when the juxtaposition of visual and sound images, both equally violent, make a stunning impact on the senses.

Brilliant though director Alan Parker's film is, it was good afterwards to get back into the street and find that there were still ordinary human beings walking around. Hopefully its message will not be taken to heart by impressionable youth.

BRIAN MULLIGAN

**JACKSON BROWNE
 London, Hammersmith Odeon**

A SINGER and writer of enduring class, Jackson Browne returned to London last week to play just over two hours of warmly-received music to an audience that simply refused to let him leave the stage.

Although he has never enjoyed gigantic sales success in Britain his songs have a carefully-crafted, rolling

feel to them that has a wide appeal, while the best of them 'Before The Deluge', 'Song For Everyman' and the epic 'The Pretender' have a gripping lyrical intelligence that overcomes any English prejudice against the LA school of singer songwriters. Add to that a typically high quality American band boasting, among others, the gold chip names of Russ Kunkel on drums, Danny Kortchmar on guitar and a talented slide player filling the spot usually occupied by David Lindley called Rick Vito, and a stage sound that rarely fell below the outstanding, and the evening was bound to be a success.

Browne took the opportunity to premier a couple of new songs of which 'Lawyers In Love' looks set to become a favourite, although a stiff-legged semi-reggae number 'Tender Is The Night' was not so successful. In fine voice, Browne accelerated a bit towards the end of the long concert with 'Running on Empty' and 'Doctor My Eyes' before climaxing with the classic road song 'The Load Out', segueing into 'Stay' and returning for an extended run of encores.

JOHN HAYWARD

**THE CLASH
 Brixton, Fair Deal**

THE BRIXTON Fair Deal is a converted cinema in the grand old tradition. Very large, extremely ornate, and capable of getting packed to the gills if the right band is on. Even on World Cup final night the Clash managed to make the gigantic auditorium so crowded that a fair proportion of the audience would thankfully have changed places with the teams sweating it out in the Bernabeu stadium.

The fans — a surprisingly wide cross-section of humanity — had a long wait before some taped Ennio Morricone machismo heralded the appearance of the band. Strummer, now severely tonsured in a semi-Mohican and looking as angry as ever after his disappearing act, was eager to get on with the show, cranking out the chords to 'London Calling' before the cheers had died down. New to the band was Terry Chimes, who replaced Topper Headon on drums shortly after Strummer's return, and who has obviously slotted into the scheme of things perfectly.

Material ranged over the band's now extensive and varied repertoire, taking in plenty of reggae and some funk as well as straightforward punky thrashes, but the emphasis was on sloganeering as always — it's the Clash's secret weapon and its particular expertise. If more of the first wave of punk bands had been able to express the moods of the times in simple, shout-a-long hooks, more might have lived to tell the tale. 'Know Your Rights' is a good example. The various points were emphasised by a very good (and expensive) light show and a selection of back-projected slides of riots, urban warfare, rastafarian heroes and other modern cultural ikons. In their current 'Rock The Kasbah' mood, Clash look good for another six years or so, barring more disappearances.

JOHN HAYWARD

ARTIST TITLE Label □ Album catalogue number ☑ Cassette catalogue number Price(s)
DISTRIBUTOR

Where two prices are shown, the first is for album, the second cassette

Bubbling Under

- | | | | | |
|----|----|-------------------------------|----------------------------------|-----------|
| 51 | 49 | SUSPICIOUS MINDS | Candi Stanton | Sugarhill |
| 52 | 62 | KEEP ON MOVIN' AND GROOVIN' | Atlantis Chaz Ro | |
| 53 | — | STOOL PIGEON | Kid Creole & The Coconutz Ze | |
| 54 | 53 | DON'T BE MISTAKEN | First Light Oval | |
| 55 | 45 | FEELIN' LUCKY LATELY | High Fashion Capitol | |
| 56 | 54 | WHY CAN'T WE LIVE TOGETHER | Illusion PRT | |
| 57 | 56 | I'LL DO MY BEST FOR YOU | Ritchie Family RCA | |
| 58 | 36 | FORGET ME NOTS | Patrice Rushen Elektra | |
| 59 | 70 | NIGHT BIRDS | Shakatak Polydor | |
| 60 | — | LOVE NEVER LOOKED BETTER | Try Lark | |
| 61 | 51 | TAKE SOME TIME OUT (FOR LOVE) | Salsoul Orchestra Salsoul | |
| 62 | 46 | A LITTLE LOVE (REMIX) | Aura Battersea | |
| 63 | 58 | OVER LIKE A FAT RAT | Fonda Rae Vanguard | |
| 64 | 55 | SPECIALISE IN LOVE | Sharon Brown Virgin | |
| 65 | 49 | CAN'T SAY BYE | Kandidate RAK | |
| 66 | 48 | WHY DON'T YOU THINK ABOUT ME | Instant Funk Battersea | |
| 67 | 35 | XTRA SPECIAL | Atmosfear Elite | |
| 68 | — | SADDLE UP | David Christie KR | |
| 69 | 67 | LETTIN' IT LOOSE | Heatwave Epic | |
| 70 | 50 | NICE 'N' SLOW | Jesse Green Excaliber | |
| 71 | 69 | NO. 1 GIRL | Light of the World EMI | |
| 72 | — | LOVING AS ONE | Trevor Walters Magnet | |
| 73 | 57 | ACT LIKE YOU KNOW | Fat Larry's Band WMOOT | |
| 74 | 59 | LOVE BUZZ | Vogue Mercury | |
| 75 | 65 | KEEP ON WORKING | Ransom McKenzie & Friends Smokey | |
| 11 | 3 | FEELING LUCKY | High Fashion Capitol | |
| 12 | 4 | INSTANT LOVE | Cheryl Lynn Columbia | |
| 13 | 11 | FEVER | Hamilton Bohannon Phase II | |
| 14 | 10 | I'LL DO MY BEST | Richie Family RCA | |
| 15 | 20 | L.J. REYNOLDS | L.J. Reynolds Capitol | |
| 16 | 14 | SPECIAL K | Kevin Toney Fantasy | |
| 17 | 15 | ALL NIGHT MUSIC | McCranys Capitol | |
| 18 | 7 | ON THE FLOOR | Fatback Spring | |
| 19 | 9 | TRUST ME | Jean Carn Motown | |
| 20 | 12 | MEGATRON MAN | Patrick Cowley Megatone | |

Dancefloor

- | | | | |
|----|----|---------------------------------|--|
| 1 | 1 | I'M AFRAID OF ME | Culture Club Virgin 12" |
| 2 | 2 | DUMMY/HAVEN'T WE MET BEFORE | Telex Virgin 12" |
| 3 | 7 | PLANET ROCK | Afrika Bambaataa & The Soul Sonic Force Tommy Boy 12" (import) |
| 4 | 3 | LOVE PAINS | Yvonne Elliman Moby Dick 12" (import) |
| 5 | 10 | IMAGES OF HEAVEN | Peter Godwin Polydor 12" |
| 6 | — | TODAY | Talk Talk EMI |
| 7 | 5 | FACE TO FACE | Gino Soccio Atlantic LP |
| 8 | 9 | JOHN WAYNE IS BIG LEGGY | Haysi Fantaysee Regard 12" |
| 9 | 4 | NIGHT TRAIN (DANCE MIX) | Visage Polydor 12" |
| 10 | — | STARLIGHT/BOYS ARE BACK IN TOWN | Risque Importe 12 12" (import) |

Dancefloor chart from Flashback Records, Swindon and Newport

Reggae Twelves

- | | | | |
|----|---|-------------------------------|-------------------------------|
| 1 | 2 | OPERATION RADICATION | Yellow Man Pama |
| 2 | 1 | LOVE LIGHT | Dennis Brown Yvonne Special |
| 3 | — | GET CHA | Errol Dunkley Black Roots |
| 4 | — | OUT OF HAND | Yellow Man Pama |
| 5 | 3 | LOVE HAS FOUND ITS WAY | Dennis Brown A&M |
| 6 | 7 | I'LL NEVER FALL IN LOVE AGAIN | Techniques Black Joy |
| 7 | — | GO AWAY LITTLE BOY | Samantha Rose Third World |
| 8 | 4 | OOH BOY | Sandra Reid Sir George |
| 9 | 5 | BIG SHIP | Freddie McGregor Greensteaves |
| 10 | — | SWEETIE COME BRUSH ME | John Holt Creole |

