

RECORD BUSINESS

INSIDE

Singles chart, 6-7; Album chart, 17; New Singles, 18; New Albums, 13; Airplay guide, 14-15; Retailing, 5; Independent Labels, 8.

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65p



A GOLD disc of James Last was the PolyGram tribute to Frances Scrivens, for 16 years record buyer of Rackhams of Birmingham and an MOR specialist. At the presentation are, from left to right, David Tomlinson, the new buyer, Mrs Scrivens, Peter Waugh, PolyGram salesman, and Martin Adams, national sales manager.

Sting – Virgin court case, both sides claim victory

MUSIC PUBLISHERS were breathing a huge sigh of relief last week as the news of Police singer-writer Sting's settlement with Virgin Music over their High Court case became public.

But an atmosphere of smouldering rancour surrounding the out-of-court agreement between the two sides seems likely to continue for some time.

Last Tuesday it was reported that Virgin Music and Sting, suing under his real name of Gordon Sumner, had brought their dispute over an allegedly unfair publishing contract to an end

after an 11-day court hearing and six months preparation.

Each side is to pay its own legal costs, thought to be about £90,000 for Sting and rather more for Virgin. Sting will get his copyright back in seven and a half years time, and in the meantime, he is to receive an immediate payment of £200,000 in respect of advances owed in the normal six-monthly cycle plus the extra percentages payable under the court agreement.

Sting's percentage of royalties accruing from Police's first three albums improves by 7½ percent retrospectively during the five-year span of the deal.

From now on, Sting will receive 75 percent of his publishing royalties, rising to 80 per cent in another five years. After a total of 7½ years, all the copyrights revert to Sting, although Virgin will retain collection rights for a further two years.

In return, Virgin will publish the Sting songs on Police's forthcoming album in the UK and Eire only, returning 100 percent to Sting, who now proposes to set up his own publishing company to administer his future copyrights worldwide.

Finally, Virgin has agreed not to renew any foreign sub-publishing agreements for Sting's work which return to the writer less than 20 percent of the gross foreign revenue.

Sting began the case asking for the return of £700,000 Virgin earned from his copyrights since the signing of a 50-50 (rising to 60-40 in Sting's favour) publishing agreement back in 1976, plus the immediate return of his copyrights.

"We have ended up with a substantial improvement in the terms of Sting's publishing contract," commented man-

ager Miles Copeland. "From Sting's point of view this is a very good result.

"Music publishers will now think twice before signing a writer to a 50-50 contract without allowing the artist to see a skilled music business lawyer, without paying an advance, and without helping the writer find a record deal.

"I think this case has been good for the music business and will clean up some of the things that have been going on in publishing. On the record side of the business there has been a general improvement in the treatment of the artist, and let's hope the same thing starts to happen with publishing."

However, Virgin chairman Richard Branson retorted: "It was Sting's counsel who decided to compromise, even before we had a chance to call our 15 witnesses.

"We had offered Miles Copeland a better deal than this before the case even started, but he decided to turn it down. Under the contract that was being challenged Sting received around £1 million. All but about £50,000 was paid to him under a 60-40 split, in his favour.

"I am sure that if Sting knew the full facts before he began this case, he would have had second thoughts about attacking a contract negotiated between lawyers. If he had won, no publishing contract in the country would have survived.

"If the case had gone the whole way, I believe our chances of losing were extremely slim. It was a well-negotiated contract and contracts must be binding in my opinion."

Branson is currently facing a court action from Mike Oldfield, upon whose career the early fortunes of Virgin Records were founded.

O'Brien's Telstar label is latest TV contender

WITH THE arrival this week of another independently-financed TV merchandising company — Telstar Records, formed by ex-Ronco general manager Sean O'Brien and a&r manager Neil Palmer — a hotly-contested battle for repertoire, sales and ultimately survival, is in prospect for the UK market this Autumn.

Telstar's formation follows two weeks after the announcement by former K-Tel md Colin Ashby and a&r manager Nigel Mason of the launch of TV Records on almost exactly the same lines.

Telstar, with substantial funding provided by Barclays Bank and the Government's business loans scheme, is similarly relying on flexibility and low overheads combined with proven marketing expertise to give it an edge in repertoire acquisition and promotion. Independent sales and distribution facilities will be utilised.