Reggae chart from Sunshine Records, North London

Twelve Inchers

- | | | | |
|----|----|---|--|
| 1 | 1 | INSIDE OUT | Odyssey RCA |
| 2 | 3 | A NIGHT TO REMEMBER | Shalamar Solar |
| 3 | 4 | SOONER OR LATER | Larry Graham Warner Bros |
| 4 | — | WALKING ON SUNSHINE | Rockers Revenge Street Wise (import) |
| 5 | 2 | MUSIC AND LIGHT | Imagination R&B |
| 6 | 12 | LOVE HAS FOUND ITS WAY | Dennis Brown A&M |
| 7 | 5 | SO FINE | Howard Johnson A&M |
| 8 | 8 | I WAS TIRED OF BEING ALONE | Patrice Rushen Elektra |
| 9 | 7 | LET'S FUNK TONIGHT | Blue Feather's Mercury |
| 10 | — | RISIN' TO THE TOP (GIVE IT ALL YOU GOT) | Keni Burke RCA |
| 11 | 11 | THANKS TO YOU | Sinamon Beckett |
| 12 | 6 | MURPHY'S LAW | Cheri 21 Polydor |
| 13 | — | PLANET ROCK | Afrika Bambaataa & The Soul Sonic Force Tommy Boy (import) |
| 14 | — | LOVE ON A SUMMER NIGHT | McCranys Capitol |
| 15 | 15 | KEEP ON D | Train Epic |
| 16 | — | DON'T MAKE ME WAIT | Peech Boys West End (import) |
| 17 | — | LOVE YOU MADLY | Candela Arista |
| 18 | 13 | PLAYTHING | Link Chrysalis |
| 19 | — | HARD TIMES | Al McCall West End (import) |
| 20 | 18 | DO I DO | Stevie Wonder Motown |

Disco Albums

- | | | | |
|----|----|---------------------------------------|------------------------------|
| 1 | 1 | TROPICAL GANGSTERS | Kid Creole & The Coconutz Ze |
| 2 | 2 | HANDS DOWN | Bob James Tappan Zee |
| 3 | — | FAME | Soundtrack RSO |
| 4 | 6 | LOVE HAS FOUND ITS WAY | Dennis Brown A&M |
| 5 | 10 | FRIENDS | Shalamar Solar |
| 6 | — | HAPPY HOUR | Deadato Warner Bros |
| 7 | 8 | STRAIGHT FROM THE HEART | Patrice Rushen Elektra |
| 8 | 3 | HAPPY TOGETHER | Odyssey RCA |
| 9 | 4 | THROWIN' DOWN | Rick James Motown |
| 10 | 5 | NIGHT BIRDS | Shakatak Polydor |
| 11 | 16 | THE POET | Bobby Womack Motown |
| 12 | — | WE ARE ONE | Pieces of a Dream Elektra |
| 13 | 17 | CHANGES | Keni Burke RCA |
| 14 | 12 | STEVIE WONDER'S ORIGINAL MUSIQUARIUM! | Stevie Wonder Motown |
| 15 | 15 | JEFFREY OSBORNE | Jeffrey Osborne A&M |
| 16 | — | SOONER OR LATER | Larry Graham Warner Bros |
| 17 | — | CHECK US OUT | Light of the World EMI |
| 18 | 9 | WINDSONG | Randy Crawford Warner Bros |
| 19 | 19 | LEON WARE | Leon Ware Elektra |
| 20 | 11 | LADIES OF THE 80s | A Taste of Honey Capitol |

Import Albums

- | | | | |
|----|---|--|---------------------------|
| 1 | 1 | 98.7 KIIS-FM PRESENTS SHEP PETTIBONE'S MASTERMIXES | Various Prelude |
| 2 | — | IN LOVE'S TIME | Dave Valentini GRP/Arista |
| 3 | — | OUT OF THE SHADOWS | Dave Grusin GRP/Arista |
| 4 | — | KEEPIN' LOVE NEW | Howard Johnson A&M |
| 5 | — | CAMERON ALL THE WAY | Rafael Cameron |
| 6 | 8 | WAKA JUJU | Manu Dibango Polydor |
| 7 | — | WE GO A LONG WAY BACK | Bloodstone T-Neck |
| 8 | 5 | AS WE SPEAK | David Sanborn Warner Bros |
| 9 | — | WAVES | Shock Fantasy |
| 10 | 6 | FACE TO FACE | Gino Soccio Warner Bros |

Disco Dealer

A surprisingly static top end to the disco chart this week, as Odyssey and Shalamar hold off all comers with ease, and Imagination once again have just failed to take the chart top. Possibly due to the late arrival of 12-inch pressings in some areas, Irene Cara's 'Fame', despite its number one pop success, has been held at number 3. The album, however, leaps at breakneck speed into the LP chart at number 3, after many months on sale with nary a whisper of activity. The catalyst for all this activity, of course, has been the 'Fame' TV series which the BBC are shrewdly showing immediately after 'Top Of The Pops' each Thursday.

Lower down the top 50, there is plenty of activity, with nine new entries and a surprising number of imports making an appearance; this may be an effect of the slightly decreased number of domestic releases as we move into the traditionally quiet mid-Summer period.

Some new items not yet showing but getting some early buzz in the shops include Tony Crockett with 'Queen Of Clubs'; 'Imagination' from the BB & Q Band; Patrick Boothe's 'Never Knew Love Like This Before'; and amongst the new imports: Patrick Cowley and Sylvester teaming up on 'Do Ya Wanna Funk'; Congress with 'You Gotta Get It'; and Aretha Franklin with 'Jump To It'.

- | |
|--|
| ADRIAN GURVITZ CLASSIC Rak □ SRAK 547 ☑ TC-SRAK 547 3.25 EMI |
| ALPHONSE MOUZON STEP INTO THE FLUNK Metronome □ 1060 507 3.30 POLYGRAM (IMS) |
| ANDY ROSS ORCHESTRA & SINGERS DANCE PARTY Dansan □ DS 055 3.99 LUGTONS/H.R. TAYLOR |
| ANVIL METAL ON METAL Attic □ (Out Now) ☑ CHE 1130 2.89 PINNACLE |
| APRIL WINE POWER PLAY Capitol □ EST 12218 ☑ TC-EST 1221 3.25 EMI |
| ASTRUD GILBERTO SHADOW OF YOUR SMILE Verve □ 2304 540 3.30 POLYGRAM (IMS) |
| ASWAD NOT SATISFIED CBS □ (Out Now) ☑ CBS 4085666 CBS |
| BEACH BOYS PROFILE Teldec □ AL6 25056 ☑ CL4 25056 2.44/2.55 POLYGRAM (IMS) |
| BERT KAEMPFERT SWING/SAFARI SWINGS AGAIN Polydor □ 2664 478 ☑ 3574 092 3.25 POLYGRAM |
| BOW WOW WOW I WANT CANDY EMI □ EMC 3416 ☑ TC-EMC 3416 3.25 EMI |
| BRIAN ENO/ROBERT FRIPP NO PUSSYFOOTING EVENING STAR Editions E.G. ☑ EGDC 2 (Cass Only) 2.90 POLYGRAM |
| CONCORD JAZZ ALL STARS NORTHSEA FESTIVAL VOLUME 1 Concord □ CJ 182 3.30 POLYGRAM (IMS) |
| CONNIE FRANCIS GREATEST HITS/GREATEST HITS VOLUME 2 Polydor □ 2624 038 ☑ 3271 305 3.25 POLYGRAM |
| CRAZY CATS SWISS KISS Magnum Force □ MFLP 012 3.20 PRT |
| D.A.F. PRODUCT DER DAF Warning □ WR 001 3.20 ROUGH TRADE/CARTEL |
| DAVID SOUL THE BEST DAYS OF MY LIFE President □ (Out Now) ☑ NRG 5001 3.04 PINNACLE |
| DENIS ALLEN PORTRAITS OF DENIS ALLEN Ritz □ (Out Now) ☑ RITZLC 0001 3.05 SPARTAN |
| DERMOT O'BRIEN ROVING BOY Ritz □ (Out Now) ☑ RITZLC 0007 3.05 SPARTAN |
| DESTRUCTORS EXERCISE THE DEMONS OF YOUTH Illuminated □ JAM 55 2.00 PINNACLE/K.F. |
| DEXYS MIDNIGHT RUNNERS TOO-RYE-AY Mercury □ MERS 5 ☑ MERS 5 3.05/3.15 POLYGRAM |
| ELLA FITZGERALD BEWITCHED Polygram □ 2475 233 ☑ 3236 233 3.30/3.45 POLYGRAM (IMS) |
| FEAR THE RECORD Slash □ EX 31 2.85 ROUGH TRADE/CARTEL |
| FLESH EATERS FOREVER CAME TODAY Ruby □ EX 25 2.85 ROUGH TRADE/CARTEL |
| FRANKIE CAPP/NAT PIERCE JUGGERNAUT STRIKES AGAIN Concord □ CJ 183 3.30 POLYGRAM (IMS) |
| GEORGE LEWIS THE PERENNIAL GEORGE LEWIS Verve □ 2304 553 3.30 POLYGRAM (IMS) |
| GRIFFIN & SYLVESTER GRIFFIN & SYLVESTER Polydor □ POLD 5063 ☑ POLDC 5063 3.25/3.38 POLYGRAM |
| HAROLD BUDD/BRIAN ENO PAVILION OF DREAMS/PLATEAU OF MIRRORS Editions E.G. ☑ EGDC 5 (Cass Only) 2.90 POLYGRAM |
| IAN WALLACE MY KIND OF MUSIC Music for Pleasure □ MFP 50563 ☑ TC-MFP 50563 2.25 EMI |
| JAMES BROWN THE BEST OF JAMES BROWN Polydor □ 2391 529 ☑ 3177 529 3.05 POLYGRAM |
| JIMI HENDRIX RARE HENDRIX President □ ENTF 3000 1.15 PINNACLE |
| JOE BROADBERRY & THE STANDOUTS JOR BROADBERRY & THE STANDOUTS Butt □ REVL 1 2.32 SPARTAN |
| JOHNNY STORM FOR GREASY KIDS ONLY Magnum Force □ MFLP 014 3.20 PRT |
| JUICE NEWTON QUIET LINES Capitol □ EST 12210 ☑ TC-EST 1221 3.25 EMI |
| KLAUS WUNDERLICH RENDEZVOUS EMI-Odeon □ ODN 1006 ☑ TC-ODN 1006 3.25 EMI |
| KURT EDELHAGEN BIG BAND HITS DGG □ 2459 254 ☑ 3146 254 2.44/2.55 POLYGRAM (IMS) |
| KURT EDELHAGEN PORTRAIT DGG □ 2664 286 3.60 POLYGRAM (IMS) |
| LANE/SAMUELS/MCCANDLESS SKYLIGHT ECM □ ECM 1208 3.30 POLYGRAM (IMS) |
| LILIPUT LILIPUT Rough Trade □ ROUGH 43 2.85 ROUGH TRADE/CARTEL |
| MARTIN TAYLOR SKYE BOAT Concord □ CJ 184 3.30 POLYGRAM (IMS) |
| MISFITS WALK AMONG US Ruby □ EX 32 2.85 ROUGH TRADE/CARTEL |
| NAFFI YUM YUM YA YUM YUM Ark □ DOVE 1 2.45 ROUGH TRADE/CARTEL |
| NATWEST JAZZ BAND HOOKED ON DIXIE Natwest □ NJWB 2 ☑ NJWJC 2 2.13 POLYGRAM (IMS) |
| NYLONS THE NYLONS Attic □ (Out Now) ☑ CHE 1125 2.89 PINNACLE |
| ORIGINAL MOTION PICTURE SOUNDTRACK GREASE II RSO □ RSD 5020 ☑ TRSD 5020 3.25/3.38 POLYGRAM |
| PATRICK JUVET LAURA—MUSIC FROM THE FILM Barclay □ 1960 020 3.30 POLYGRAM (IMS) |
| PETER WARREN SOLIDARITY ECM □ JAUO 60034 3.30 POLYGRAM (IMS) |
| PHIL KELSALL PHIL KELSALL AT THE WURLITZER ORGAN OF THE TOWER BALLROOM EMI □ NTS 234 ☑ NTS 234 2.44 EMI |
| PURKUR PILLNIKK EHGJEN Gramm □ GRAMM 3 2.25 ROUGH TRADE/CARTEL |
| RAY LYNAM SHADES OF RAY LYNAM Ritz □ (Out Now) ☑ RITZLC 0006 3.05 SPARTAN |
| ROD STEWART WERELDSUCCESSEN SERIES Phonogram □ 6619 054 ☑ 7558 054 3.30/3.45 POLYGRAM (IMS) |
| ROLLING STONES IN CONCERT Decca □ 6640 037 2.44 POLYGRAM (IMS) |
| SHAKIN' STEVENS PROFILE Teldec □ AL6 25051 ☑ CL4 25051 2.44/2.55 POLYGRAM (IMS) |
| SHOOTING STAR III WISHES Virgin □ V2235 3.20 CBS |
| SLIM GAILLARD OPERA IN VOUE Verve □ 2304 554 3.30 POLYGRAM (IMS) |
| SPK LEICHENSCHRE Thermo □ T9 3.20 ROUGH TRADE/CARTEL |
| STAN GETZ THE STEAMER Verve □ 2304 533 3.30 POLYGRAM (IMS) |
| TALK TALK THE PARTY'S OVER EMI □ EMC 3413 ☑ TC-EMC 3413 3.25 EMI |
| VALERIE MONESI THIS IS VALERIE MONESI Music for Pleasure □ MFP 50562 ☑ TC-MFP 50562 2.25 EMI |
| VARIOUS CARATS VOLUME 3—MGM SMASH HITS/CARATS VOLUME 4—MORE Polydor □ 2624 037 ☑ 3271 304 3.25 POLYGRAM |
| VARIOUS COUNTRY & WESTERN Phonogram □ 6686 061 ☑ 7523 061 3.60/3.75 POLYGRAM (IMS) |
| VARIOUS PLAY THOSE OLDIES MR. D.J. VOLUME 1: GIDDY UP A DING DOING Phonogram □ 6498 183 ☑ 7133 183 1.82/1.97 POLYGRAM (IMS) |
| VARIOUS PLAY THOSE OLDIES MR. D.J. VOLUME 2: WHOLE LOTTA SHAKIN' GOIN' ON Phonogram □ 6498 184 ☑ 7133 184 1.82/1.97 POLYGRAM (IMS) |
| VARIOUS PLAY THOSE OLDIES MR. D.J. VOLUME 3: BROKENHEARTED MELODY Phonogram □ 6498 185 ☑ 7133 185 1.82/1.97 POLYGRAM (IMS) |
| VARIOUS PLAY THOSE OLDIES MR. D.J. VOLUME 4: TWISTIN' THE NIGHT AWAY Phonogram □ 6498 186 ☑ 7133 186 1.82/1.97 POLYGRAM (IMS) |
| VARIOUS PLAY THOSE OLDIES MR. D.J. VOLUME 5: ALL NIGHT WORKER Phonogram □ 6498 187 ☑ 7133 187 1.82/1.97 POLYGRAM (IMS) |
| VARIOUS PRIMA TANZ MUSIK Metronome □ 1040 232 ☑ 1640 232 2.44/2.55 POLYGRAM (IMS) |
| VARIOUS REGGAE TREASURE Butt □ PALM TREE 1 2.32 SPARTAN |
| VARIOUS SOWETO COMPILATION Rough Trade □ ROUGH 37 2.85 ROUGH TRADE/CARTEL |
| VARIOUS STAR CLUB SHOW Phonogram □ 6498 192 ☑ 7133 192 1.82 POLYGRAM (IMS) |

BLUE NOTE RE-ISSUES

- | |
|---|
| ANTHONY WILLIAMS LIFE TIME Blue Note □ BST 84180 2.99 EMI |
| ART BLAKEY A NIGHT AT BIRDLAND WITH THE ART BLAKEY QUINTET, VOLUME 1 Blue Note □ BLP 1521 2.99 EMI |
| ART BLAKEY A NIGHT AT BIRDLAND WITH THE ART BLAKEY QUINTET, VOLUME 2 Blue Note □ BLP 1522 2.99 EMI |
| BUD POWELL THE AMAZING BUD POWELL, VOLUME 1 Blue Note □ BLP 1503 2.99 EMI |
| BUD POWELL THE AMAZING BUD POWELL, VOLUME 2 Blue Note □ BLP 1504 2.99 EMI |
| CANNONBALL ADDERLEY SOMETHIN' ELSE Blue Note □ BST 81595 2.99 EMI |
| CECIL TAYLOR CONQUISTADOR Blue Note □ BST 84260 2.99 EMI |
| HERBIE HANCOCK EMPYREAN ISLES Blue Note □ BST 84175 2.99 EMI |
| HERBIE HANCOCK MAIDEN VOYAGE Blue Note □ BST 84195 2.99 EMI |
| HERBIE HANCOCK TAKIN' OFF Blue Note □ BST 84109 2.99 EMI |
| HORACE SILVER AND THE JAZZ MESSENGERS HORACE SILVER AND THE JAZZ MESSENGERS Blue Note □ BLP 1518 2.99 EMI |
| HORACE SILVER QUINTET 'SONG FOR MY FATHER' Blue Note □ BST 84185 2.99 EMI |
| MCCOY TYNER TENDER MOMENTS Blue Note □ BST 84275 2.99 EMI |
| MILES DAVIES MILES DAVIES VOLUME 1 Blue Note □ BLP 1501 2.99 EMI |
| MILES DAVIES MILES DAVIES VOLUME 2 Blue Note □ BLP 1502 2.99 EMI |
| MILT JACKSON MILT JACKSON Blue Note □ BLP 1509 2.99 EMI |
| SONNY ROLLINS NEWK'S TIME Blue Note □ BST 84001 2.99 EMI |
| SONNY ROLLINS SONNY ROLLINS, VOLUME 1 Blue Note □ BLP 1542 2.99 EMI |
| SONNY ROLLINS SONNY ROLLINS, VOLUME 2 Blue Note □ BLP 1558 2.99 EMI |
| THELONIOUS MONK GENIUS OF MODERN MUSIC, VOLUME 1 Blue Note □ BLP 1510 2.99 EMI |
| THELONIOUS MONK GENIUS OF MODERN MUSIC, VOLUME 2 Blue Note □ BLP 1511 2.99 EMI |