For its advertising agency Telstar has retained Aspect, a company formed by former CDP executives previously responsible for EMP's TV activity. First release will be a hits package in September with five more albums to follow before Christmas.

"We are aiming at a creative and quality approach to the TV market, something which I feel is lacking at the moment," said O'Brien.

"We shall be looking at all types of repertoire and seeking exclusive tracks where possible. We have had a very positive reaction so far.

Is there room for yet another TV merchandising company?

"There will be room for the best" commented O'Brien. "Our track record is proof enough of our ability in the market but it is going to be fiercely contested and there may not be room for five companies in the long term."

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SPLIT BEAVER



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

Independent trade's interest in RCA's Double Fun

DOUBLE FUN, the RCA package of album and cassette of the same product has proved a boon to the independent dealer, because of chain store reticence.

The company put together packages of album and cassette by such artists as Elvis, Diana Ross, Bowie, Stevie Wonder, Dollar and Bucks Fizz, with the intention of providing a catalogue boost during the Summer lull.

Major stores such as Woolworth, which has not taken the line at all, WH Smith and Boots were reluctant to commit themselves so it was left to independents and record chains such as Our Price and Derek's to gain the business.

"We wanted to do something positive for the dealers and we thought that if we gave it a realistic price (£4 to the dealer) it could prove a success," said newly-appointed divisional sales manager Dave Harmer.

He explained that the concept was to provide the customer with a package which rules out the temptation to home-copy for mobile use. It could alternatively be used by children or be given away as a present.

"We offered the public a bargain. Good catalogue material with a tape added for only £1 more than the cost of the album. We could as easily have put a good quality blank tape on the package but we wanted this to be a step against home taping," said Harmer.

Some dealers have been buying the Double Fun packs and splitting the product but Harmer suggests that dealers would be better served by using the point of sale material and bargain concept to turn over more units.

He did admit that the cardboard packaging was not designed for long rack-life but said that the whole idea behind the campaign was a quick turnaround during the Summer months. Re-orders are at a reasonable level, he added.

Both 'Fame' spin-offs could top LP chart

THE RUNAWAY popularity of the BBC TV series *Fame* could be the catalyst for a unique success which could result in two separate albums reaching the number one position.

Polydor's reissued soundtrack from the film, which inspired the TV series, and which contains Irene Cara's top-selling title-track single, has already climbed to the chart summit. Now it looks as though *The Kids From Fame*, BBC Records cast album from the series could easily follow suit.

The BBC album was the highest entry in last week's *RB* Top 60 albums at position 14 - the best performance to date by a BBC release - and has continued its fast upward movement by reaching number 3 in this week's chart.

BBC Records' achievement is the most successful outcome so far of the label's policy of collaborating with other record

companies to maximise sales of recordings associated with TV series. In the past, BBC Records has licensed albums by Marti Caine from PRT and by Grace Kennedy from DJM, neither of which became chart entries, despite the plugs - or 'trails' as they are officially known - given during their series. *The Kids From Fame* is the result of a deal concluded with RCA, which inherited the album from its parent company in America, where the series was not a popular success. RCA has retained singles rights and has released a 45 of two songs from the series 'Hi-Fidelity'/'I Still Believe In You', which is also expected to chart.

BBC Records is now embarking upon further promotional activity, including the placing of advertising in *The Sun* and *Daily Mirror* on the Thursday programme night, in an attempt to push it to the top of the charts.

New campaign for 1+1 ties in with Our Price

ISLAND RECORDS next month embarks on Sound Proposition, a new Summer campaign for its controversial 1+1 cassettes. The push, in conjunction with the Our Price chain, centres around 15 titles by such artists as Kid Creole And The Coconuts, Bob Marley And The Wailers, Robert Palmer, Marianne Faithfull and Steve Winwood.

More than 60 shops in the Our Price chain will be carrying displays for the cassettes. The month-long campaign will be backed by advertising on Capital Radio and in London's *Standard* evening newspaper. The Our Price shops are

all within an 80-mile radius of the capital.

The 15 tape titles will sell at the discounted retail price of £3.99 - a saving of around 50p to the consumer. There will be a special sampler cassette called *Sound Proposition* which will sell for £1.99. The sampler is available only from Our Price and features 16 tracks from the acts in the campaign.