Airplay Guide

THE TOP COMPUTERISED GUIDE TO RADIO ACTION IN THE UK

RADIO 1
RADIO 2
LUXEMBOURG
CAPITAL
CLYDE
PICCADILLY
CITY
BRMB
DOWNTOWN
HALLAM
TRENT
METRO
FORTH
TEES
BEACON
VICTORY
ORWELL
SWANSEA
MERCIA
PENNINE
210
PLYMOUTH
CARDIFF
HEREWARD
BBC SCOTLAND

AIRPLAY RATING

Cat. No Dist. ↓

Rank	Track	RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLYDE	PICCADILLY	CITY	BRMB	DOWNTOWN	HALLAM	TRENT	METRO	FORTH	TEES	BEACON	VICTORY	ORWELL	SWANSEA	MERCIA	PENNINE	210	PLYMOUTH	CARDIFF	HEREWARD	BBC SCOTLAND	
1	TAKE IT AWAY PAUL MCCARTNEY																										
2	THE ONLY WAY OUT CLIFF RICHARD																										
3	ME AND MY GIRL (NIGHTCLUBBING) DAVID ESSEX																										
4	IT STARTED WITH A KISS HOT CHOCOLATE																										
5	ABRACADABRA STEVE MILLER BAND																										
6	INSIDE OUT ODYSSEY																										
7	NOW THOSE DAYS ARE GONE BUCKS FIZZ																										
8	FAME IRENE CARA																										
9	HAPPY TALK CAPTAIN SENSIBLE																										
10	MUSIC AND LIGHT IMAGINATION																										
11	VIDEOTHEQUE DOLLAR																										
12	A NIGHT TO REMEMBER SHALAMAR																										
13	DON'T GO YAZOO																										
14	SHY BOY BANANARAMA																										
15	I SECOND THAT EMOTION JAPAN																										
16	DA DA DA TRIO																										
17	LOVE IS IN CONTROL DONNA SUMMER																										
18	HEART STOP BEATING IN TIME LEO SAYER																										
19	BEATLES MOVIE MEDLEY BEATLES																										
20	DRIVING IN MY CAR MADNESS																										
21	COME ON EILEEN DEXYS MIDNIGHT RUNNERS																										
22	NO REGRETS MIDGE URE																										
23	TOO LATE JUNIOR																										
24	NIGHTS IN WHITE SATIN ELKIE BROOKS																										
25	STOOL PIGEON KID CREOLE & THE COCONUTS																										
26	IKO IKO NATASHA																										
27	MURPHY'S LAW CHERI																										
28	CLAP YOUR HANDS ROCKY SHARPE & THE REPLAYS																										
29	NIGHT TRAIN VISAGE																										
30	WAR CHILD BLONDIE																										
31	STREET WALKIN' SHAKATAK																										
32	LAS PALABRAS DE AMOR QUEEN																										
33	HURRY HOME WAVELENGTH																										
34	JUST WHO IS THE FIVE O'CLOCK HERO JAM																										
35	THE CLAPPING SONG BELLE STARS																										
36	MARGATE CHAS & DAVE																										
37	WORK THAT BODY DIANA ROSS																										
38	I WAS TIRED OF BEING ALONE PARTICE RUSHEN																										
39	HARD TO SAY I'M SORRY CHICAGO																										
40	SOUL DEEP GARY U.S. BONDS																										
41	MACHINERY SHEENA EASTON																										
42	ROCK THE CASBAH CLASH																										
43	LITTLE SUZIE'S ON THE UP PHD																										
44	DANUBE BRIGHT NOVIK & M																										
45	HEAT OF THE MOMENT ASIA																										
46	SUMMER IS COMING STRAWBERRY PARK																										
47	RUN AWAY 10CC																										
48	TINY CHILDREN TEARDROP EXPLODES																										
49	IF YOU KNEW SOUZA ROYAL PHILHARMONIC																										
50	FREEBIRD LYNRD SKYNRD																										
51	PLAYTHING LINX																										
52	ARTHUR DALEY 'E'S ALRIGHT FIRM																										
53	LOOK WHO'S LONELY NOW RANDY CRAWFORD																										
54	LOVE HAS FOUND ITS WAY DENNIS BROWN																										
55	WASTED ON THE WAY CROSBY, STILLS & NASH																										
56	HOLD ME FI FEETWOOD MAC																										
57	BE MINE TONIGHT NEIL DIAMOND																										
58	THE BIG BEAN PIGBAG																										
59	WHEN YOU WALK INTO THE ROOM STEVE FORBERT																										
60	DO I DO STEVIE WONDER																										
61	CHALK DUST (THE UMPIRE STRIKES BACK) BRAT																										
62	SENSITIVE MICK KARN																										
63	AVALON ROXY MUSIC																										
64	BLIND DATE VIC YOUNG																										
65	LOVE'S BEEN A LITTLE BIT HARD JUICE NEWTON																										
66	STRNGE LITTLE GIRL STRANGLERS																										
67	HUNGRY LIKE THE WOLF DURAN DURAN																										
68	LOVE ON A SUMMER NIGHT MCCRARYS																										
69	HIT THE ROAD JACK BUZZZ																										
70	NOBODY MADE ME RANDY EDELMAN																										

Key To Station Playlists

RADIO 1

A 9+ Plays
B 4-8 Plays
C 1-3 Plays

RADIO 2

A 6+ Plays
B 4-7 Plays
C 1-3 Plays

LUXEMBOURG

A A List
B Bullets
☆ Powerplays

CAPITAL

A A List
B B List
C C List
☆ Climbers

CLYDE

A Tartan 30
B Climbers
☆ Hit Picks
☆ Current Choice

PICCADILLY

☆ Priority Plays
A B List
B C List
C D List

CITY

A A List
B B List
C C List
☆ Record Of The Week

BRMB

A A List

DOWNTOWN

A A List
B B List
☆ Hit Picks
☆ Music Mover

HALLAM

A Top 50
B New Releases
C Instrumentals
☆ Hit Picks

TRENT

A A&B List
B B&C List
☆ Hit Picks

METRO

A A List

FORTH

A A List
B C List
☆ Forth Flyers
☆ Station Hit

TEES

A A List
B B List
C C List

BEACON

A A List
B B List
C C List
☆ Hit Picks

VICTORY

A A List

ORWELL

A Top 40
B B List
C C List
☆ Hit Picks

SWANSEA SOUND

A A List
B B List
C Instrumentals
☆ Hit Picks

MERCIA SOUND

A A List
B B List
C C List
☆ Hit Picks

PENNINE

A A List
B B List
C C List
☆ Hit Picks
☆ Pennine Pick

ALBUM REVIEWS

Top 60

TALK TALK: *The Party's Over* (EMI EMC 3413)

A tour with Duran Duran can't have done Talk Talk any harm, although people might be worried at the echo at EMI, and their music can be compared to their Birmingham cousins. Like DD, Talk Talk rely on the beat to turn good pop melodies into memorable and danceable numbers. As can be seen from the singles chart recently Talk Talk have not yet found the formula which will make them household names but they have built a following and it appears only a matter of time until the right song is found. Apart from the beat TT's main strength is in the harmonies, which reach Moody Blues proportions at times.

THE RODS: *Wild Dogs* (Arista SPART 1196) Prod: The Rods/Martin Pearson

New York State rockers The Rods have been making quite an impression on the HM legions of this country with major tours with the likes of Iron Maiden. This could well be the album to break them as it cannot fail to appeal to the bedeviled hordes who like their music fast, furious and basic. Highlight is a storming version of Diana Ross's 'You Keep Me Hanging On' while the trio make enough noise to drown the orchestra.

Best of the rest

X: *Under The Big Black Sun* (Elektra ELK K52401) Prod: Ray Manzarek

Interesting major label debut for X, one of the most highly-touted of the new breed of West Coast American high energy bands. In these post-punk days, X's brand of rock'n'roll with its sharp lyrical sense and powerful, but speedy arrangements makes for acceptable listening on both sides of the Atlantic even though the sound and feel harks back to the more frantic moments of the Jefferson Airplane repertoire, especially when Exene Cervenka takes the lead vocals spot. The dark imagery and downbeat feel of some of the cuts is the clue to its 1982 pedigree.

BILLY OCEAN: *Inner Feelings* (Epic EPC 35568) Prod: Billy Ocean/Nigel Martinez

After a string of self-penned hits in the late 70s, Billy Ocean has been having a quiet chart time. This come-back LP demonstrates that the singer still has the ability to write bouncy pop-funk of some quality and that with a little luck on the singles front he could be back again with a vengeance. Drawbacks may be that the songs, taken individually, don't have the instant hooks of a 'Love Really Hurts Without You', but as solid dancefloor fare *Inner Feelings* succeeds.