There are 80 titles on the 1+1 catalogue, all of which are duplicated on chrome tape. Each LP is pre-recorded on both sides of the tape but one erasure lug is left out.

ICA 4-week rock video season

A PROGRAMME of rock videos running over a four-week period is being organised in London by the Institute Of Contemporary Arts.

Tomorrow (3) *The History Of Island* will be shown with clips by Mott The Hoople, Free, King Crimson, Traffic among those featured. Tuesday next week, Island's black acts will be on screen, including a sequence of Millie singing 'My Boy Lollipop' from 1962 and a Grace Jones special. A third Island showcase on August 17 will star Kid

Creole, Sting, Buggles, Tom Petty and *The Secret Policeman's Ball*. On the same evening there will be a Virgin video show with OMD, Human League, Devo and Sparks, plus clips from indie labels.

Final show on August 24 will be an all-star evening spotlighting the work of Russell Mulcahy, David Mallett, Kevin Godley and Lol Creme and Brian Grant. However, on August 31 there will be a programme of independent labels rock videos during which new bands will be invited to submit their own clips.



KENNY BALL is pictured with Monty Presky (right), manager Peter Brightman (left) and record producer Alan Freeman after completing his latest single 'Claptrap 1 And 2'. The single is a co-operative venture between the four men and has been released on Presky's Mont Music label, distributed through PRT. Brightman is a partner in Brightman Baines Associates which specialises in promoting UK concerts by American artists, mostly in the jazz area. The company plans further activity in the recording area and is looking to launch its own label.

WEA 45 & LP prices up again

FOR THE second time this year WEA has restructured its prices with singles and back catalogue albums the main categories to increase, with effect from August 1.

Singles, previously 79p, will have a dealer price of 85p, although the 12-inch dealer price remains at £1.49.

On the album front, mid-price, new releases and back catalogue double LPs all remain at their previous levels, but standard back catalogue titles, previously £2.79, move to £3.20, back into line with newly-released material. Mid-price double albums go from £3.39 to £3.96, although new-release doubles actually come in for a price reduction of 37p to a dealer price of £4.50.

Among exceptions to the revised price structure, Frank Sinatra's *The Reprise Years* remains at a dealer price of £7.91 and the Atlantic jazz series stays at £3.96.

Beatles book video link

A UNIQUE 'rockumentary' entitled *The Compleat Beatles* (after the name of the book) is due for release on videocassette to coincide with the group's 20th anniversary.

Lasting for two hours, it will be released here by MGM/UA Home Video, as a result of a worldwide deal made with the film arm of Delilah Books, American publishers of the book.

Details of promotion activity surrounding the release will not be made known formally until the end of the month, but if the UK company adopts the line followed by MGM/UA in the States, then cross merchandising will be a strong feature, with book stores and record stores being lined up to stock the release as well as specialist video outlets.

The video features interviews with George Martin, Bruce Johnson, Roger McGuinn and Mike McCartney, film clips from *Help* and *A Hard Day's Night* and comments by Brian Epstein.

Good year for RM

AFTER TURNING in a 1981-82 performance 22 percent up on the previous trading year, Record Merchandisers is aiming for a further 12 percent improvement in the next 12 months.

The company's sales force was told at a special RM 'workshop' last week that in the year ended June 1982, gross sales were £42.3 million.

Said commercial director David Hammond: "These figures demonstrate that we have quite clearly outperformed the music market as a company and indeed, our sales growth has outstripped the market in full-price albums, tapes and singles as individual trading sectors."

During the next year, Hammond said RM will be placing a heavy emphasis on mid-price album catalogue which he declared would be more aggressively stocked, marketed and sold by the team.

There would also be more co-operative promotional activity. Managing director Hasan Akhtar revealed the company will be investing a further £500,000 in the current financial year, largely on further bar coding experiments, further warehouse order processing facilities and extending the company's computer capacity.

Having become more involved in marketing and merchandising its product through stores, Akhtar told the salesmen: "We have improved our position in the marketplace despite the fact that the economy has not shown any significant improvement."

TV GUIDE

GRANADA
WORLD RADIO Now 2 weeks
Leo Sayer Chrysalis (Z)CDL 1346 3.04

LONDON
LOVE SONGS Now 3 weeks
Commodores K-tel NE 1171CE 2171 5.99
CAN'T STOP THE CLASSICS August 3 weeks
Louis Clark Conducting The Royal Philharmonic Orchestra
K-tel ONE 1173(OCE) 2173 5.99

SCOTTISH
SONGS OF LOVE SONGS OF LIFE Now 1 week
Lena Martell Ronco (4)CRTL 2678A 5.99

MULLINGS

SOMETIME SOON, possibly next month, Liberal Party leader **David Steel** may be expected to make his recording debut with a song called 'I Feel Liberal - Alright'. Which label picks up the record - Chrysalis possibly in the light of hierarchical political learnings? - is not yet known, but Scottish songwriter **Jesse Rae**, the man behind the project, reckons the bidding is on. Rae, whose chief claim to fame is as composer of **Odyssey's** 'Inside Out' hit, is an intriguing character who splits his time between his home in St. Boswells (in Steel's constituency of Roxburgh and Peebles) and New York, where he runs a company called Scotland Video and works with a bunch of ex-Funkadelic musicians called **Space Cadets**. He calls himself a video writer, who composes with audio-visual possibilities in mind. He says, by the way, that the record is not political, although proceeds will go to the Party. Steel, apparently, is less a singer and more of a rapper, or should it be, speaking in key. Anyway, in the words of the prophet: "Don't give up your day job".

AND WHILE on the subject of liberality, A&M's bash for **Tony Burdfield's** glorious tenth last week at Branson's Garden was nothing short of lavish. Several hundred guests, including **Sting** in clerical collar and vest possibly to provide a contrast to **Captain Sensible's** red beret and shades, wined and dined in a manner reminiscent of the good ol' days of open-handed hospitality, and damn the expense. It was a fine tribute to Burf's contribution to the company - but even better as an occasion for winning friends and influencing the right people. Will other companies now follow suit? **Tony McGrogan**, Burdfield's opposite number at RCA, who was among the guests, has completed 15 years with the company and along with **Dave Harmer** is the last remaining founder member . . . in preparation by **OGWT's** **Mike Appleton** another Rock Week for August Bank Holiday and the following weekend. Film of concerts by artists like **Jimi Hendrix**, **Maze** and the **Jam** will be featured, along with a screening of the **Band's** all-star farewell film *The Last Waltz* . . . however, presenter **Anne Nightingale** will not be involved, after four years she has decided to move on . . . *Financial Times* Business Opportunities section last week included, under a box number, details of an American music publishing company for sale, with 'catalogues currently enjoying number one recordings, for the last three months, in Europe' . . .

OVER IN New York, **Malcolm McLaren** has been addressing 1000 people at the New Music Seminar. In what *Variety* described as a "provocative, combative, rambling and occasionally contradictory" speech, McLaren described the record as "antique" and argued "the possibility of changing the industry lies with the cassette". He also accused the industry of using home-taping as "a scapegoat" for its many shortcomings. While he was socking it to 'em, an enterprising chap in the audience was 'bootlegging' the performance to demonstrate the potential of his portable duplicating machine. By the end of the session he was selling cassettes for seven dollars a piece. McL of course, had to buy one . . . EMI pressgal **Kathy Regan** taking good press relations to the limit by marrying *RM* scribe **Mike Gardner** - on Friday August 13, no less . . .

LYNSEY DE Paul, who takes over Lulu's Sunday show on Capital is inviting listeners to send in a tape of a song they have written. The brave lass promises to listen to the first 100 cassettes . . . incidentally, could **Benny Goodman's** refusal to play into the p.a. system mikes at the splendid **Knebworth Jazz Festival** have been connected with forthcoming broadcasting and televising of the show. If it was an attempt to foil the organisers, he succeeded for his performance is unusable . . . not generally known that **Gerald Ronson's** Heron Group, once bidding for ACC, is the backer of **Paper Music** . . . in the Sting-Virgin Music High Court case, **Mr. Justice Mars Jones**, a sparetime guitarist, told the combatants: "If I had known you were going to take so much time, I would have written a couple of songs." A bottle of bubbly goes to the writer of the most suitable half-dozen titles received by the end of the week.