PRINCE LINCOLN THOMPSON & THE ROYAL RASSES: *Ride With The Rasses* (God Sent GSLP 100) Prod: Prince Lincoln Thompson Seven lengthy but tasty slices of reggae from the strongly roots-oriented Thompson and the Rasses.

The work was recorded in Jamaica at Tuff Gong and Channel 1 and finds Prince Lincoln in fine voice, notably on 'Kinky Money Game', probably the stand-out cut on the album which combines direct lyrics with an irresistible backing track. The collection should find a ready market in reggae circles.

THE PASSAGE: *Degenerates (Night & Day/Cherry Red BRED 29)* Prod: The Passage

After a brief flirtation with Virgin, The Passage are finding their feet in the indie market once again. The single 'Xoyo' has been bubbling beneath the *RB* Top 100 for weeks and it is representative of the exciting, energetic music which this album delivers. Dick Witts is a talented songwriter and musician and this line-up of The Passage has a confident, commercial sound, which should ensure strong indie sales.

INNER CITY UNIT: *Punkadelic (Flicknife SHARP 103)*

Nik Turner's Inner City Unit is one of those constantly working, unsung heroes of rock music. At this time of year ICU can be seen at the many festivals throughout the country where people go to pretend it's still the 1960s. How this undoubted success is translated in sales terms remains to be seen but it is likely that ICU will sell strongly by indie standards. Turner was a member of Hawkwind and the music is similar to the early work of that band.

VARIOUS: *Music & Rhythm* (WEA K68045)

A companion album to last weekend's World Of Music Arts And Dance Festival at Shepton Mallet which featured such diverse stars as The Beat, Pete Townshend, Burundi Drummers, Holger Czukay and Ekomé. It is probably unique in its presentation of both authentic African music and the western rock music it has flavoured. This double album includes tracks by Peter Gabriel, Ekomé, XTC, Alhaji Ibrahim Abdulai, The Beat, Prince Nico Mbaraga, Mighty Sparrow, Rico, Morris Pert, Townshend, Vic Coppersmith-Heaven, Balinese, Jon Hassell & Brian Eno, Nusrat Fateh Ali Khan, Peter Hammill, David Byrne, Alhaji Bai Konte, Lonesi Chewane & Joni Hetara, Shankar and Bill Lovelady and Czukay. Many of the names will mean nothing to the average record buyer but it is worth remembering that the first track on this album, 'Burundi' by the Drums Of Makebuko was the root of all Adam & The Ants success of the 'Antmusic' period. There should be enough big names to open up this world of new and exciting music to more people.

IDEAL: *Der Ernst Des Lebens* (WEA K58471) Prod: Conny Plant/DIE KRUPPS: *Volle Kraft Voraus* (WEA K58463) Prod: Engler/Schneckenburger/GRAUZONE: *Grauzone* (EMI EMC 3408) Prod: Grauzone Urs Steiger

This is Germany calling. Ideal are platinum sellers in Germany, with a strong rock music which is as good as any in the world when the group is at its best. The material does tend to be inconsistent but the stronger tracks



Rods: fast and furious.

carried over well at a one-off appearance at The Venue, in London. Die Krupps, from Dusseldorf, are in the tradition of Kraftwerk and DAF with a heavy reliance on electronic instruments and clever use of the xylophone. Strong import success has led to release of this album. Grauzone, is in fact from the German speaking part of Switzerland, but can be considered as part of the German language wave which is sweeping Germany. The music is more varied than either of the other two albums but its strength is in the new wave rock with phrasing which is peculiar to the German language.

CHANGE: *Sharing Your Love* (London SH 8550) Prod: Jacques Fred Petrus

One of the strongest import sellers of recent times, this album has topped the *RB* import chart and is showing strongly in the domestic disco chart. Change began life as a studio project but are now very much a full living outfit and they have the abilities to be very big indeed. 'The Very Best In You' is one of the best funk singles of the year and there is plenty more on this album to excite the feet. At the same time Change know the strength of versatility, mixing the moods and styles to create an album which succeeds on many levels.

NEIL SEDAKA: *The Tra-La-Days Are Over* (Polydor 2459 315) Prod: Neil Sedaka/10CC/ACE: *Six-A-Side* (Polydor 2478 159) Prod: John Anthony/Trevor Lawrence

Polydor has a catalogue which any company would be pleased to have and these are just two of the albums included in its new mid-price series. The Sedaka album is the one which relaunched him as a major star in 1973 after years in the doldrums. Recorded in Stockport it features the not inconsiderable abilities of 10CC and is packed with hits. The title track, 'Standing On The Inside', 'Love Will Keep Us Together' and 'Our Last Song Together' are four good reasons for buying this album. The Ace album is blessed with sleeve notes, and good ones at that, and the masterful 'How Long'. Paul Carrick is a gifted songwriter and this album is as much a showcase for his talents (now with Nick Lowe's band) as it is a trip into the past.

VARIOUS: *The Barclay Towers Compilation Album* (Supernmusic SUPLP 2004)

Scottish musicians are very much at the centre of today's new pop and the roots of their success can be traced back to the artists on this album. The

Rezillos, of course, were responsible for one of the early classic new wave pop songs 'Top Of The Pops' and their skill is represented by 'Can't Stand My Baby' plus two other tracks. Other seminal groups were Another Pretty Face and Boots For Dancing, both of whom are well represented along with several less well-known acts. Barclay Towers was the studio which they all used and Supernmusic has combined tracks which first appeared on such labels as Sensible, Zoom, Logical Step, Oily and New Pleasures.

DEMON: *The Unexpected Guest* (Carrere CAL 139) Prod: Pete Hinton

Black magic, evil and associated images have been a part of HM music since the heyday of bands such as Black Sabbath and they appear to have an even greater following today. Iron Maiden made number one with *The Number Of The Beast* and now comes Demon, who are obviously typecast into the mould. Whether it is because HM bands have so little to say or that it does make good material is debatable but Demon certainly know how to dish it up. Bigger on the Continent than at home Demon will be expecting to sell around 15-20,000 copies of this album in the UK which at this time of year must be providing a good business for someone.

AVA CHERRY: *Streetcar Named Desire* (Capitol EST 12175) Prod: Bob Esty

Although Ms Cherry is black this is far from being the standard sort of album which you would expect. She can raise quite a storm in the rock field as well as charming with a smooth ballad style. Ava Cherry combines the styles of Charlene and Joan Jett and amazingly they do fit quite well on the same album. The problem is in how to market so varied a product. Her funky numbers will no doubt get disco play so it really depends on which track Capitol chooses as the single.

PATRICK JUVET: *Laura* (Barclay BA 253) Prod: Patrick Juvet

Laura is the follow-up to the romantic French film *Bilitis*, which made some impact in the more arty cinemas. Patrick Juvet has turned in a commendable soundtrack, catching the sensual mood with some lush piano-dominated orchestral pieces which are contrasted with lively rockers and electronic reveries. Might well provoke some interest among those who have seen the film. It is available as an import through Polydor's IMS arm.

GERRY MULLIGAN-PAUL DESMOND: *Blues In Time* (Verve 2304 329) Prod: Norman Granz

A further worthy example of Polydor's continuing policy of restoring to the catalogue some of the best albums from the Verve vaults. This collection comes from 1957 (when recordings were still being made in mono) and teams the airy alto of Paul Desmond with the gutsier fluency of Gerry Mulligan's baritone and the pianoless rhythm section he was using at the time. It is a winning combination, full of subtle contrasts and lightly swinging playing.

● MORE ALBUM REVIEWS P.19.