RECORD BUSINESS

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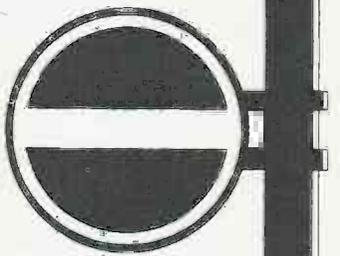
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a great single by

UB4



so here i am

c/w silent witness "live"
(not from forthcoming album)

released august 16th
12" version available soon
with two "live" tracks on b side

7DEP5 **DEP** 12 DEP5
INTERNATIONAL

Major Euro expansion for Virgin

VIRGIN RECORDS is set for a major European expansion following the setting up of independent companies in Germany and the Benelux countries from September 1.

The new move will give Virgin independence in all the major European markets – Virgin France was launched two years ago – and eventually there will be fifty people employed to administer the continental operation.

Ariola, with which Virgin has had a licence deal in Europe for ten years, will continue to provide pressing and distribution facilities in all the newly independent territories and will continue to act as licensees for Virgin in Spain, Switzerland and Austria.

Virgin Germany will be headed by Udo Lange, previously Ariola's international and marketing chief who worked closely with Virgin. He will be backed up by Dirk Hohmeyer and Michael Beck who will operate as product managers. The Benelux offshoot is to be headed by Dirk De Vries, another Ariola man.

Virgin has been experiencing its best-ever sales year on the continent, and chairman Richard Branson commented: "By going independent in France, we increased our turnover there in two years from £2 million to £9 million, and in our first independent year in these new territories we are projecting a turnover of £25 million."

Receiver looks to sell SFX

RECORD COMPANY reluctance to advertise is blamed for the failure of SFX, the tape magazine launched through the newtrade last year.

After 18 issues a receiver has been appointed and is looking to sell the magazine. Lack of advertising was blamed.

More African at Virgin

VIRGIN RECORDS is becoming more deeply involved with African music with the first of what will probably be a series of releases by top East African musicians.

It is *Agwaya* by the Orchestra Makassy due out on August 28 to be preceded by a single entitled 'Mambo Bado' c/w 'Nakolela Cherie' which will be available in 12-inch only.

The release follows negotiations between Virgin and the Kenya-based label A.I.T. Records under which Virgin provided studio time for the recording – a system the British company hopes to pursue with other top African outfits like Super Mazembe who will be cutting an LP next month.

Agwaya (V2236) is claimed to be the first album to be recorded in East Africa in stereo on multi-track equipment.

Ritz celebrates successful year



THE IRISH-OWNED Ritz label celebrated a year's successful activity in the UK with a lavish lunch recently at Langan's Brasserie in honour of Radio-2. Most of the station's producers and executives turned out as well as Ritz artists and representatives from distributors Spartan. Pictured (left to right) at the presentation of a special silver disc to Radio-2 in appreciation of the label's first hit 'When You Were Sweet 16' by The Fureys are: media consultant Michael McDonagh; Radio-2 executive producer Chris Morgan; singer Gloria Hunniford; Ritz md Michael Clerkin; Fureys manager James Hand and Spartan director Dave Thomas.

Merchandising

Madness dealer price down

STIFF IS reducing the dealer price of the *Complete Madness* TV album and cassette from £3.58 to £3.03 following the end of the advertising campaign.

The company is also making available a 12-inch version of the current *Madness 45 'Driving In My Car'* (SBUY 153) featuring two tracks on the 'B' side 'Animal Farm (Tomorrow's Dream Warp Mix)' and 'Riding On My Bike' with vocals by sax player Lee Thompson. It will carry a 79p trade tag and comes in a picture bag.

The company has added a 12-inch version of the Belle Stars 'The Clapping Song' (SBUY 155) at the 79p dealer price.

ABSTRACT RECORDS is backing a heavy metal compilation *Steel Crazy (AABT 200)* with considerable advertising and dealer promotion. The album is set for August 12 and carries a special dealer price of £2.49 with the aim of setting the retail tag at £3.99. Among artists on the LP are Brian Johnson with *Geordie, Girlschool, Krokus, Twisted Sister, Anvil, The Rods, Stampede, Starfighter, Praying Mantis* and a previously unreleased single by *Lautrec*. Several of the bands are appearing at the *Donnington and Reading* festivals.

ORANGE JUICE has a new single released on Polydor in both seven and 10-inch formats. 'Two Hearts Together'/'Hokoyo' (POSP/T 470) is a double 'A' side and the 10-inch copies contain extended versions of both songs. The 10-inch has an initial dealer price of 79p but reverts to £1.21.

FOLLOW UP to 'Fame' is 'Red Light' (RSO/X 64) from Linda Clifford, taken from the film soundtrack but also featured on the TV series. The 12-inch is the full length version and has Irene Cara's 'Hot Lunch Jam' on the 'B' side.

TRADE AND consumer press advertising, point of sale material and flyposting is being utilised by PRT for the release of the new single by the

Techno Twins. 'Swing Together (I Wanna Be Loved By You)' (7/12P 246) is an amalgamation of 'In The Mood' and 'I Wanna Be Loved By You', a Marilyn Monroe number.

FOUR TOPS latest single is 'Sad Hearts' (CAN/X 1012) on Casablanca Records through PolyGram. The long 12-inch version has a special dealer price of 99p and the single will be advertised in the consumer press. It is taken from an album due for August release.

NEW SIGNING Stephanie Mills has a single released by Casablanca Records in both seven and 12-inch formats, in picture bags. The single is 'You Can't Run From My Love' (CAN/X 1011) with the 12-inch version extended. It is taken from the album *Tantalizingly Hot (CANS/C 2)*.

Ins & Outs

LAURENCE RONSON has given up active involvement with Paper Music, of which he was chairman, having played a major part in building the company. He will announce his plans soon. Ronson is retaining his shareholding and the Heron Group will continue to take an active interest in Paper Music.

Kevin Eade, who was a consultant to Paper, has joined Virgin and Robert Rosenberg has joined to handle business affairs and finance. Billie Lawrie continues as md and creative head of the company. Paulette West will handle copy-right.

EMI MUSIC'S International Classical Division has reshuffled its a&r department with John Willan becoming classical production manager with responsibility for ICD recording programmes, budgetary control of all recording projects and the maintenance of technical and musical standards.

Peter Alward has been appointed artists and repertoire manager for planning ICD's recording programme, artists career development and direction of the division's opera, choral and vocal programmes, while John Mordley remains ICD's senior producer. All appointments take effect immediately. Both Willan and Alward report directly to Peter Andry, director of the ICD.

DICK JAMES Music is 'getting it together in the country', it seems. After switching its US publishing headquarters to Nashville last May, DJM has pronounced the move a huge success and is already expanding its new operation there. It claims that a string of successful covers and new signings has resulted already.

"Things have worked out so well in Nashville that Arthur Braun, general manager of DJM/USA, is now expanding our operation there even further," says DJM/UK general manager, David Ions. "Our entire US creative and administrative team is now centred in Nashville."

Most publishers agree that country artists offer some of the best opportunities for obtaining cover versions in these difficult days for creative publishing. And to prove the point, DJM's Ions says that the UK end of the company has already been able to take advantage of a number of important Nashville-generated covers of DJM copyrights by artists like Don Williams (Roger Cook's 'Miracles'), Charlie McLaine, Tompall Glaser and Dobie Gray. A new version of the old Hollies hit, 'On A Carousel', which was cut in Nashville by new group Glass Moon, has already hit the US Top 30, says Ions.

New writers signed direct to DJM's Nashville office include Steve Davis, whose debut album for Arista Records (produced by Dave Malloy) will be released here this Autumn. Davis has already had songs covered by Eddie Rabbitt, the Younger Brothers and Helen Cornelius. Gary Harrison is another new signing – his debut album has just been released by Unicorn Records. And a new female singer/songwriter from Los Angeles, Kim Cole, has already had one of her songs, 'Chipping Away At The Stone', covered in the UK by John Verrity.

Meanwhile, at Southern Music, managing director Roy Tempest has celebrated his first year at the helm by finalising his first sub-publishing deal for a US catalogue. He has picked up rights to the LA-based Special Music Group of companies. The deal has already given Southern the next Manhattan Transfer single and album tracks by Leo Sayer, Lulu and George Duke.

"This was one of the few US catalogues I've been offered that I really wanted to take up," says Tempest. "Evan Archard, who owns Special Music, is a real street man and he's very active at getting covers. It's also a continuing story for me. I originally signed the catalogue when I was at EMI and when that deal finished I stepped in pretty quickly because I wanted it for Southern."

Tempest says Southern has also signed Light Of The World and consequently has all of the tracks on the band's new EMI album, *Check Us Out*.