Albums/Tapes Top 60

* RECORD BUSINESS*
BESTSELLERS
* RECORD BUSINESS*

1	1	4	THE LEXICON OF LOVE ABC NEUTRON NTRS (C) 13.05/3.15 POLYGRAM ○	20	18	7	WINDSONG RANDY CRAWFORD WARNER BROS K(4)57001 3.20 WEA ○	40	48	3	GOLD STEELY DAN MC&A MCF(C) 31453.20 CBS
2	23	2	LOVE AND DANCING LEAGUE UNLIMITED ORCHESTRA VIRGIN OVED(C)S 1.82 CBS	21	30	4	HAPPY TOGETHER ODYSSEY RCA RALP(RCAK) 60363.04 RCA	41	37	27	LOVE SONGS BARBRA STREISAND CBS (40)10031 CBS
3	10	3	FAME ORIGINAL SOUNDTRACK RSO 2479 253 (3216 265) 3.24/3.38 POLYGRAM	22	19	3	THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART) BILL NELSON MERCURY WHIRL(CURL) 33.45/3.55 POLYGRAM	42	28	17	PELICAN WEST HAIRCUT ONE HUNDRED ARISTA-CLIP HCC(TCHC)100 3.05 POLYGRAM ●
4	2	8	AVALON ROXY MUSIC EG (POLYDOR) EGHP(C) 5033.50 POLYGRAM ●	23	—	9	CONCERT IN CENTRAL PARK SIMON AND GARFUNKEL GEFEN GEF (40)96008 CBS ○	43	39	13	1982 STATUS QUO VERTIGO 6302(7144) 1893.05/3.15 POLYGRAM ●
5	5	3	MIRAGE FLEETWOOD MAC WARNER BROS K(4)56952 3.20 WEA	24	21	12	ARE YOU READY BUCKS RIZZ RCA RALP(RCAK) 8000 3.25 RCA	44	49	12	A FLOCK OF SEAGULLS A FLOCK OF SEAGULLS JIVE HOP(C) 201.2.43 CBS
6	4	3	PICTURES AT ELEVEN ROBERT PLANT SWANSONG SSK(4)59418 3.20 WEA	25	16	6	THE CHANGELING TOYAH SAFARI VOOR(C) 92.89 SPARTAN	45	50	198	BAT OUT OF HELL MEAT LOAF EPIC EPC(40) 82419 2.74 CBS ☆
7	7	3	IMPERIAL BEDROOM ELVIS COSTELLO F.BEAT XXLP(XXC)173.20 WEA	26	22	9	STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER MOTOWN (C) TMSF 60124.87 RCA	46	53	36	PEARLS ELKIE BROOKS A&M ELK(CLK) 1981 3.25 CBS ☆
8	3	7	STILL LIFE (AMERICAN CONCERT 1981) ROLLING STONES ROLLING STONES (TC)CUN(P)39115 3.04 EMI	27	27	28	CHARIOTS OF FIRE VANGELIS POLYDOR POLS(C) 10263.05 POLYGRAM ●	47	36	16	THE NUMBER OF THE BEAST IRON MAIDEN EMI (TC)EMI 3400 3.25 EMI ●
9	8	8	TROPICAL GANGSTERS KID CREOLE AND THE COCONUTS ZE (P)JLPS(ICT) 7016 3.25 EMI	28	24	11	NIGHT BIRDS SHAKATAK POLYDOR POLS(C) 1059 3.05 POLYGRAM ●	48	38	9	COMBAT ROCK CLASH CBS FMLN (40)2 CBS
10	8	13	COMPLETE MADNESS MADNESS STIFF (Z)HIT TV 13.58 CBS ☆	29	33	3	ALL THE BEST COWBOYS HAVE CHINESE EYES PETE TOWNSHEND ATCO K(4)50889 3.20 WEA	49	45	9	THE EAGLE HAS LANDED SAXON CARRERE CAL(CAC) 137 3.04 RCA
11	9	4	ABRACADABRA STEVE MILLER MERCURY 6302(7144)204 3.05/3.15 POLYGRAM	30	52	2	FRIENDS SHALAMAR SOLAR K(4)52345 3.20 WEA	50	34	13	LIVE IN BRITAIN BARRY MANILOW ARISTA ARTV(C) 43.58 POLYGRAM ☆
12	11	10	RIO DURAN DURAN EMI (TC)EMC 3411 3.25 EMI ●	31	25	11	HOT SPACE QUEEN EMI (TC)EMA 797 3.50 EMI ●	51	41	3	NIGHT AND DAY JOE JACKSON A&M AMLH(CAM) 64906 3.04 CBS
13	12	3	OVERLOAD VARIOUS RONCO (4C)RTL 2079 5.49 RONCO	32	26	18	NON-STOP EROTIC CABARET SOFT CELL SOME BIZZARE BZLP(BZMC)2 3.05/3.15 POLYGRAM ●	52	—	104	RUMOURS FLEETWOOD MAC WARNER BROS K(4)56344 2.43 WEA ☆
14	NEW	1	SCREAMING FOR VENGEANCE JUDAS PRIEST CBS (40)85941 CBS	33	—	19	BODY TALK IMAGINATION R&B RBLP(ZCRB) 1001 3.07 PRT	53	60	8	EYE IN THE SKY ALAN PARSONS PROJECT ARISTA 204(404) 666 2.44 POLYGRAM
15	13	7	THREE SIDES LIVE GENESIS CHARISMA GE(MC) 20024 25/4.35 POLYGRAM ●	34	29	12	TUG OF WAR PAUL MCCARTNEY PARLOPHONE(TC)PCTC 259 3.55 EMI ●	54	35	5	CHILL OUT BLACK UHURU ISLAND ILPS(ICT) 9701 3.25 EMI
16	31	15P	ASIA ASIA GEFEN GEF(40)85577 CBS ○	35	NEW	1	GOOD TROUBLE REO SPEEDWAGON EPIC EPC (40)85789 CBS	55	42	8	THE HUNTER BLONDIE CHRYSALIS (P)(Z)CDL 1384 3.04 POLYGRAM
17	17	3	TURBO TRAX VARIOUS K-TEL NE 1176(CE 2176) 5.99 K-TEL	36	40	38	DARE HUMAN LEAGUE VIRGIN (TC)V2192 3.40/3.20 CBS ☆	56	56	2	ON THE LINE GARY U.S. BONDS EMI AMERICA (TC)AML 3022 3.25 EMI
18	14	3	FABRIQUE FASHION ARISTA SPART(TCART)1185 3.05 POLYGRAM	37	32	10	SULK ASSOCIATES ASSOCIATES ASC(LASCC) 13 20 WEA	57	—	13	SKY 4-FORTHCOMING SKY ARIOLA ASKY(ZCASK) 43.34 PRT ○
19	15	5	NON-STOP ECSTATIC DANCING SOFT CELL SOME BIZZARE BZX(BZM) 102.15/2.25 POLYGRAM	38	46	4	SWITCHED ON SWING KINGS OF SWING K-TEL ONE 1166(OCE 2166) 5.00 K-TEL	58	—	3	STAGE STRUCK DAVID ESSEX MERCURY MERS(C) 43.05/3.15 POLYGRAM
				39	20	5	TROOPS OF TOMORROW EXPLOITED SECRET (T)SEC 8 2.43 CBS	59	51	34	TIN DRUM JAPAN VIRGIN (TC)V2209 3.20 CBS ●
								60	NEW	1	I'VE NEVER BEEN TO ME CHARLENE MOTOWN (C)STML 1217 13.25 RCA