Chappell Music has a potentially lucrative summer-time cover on its hands. Chrysalis band Fun Boy Three has cut a novel version of George Gershwin's 'Summertime' from *Porgy And Bess* which Chappell hopes will follow in the footsteps of Captain Sensible's cover of another of its standards, 'Happy Talk'.

BRIAN OLIVER

Improve your service and stay competitive

A RELATIVE of ours believes we're already living in the 21st century because of the fairly frugal lifestyle we live. This is surely apt for the record dealer right now.

Looking ahead of the falling graph of record turnover we are not at all sanguine about the capacity of the British to become sufficiently industrious or conscious of quality to stay competitive in the 1980s.

So with a declining Gross National Product as well, how are all we independent dealers to survive and thrive?

In our previous article we suggested that an awakening of the companies to the potential of the thinking independent plus a meeting together of these minds through RAVRO - however imperfect and inactive in the past - could lead to retail outlets which would attain standards surpassing that of Marks & Spencers.

First and most important is the notion of service: in UK shops the standard is generally rock bottom compared to much of Europe. For instance, how many customers does one greet as if

Lynn Marshall's Yoga on SLS 50372/50394? Kate & Anna McGarrigle's French record (HNBL 1302 from Stage One)?

These records won't turn over like Bruce Springsteen but will bring colour to your cheeks with competition unlikely outside London. The McGarrigle's album was one of our great successes of 1981. You can price them as you will and earn the thanks of customers. The spontaneous comment of a much-travelled student sums up the frustration of the UK record buyer: "Finding records that are not run of the mill is so difficult."

So from the gentle slopes of stock and service we arrive at the rough terrain of pricing and profitability. Last year we gambled on a better, more expensive secretary only to have a Summer slump and Winter snowstorms causing turnover in our third year in Hereford (ending March 31, 82) to rise by only 2 percent.

However, in spite of rising costs, we held level on net profit because gross profit rose from 34 percent (of turnover excluding VAT) to 36.2 percent. How

In the second of their articles for Record Business RICHARD and PAULA WILSON of The Out Back Shop, Hereford, write about how they are tackling the problems of an industry in recession.

guests in one's own home? How often does one guide people who need steering to the right browser? What proportion of the public does one approach, not to trot out the cliché 'Can we help you?' but to say 'Is there a particular record you're after?' so as to save precious minutes of their time, or even a parking fine.

Quite often the reply comes, 'Nothing thank you' only to be followed seconds later with 'There's something I've been searching for . . .'

Being alert and positive seems to us to pay dividends even though you may upset the occasional customer.

THE SECOND aspect of service we feel is even more testing. How often do you or your staff say 'I don't know' instead of 'Let's have a look'? You could call us catalogue crazy; last year we lashed out £40 on the German *Gemeinschaft Katalog*, containing 1,500 pages of treasure, pop and classical. For example the only 50s Ken Colyer LP (DP6 28130) is available via IMS.

On the home front we have master catalogues for all labels great and small because *Music Master* and the *Gramophone* are not the whole story. For LP queries you'll find us scanning the UK, US (*Schwann 1 & 2*), German and French (for classical) catalogues. It makes it far more satisfying and worthwhile.

In your freedom to stock what you fancy as an independent, unlike the multiples, just how adventurous is your choice? Does anyone have Bali gamelan music? Sean O'Riada (CEF 027)? Danish label strict tempo dance music?

was this done?

We've always worked on the old dealer margin, i.e. to buy at £1 and sell at £1.72.5, and for suppliers like the indie network who charge carriage, give little credit and no 2½ percent cash discount we add about 10 percent to the buying price before our normal mark-up.

Principally though it was because we concentrated our buying on the EMI Pound Smashers, PolyGram and CBS Autumn deals as well as refusing to buy the CBS Nice Price and WEA X-tra Value lines until we could obtain the vital 10 percent discount in October.

By March this year we'd virtually stopped buying new singles unless they were chart certainties and switched our stock to 'Oldies Unlimited'. We increased our singles margin too.

However, costs are as significant as mark-up and this year promises to be tough. We're basing our policy on the 'World Resources' chapter of the giant American cookbook *Laurel's Kitchen*. The lesson is to cut out the inessentials. Bang go all the long-distance calls before 6 pm, off goes the secretary on three months unpaid holiday . . .