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 Inevitable/Virgin \odot INEV 011 ■ INEV 011/12 CBS ■
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 Y \odot Y23 \bullet Y23T SPARTAN CARTEL ■
 COURT MARTIAL NO SOLUTION (EP) Riot City \odot RIOT 11 CARTEL ■
 CRACK GOING OUT The Troops Have Landed RCA \odot RCA 255 RCA ■
 CRAVATS RUB ME OUT/When Will We Fall Crass \odot 221984/4 ROUGH TRADE/CARTEL ■
 CREATION REBEL A LOVE I CAN FEEL/Read And Learn Cherry Red \odot CHERRY 41 PINNACLE ■
 CRUSADERS STREET LIFE/The Hustler MCA \odot MCA 513 ■ MCAT 513 CBS ■
 DAVE EDMUNDS FROM SMALL THINGS BIG THINGS COME/Your True Love Arista \odot ARIST 478 POLYGRAM
 DEAD KENNEDYS BLEED FOR ME/Life Sentence Statik \odot STAT 22 ■ STAT 2212 STAGE ONE ■
 DECORATORS STRANGE ONE/Tickets/Red Sky Over Wembley Red Flame \odot RF 1205 ROUGH TRADE ■
 DEMON HAVE WE BEEN HERE BEFORE/Victim Of Fortune Carrere \odot CAR 249 RCA ■
 DENNIS BROWN HOLD ON TO WHAT YOU GOT/Hold On To What You Got (Version) Powerhouse \odot PH 04A1
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 DIANA ROSS IT'S NEVER TOO LATE/Sweet Surrender Capitol \odot CL 256 EMI ■
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 FLASH CATS TONIGHT/Want You/Gene Vincent Can't Be Dead Lark \odot LS 1 STAGE ONE ■
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 GAMMER & HIS FAMILIARS WILL THE NEW BABY (EP) Gammer \bullet GAMMER 5 PINNACLE/CARTEL/KF
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 ■ ARIST 12477 POLYGRAM
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 KENNY ROGERS LOVE WILL TURN YOU AROUND/I Want A Son Liberty \odot UP 654 EMI ■
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 NATURAL ROOTS AIN'T GOT NO MONEY (EP) Fasim \bullet FF 106 PINNACLE/CARTEL/KF ■
 NICOLE GIVE ME MORE TIME/Take Away The Heartaches CBS \odot CBS A2647 CBS ■
 PAT RHODES STOP/Sweet Sunshine Jama \bullet JADC 050 JETSTAR
 PATRICK BOOTHE NEVER KNEW LOVE LIKE THIS BEFORE/Never Knew Love Like This Before (Instrumental)
 Streetwave \odot STR A2596 \bullet STR A132596 CBS ■
 PAYOLAS ROMANCE/Mystery To Me A&M \odot AMS 8241 CBS ■
 PEN & INK BE BOPA LULA/Friday Night Fresh Guy Charisma \odot CB 400 POLYGRAM
 PINK FLOYD WHEN THE TIGERS BROKE FREE/Bring The Boys Back Home Harvest \odot HAR 5222 EMI ■
 PLATTERS PLATERAMA MEDLEY/Red Sails In The Sunset Mercury \odot MER 111 POLYGRAM ■
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 PRELUDE ONLY THE LONELY A Broken Heart for Sale After Hours \odot AFT 06 CBS ■
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 PRODUCERS 6.55 SPECIAL MIDAS ORCHESTRA LOVERS WALTZ Mercury \odot MER 655 POLYGRAM ■
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 SCHNEIDER WITH THE KICK HOT SUMMER NIGHTS/Shout WEA \odot K19148 WEA
 SECTION A TIME STANDS STILL/Professional Girls/1982 Subversive \odot SUB 005 CARTEL ■
 SECTION 25 THE BEAST/Sakura/Sajure (Material Mix) Tendent Factory \odot FAC 6612 PINNACLE/CARTEL ■
 SEX GANG CHILDREN BEASTS (EP) Illuminated \bullet ILL 1112 PINNACLE/CARTEL ■
 SHOCK U.S.A. THAT'S A LADY/Electroponic Phunk Fantasy \bullet FCTC 200 RCA
 SPIT LIKE PAINT FOR THE LIFE OF ME/J. Have/Thirty Purple Birds/I Can't Remember Dining Out \bullet TUX 24
 ■ PINNACLE/CARTEL/KF ■
 SPOON FAZERSUNSET/Balad Of Insect Mani/Flying Bodies/Fly On The Wall Illuminated \bullet ILL 912 PINNACLE/
 CARTEL ■
 SQUIRE GIRL ON A TRAIN/Every Trick In The Book Hi-Lo \odot HI-002 STAGE ONE ■
 SYLVIA & THE SAPPHIRES SHOPPING AROUND/Street Of Love Stiff \odot (Out Now) \odot PBUY 154 (Pic Disc) CBS
 SYNTHETICS JAPANESE TOYS/Johnny And The Gaumonts Cheapskate \odot CHEAP 45 RCA ■
 TECHN0 TWINS SWING TOGETHER (I WANNA BE LOVED BY YOU)/In The Mood/Beautiful Women In Bermuda
 Shorts PRT \odot 7P 246 \bullet 12P 246 PRT ■
 THOMAS DOLBY WINDPOWER/Flying North Venice In Peril \odot VIPS 103 \bullet 12VIPS 103 EMI ■
 TIGHT FIT SECRET HEART/JUST A MOMENT AWAY Jive \odot JIVE 20 \bullet JIVET 20 CBS ■
 TOM PETTY REFUGEE/Insider MCA \odot MCA 778 ■ MCPAP 778 (Pic Disc) CBS ■
 TOM TOM CLUB UNDER THE BOARDWALK (LONG VERSION)/On And On And On And On (Remix)/Lorell Island
 \odot WIP 6762 EMI ■
 TONEY WASHINGTON & MATUMBI TRIBUTE TO MOHAMMED ALI/CLINTON GRANT I'M GOING TO LOVE YOU
 MY WAY Code \bullet 12COD 003 JETSTAR
 TRONICS TRANZISTER SISTER (EP) Alive And Loving/One Little Thing/Take Me To The Zoo/Big Dipper Rock/They're
 Talking About Su (Live) Press \bullet PRESS 1 CARTEL ■
 TRUDI PALMER ANYTHING CAN HAPPEN (One Sided Single) Thunder Bay \odot 014 (Pic Disc) PINNACLE
 TRUDI PALMER FOOL WITH A BOTTLE (One Sided Single) Thunder Bay \odot 015 (Pic Disc) PINNACLE
 TRUDI PALMER WHEEL OF LIFE (One Sided Single) Thunder Bay \odot 016 (Pic Disc) PINNACLE
 TUNNEL USERS DANCE TBA Xjukey \odot XJ 01 CARTEL ■
 TYKE & TINA TRUCKER CUDDLY BEAR/Navis Reptile/Whoa Mule Whoa Thrust \odot RUFF 4 PINNACLE ■
 UNPLEASANT GOBLINS IN THE NUDE/Well Actually Observation \odot EYE 104 CARTEL
 VENDINO PACT IDENTICAL TWINS/Niagara Manifesto \odot MAN 1 CARTEL ■
 WALRUS FORGET THE TEARS/Centrifuge Dovetail \odot DOVES 1 PRT ■
 WAR JUST BECAUSE/I'm About Somebody RCA \odot RCA 240 RCA ■
 YAZOO, SUDATAN CRECHE & COLOUR ME POP GOODBYE '70'S (EP) Sexual Phonograph \bullet SPH 1
 PINNACLE/CARTEL/KF ■
 Z.Z. HILL CHEATING IN THE NEXT ROOM/Right Arm For Your Love Malaco \odot MAL 002 PINNACLE

Index

6.55 Special/Midas	(Going Out)	C	Love My Way	P	Summertime
Orchestra	Goodbye '70's	Y	Love Will Turn You		Sunset/Balad Of Insect
African And White	Have We Been Here		Around	K	Man
A Love I Can Feel	Before	D	My Girl Lollipop (My		Sweet Talking
Ain't Got No Money (EP)	Hell On Wheels	A	Boy Lollipop)	B	Swing Together
Anything Can Happen	Hold On To What You Got	D	Never Knew Love Like		Tears And Rain
Argentina Surrender	Home For The Summer	P	This Before	P	That's A Lady
Be Bop A Lula	Hot Summer Nights	S	Night Nurse	G	The Beast/Sakura
Beasts (EP)	House Of Jah	J	No Solution (EP)	C	The Dreaming
Bleed For Me	I Do Voodoo	L	Nobody But Me	G	There's No Religion
Cheating In The Next	I Want You Back In My		No, No, No	N	Time Stands Still
Room	Life	A	One Of Those Nights	B	Tonight
Connecting Flights	Identical Twins	V	Ooh Boy	S	Tranzister Sister/Alive
Cuddly Bear	If You Don't Know Me		Open Your Eyes	L	And Loving/One Little
Da Da Da	By Now	J	Platerama Medley	P	Thing
Dance	Imagination	B	Rain Rain Rain	E	Tribute To Mohammed
Dancing In The Street	In The Air	M	Rastafarian Delight	J	Ali
Dear Little Boy Of Mine	In The Nude	U	Refugee	T	Two Tired Lovers
Deep Summer (EP)	It's Hopeless	P	Rico Lamente	F	Under The Boardwalk
Dining At Dzerzhinsky's	It's Never Too Late	D	Romance	P	(Long Version)
Face The Facts	I'll Be True	H	Rub Me Out	C	We've Been Away
Fool With A Bottle	Jamaica	B	Schooldays	G	What Do All The People
For The Life Of Me/	Japanese Toys	S	Secret Heart	T	Know
J. Have	Jealous Heart	L	Self-Service Love	J	Whatever Is He Like?
Forget The Tears	Jey Boy Jet Girl	C	Shelters For The Rich	D	Wheel Of Life
Four Track EP	Julietta	M	Shoping Around	S	When The Tigers Broke
From Small Things Big	Just Because	W	Someone Loves You		Free
Things Come	Let Me Rock You	L	Honey	J	Who's In Control (EP)
Fuck The World (EP)	Lev Bronstein	R	Still In Love	R	Why (Vocal)
Girl On A Train	Love At First Sight	G	Stop	P	Will The New Baby (EP)
Give Me More Time	Love I Can Feel	J	Strange One	D	Windpower
			Street Life	C	'Ooin' In The Moonlight

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*Denotes members of "Cartel"

Best Bets

The pick of the week's new releases.

SINGLES ● SINGLES ● SINGLES ● SINGLES ● SINGLES

- ALVIN STARDUST I Want You Back In My Life Stiff
- BAD MANNERS My Girl Lollipop (My Boy Lollipop) Magnet
- FUN BOY THREE Summertime Chrysalis
- KATE BUSH The Dreaming EMI
- NICOLE Give Me More Time CBS
- PINK FLOYD When The Tigers Broke Free Harvest
- TIGHT FIT Secret Heart Jive

ALBUMS ■ ALBUMS ■ ALBUMS ■ ALBUMS ■ ALBUMS:

- BOW WOW WOW I Want Candy RCA
- DEXYS MIDNIGHT RUNNERS Too-Rye-Ay Meceru
- TALK TALK The Party's Over EMI

Dealers are advised to consult the new releases
 for full details of records listed above.

ALBUM REVIEWS (Continued from P 16.)

BARRY BIGGS: *Wide Awake* (Afric International AFLP 001) Prod: Barry Biggs

With his sweet high vocals, Barry Biggs is a well-known visitor to the British charts — a real craftsman of the lover's rock reggae style. Mostly smooth reggae shuffles, the songs will be smoochie dancefloor fodder, and while there is one unusual cover of Gerry and the Pacemakers' 'Don't Let The Sun Catch You Crying' the bulk of the material is original, although there is a good version of Jackie Edwards' 'A Promise Is A Comfort.'

THE GHOULIES: *Dogged By Dogma* (Lounging Records LA 01) Prod: Ben/Charlie

An independent outfit from Wales led by Charlie Summers, guitarist, vocalist and writer. This album is notable for the inclusion of Davé Stewart, who fitted in sessions between his hit records. Taking the inspiration for their name from a Not The Nine O'Clock News sketch about juvenile delinquents one of the numbers is an anti-social worker song. The music is surprisingly sophisticated and intricate. Another contributor was Green, of in-fashion Scritti Politti.

SPROUT HEAD UPRISING: *Early Spring* (Rocksteady MICKL02) Prod: Michael Mafia

An endearingly strange album from Mancunians Sprout Head Uprising — country music as it has never been heard before. Hoyt Axton, John Prine and Michael A. Ward songs 'Boney Fingers', 'Yes I Guess They Oughta Name A Drink After You' and 'Hard Life' are dutifully resurrected along with original numbers with the titles of 'Sprout Head Hoedown' and 'Sprout Head Up Mash-Up'. Lee Perry's superb 'Throw Some Water On It' (the first reggae-country fusion?) is thrown in for good measure and the vocals of Mikey M, Helen Watson and Marie Louise Jackson are supported by musicians from various Manchester bands, Invisible Girls, Albertos, etc, and Kenny Margolis of Mink Deville and Style Scott of the Roots Radics.

JOHN OTWAY: *All Balls And No Willy* (Empire HAM LP1) Prod: John Otway & Tim Summerhayes

John Otway's first solo album since leaving Stiff (and Willy Barrett again) shows him to have lost none of his charm. As usual the album is a mixture of the ludicrous and a wonderful. John Otway is probably the closest that Britain has come to producing a

genuine eccentric since Viv Stanhall and this album is further proof if any was needed. Among the gems on this particular outing is a wonderfully over the top version of Roy Orbison's 'In Dreams' which could well be a huge hit if it received sufficient airplay as well as a song called 'Montreal' which is a natural follow on from the now-legendary 'Geneve' and which marks the debut of John Otway as a saxophonist. For this album Otway has assembled an extremely competent backing band which includes Steve Hogarth on keyboards and Colin Woore on guitar who provide some sterling back up for the man. File under loony!

JOHN ARLOTT: *John Arlott Talks Cricket* (Charisma CASS 1157) Prod: David Rayvern Allen

Cricket's deep and abiding hold on a certain section of the British public can be gauged by the way *Wisden* shoots to the top of the best-seller lists every year. Here we are presented with the oak-seasoned tones of the game's most famous commentator, reflecting melliflously on some of the great characters the Summer game has produced in the past 80 or so years. His description of C.B. Fry, for instance, is masterful. This is not commentary, but a series of spoken essays about the game and its characters, and when delivered by a man of his distinction, as Charisma has proved in the past with its Betjemen albums, there is a ready, though specialised market awaiting original recordings of the spoken word.

JEDRZEJ DMOCHOWSKI: *Stallions Of My Heart* (Whamm! BIG 4) Prod: Jędrzej Dmochowski

The first album from the former VIP turns out to be a delightfully whimsical affair. Imagine a mixture of Marc Bolan (in voice) and Kevin Ayers (in ideas) and you'll probably get the picture. For this album 'Jed' has assembled a coterie of friends and Rudi Thompson on saxophone particularly impresses adding just the right amount of sugar to the mixture. The songs that stand out here are 'I'm Perfect' and the straight country of '85 Years' though the overall standard is excellent throughout. While he's unlikely to become a household name while he continues to perform under his real name there must be a bright future ahead for Jędrzej.

VARIOUS: *A Military Band Spectacular* (EMI EMSP 338)

A four album set featuring the pride of the UK's military bands. The appeal of this type of record is wide ranging among adults, but its market is one which must be persuaded to enter record shops. It is not being TV advertised, rival packages having beaten it to the screens, and will need a strong campaign to alert the audience. That said, in the current mood of military pride and patriotism this collection might well be a great success. Bands involved include the Royal Marines and Massed Bands of the Household Division and the material includes everything from The Beatles to the Battle of Britain.

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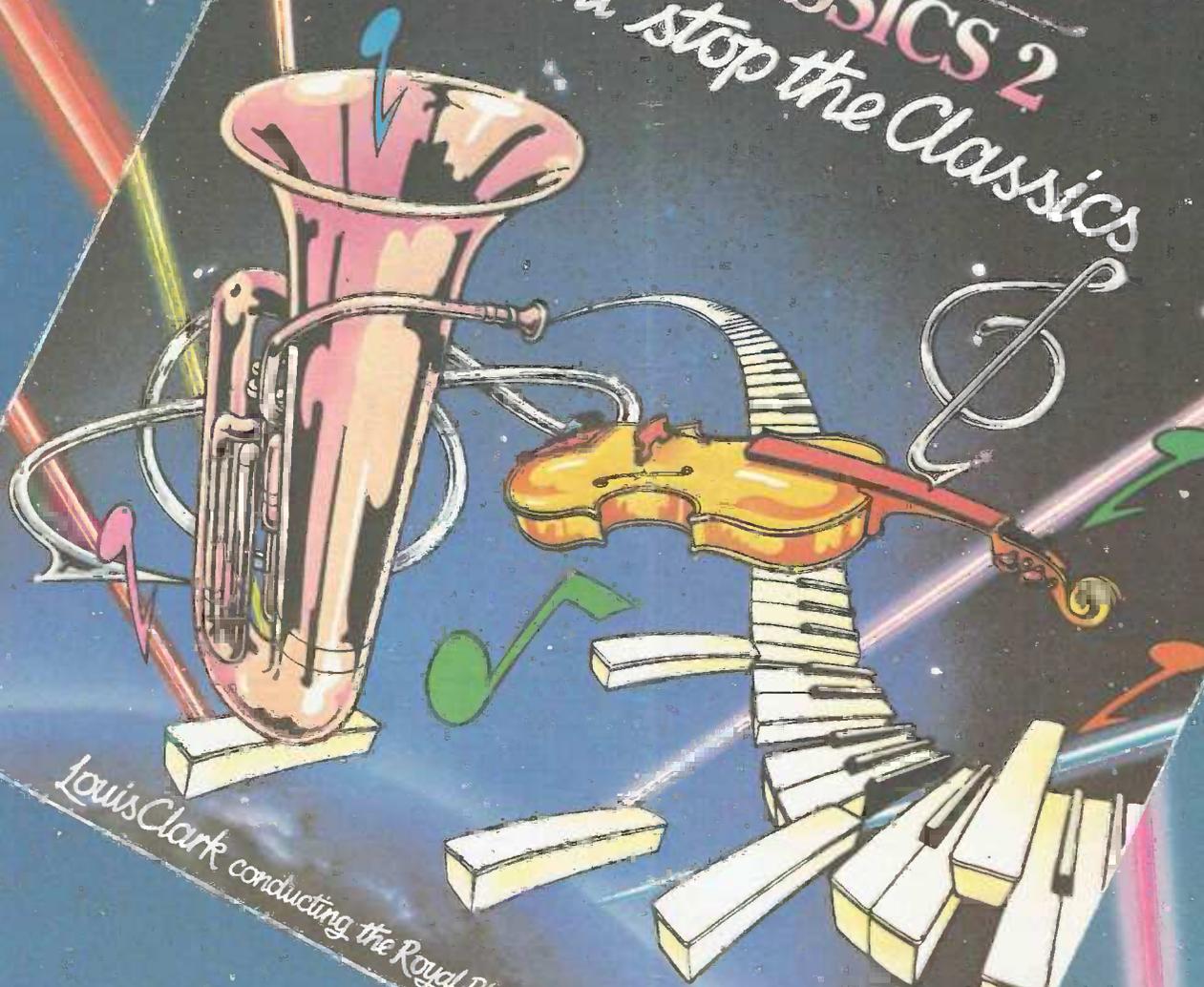
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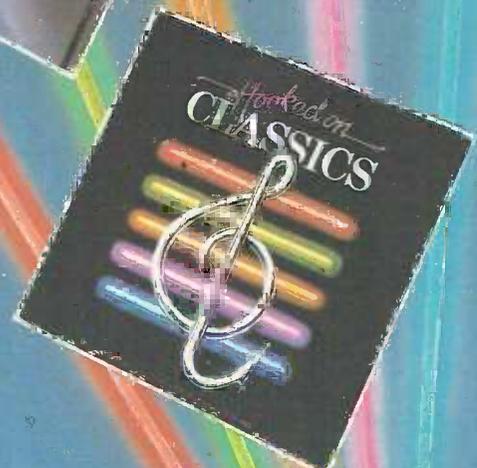


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