On price we confess ourselves beaten. In a secondary shopping site do you: lower them and advertise, praying for sufficient increase to improve net yield? Currently we're doing the opposite on all records where the competition is non-existent.

You cannot say the dealer lacks challenges. We simply don't have time to train staff for instance, but let us go into each day, as Tennyson wrote, "To strive, to seek, to find and not to yield."

DAVID CHRISTIE

'SADDLE UP'

KRT9 12" KR9 7"

Already massive in Europe - Top 10 in France and destined to follow suit in the U.K.

RAIL BAND

Long-awaited follow up to 'Perfumed Garden'

'TEARS & RAIN'

KRT10 12" KR10 7"

Special 3 track

12" featuring

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Top 100 Singles

RECORD BUSINESS
BESTSELLERS
RECORD BUSINESS

1	1	5	FAME IRENE CARA RSO RSO(X) 90 POLYGRAM
2	6	6	COME ON EILEEN DEXYS MIDNIGHT RUNNERS & EMERALD EXPRESS MERCURY DEXYS 9(12) POLYGRAM
3	5	4	DON'T GO YAZOO MUTE (12)YAZ 001 SPARTAN/CARTEL
4	8	3	DRIVING IN MY CAR MADNESS STIFF (P)BUY 153 CBS
5	2	5	DA DA DA TRIO MOBILE SUIT CORP CORP 5 POLYGRAM
6	4	5	IT STARTED WITH A KISS HOT CHOCOLATE RAK RAK 344 EMI
7	7	6	SHY BOY BANANARAMA DERAM NANA(NANX) 2 POLYGRAM
8	11	5	I SECOND THAT EMOTION JAPAN HANSA-ARIOLA HANSA(12)12 PRT
9	22	3	STOOL PIGEON KID CREOLE & THE COCONUTS ZE (12)WIP 6793 EMI
10	3	8	ABRACADABRA STEVE MILLER BAND MERCURY STEVE 3 POLYGRAM
11	24	3	STRANGE LITTLE GIRL STRANGLERS LIBERTY BP 412 EMI
12	3	8	A NIGHT TO REMEMBER SHALAMAR SOLAR K12162(T) WEA
13	13	6	NIGHT TRAIN VISAGE POLYDOR POSP(X) 441 POLYGRAM
14	18	6	ME AND MY GIRL (NIGHTCLUBBING) DAVID ESSEX MERCURY MER 107 POLYGRAM
15	19	4	THE ONLY WAY OUT CLIFF RICHARD EMI EMI 5318 EMI
16	10	9	INSIDE OUT ODYSSEY RCA RCA(T) 226 RCA
17	25	7	VIDEOTHEQUE DOLLAR WEA BUCK 4 WEA
18	33	4	TOO LATE JUNIOR MERCURY MER(X) 112 POLYGRAM
19	21	6	TAKE IT AWAY PAUL MCCARTNEY PARLOPHONE (12)R6056 EMI
20	15	6	MUSIC AND LIGHT IMAGINATION R&B RBS(L) 210 PRT
21	36	3	THE CLAPPING SONG BELLE STARS STIFF (P)BUY 155 CBS
22	28	5	LOVE IS IN CONTROL (FINGER ON THE TRIGGER) DONNA SUMMER WARNER BROS K79302(T) WEA
23	14	7	NOW THOSE DAYS ARE GONE BUCKS FIZZ RCA RCA(P) 241 RCA
24	30	3	THE HANGING GARDEN CURE FICTION FICS(FICG) 15 POLYGRAM
25	31	4	CHALK DUST (THE UMPIRE STRIKES BACK) BRAT HANSA SMASH 1 PRT
26	12	10	IKO-IKO NATASHA TOWERBELL TOW(X) 122 PRT
27	32	7	ROCK THE CASBAH CLASH CBS CBS A(13)2497 CBS
28	43	4	ARTHUR DALEY 'E'S ALRIGHT FIRM STIFF HID 1 CBS
29	20	9	MURPHY'S LAW CHERI 21/POLYDOR POSP(X) 459 POLYGRAM
30	50	4	CAN'T TAKE MY EYES OFF YOU BOYS TOWN GANG ERC ER(L) 101 PRT
31	17	8	NO REGRETS MIDGE URE CHRYSALIS CHS 2618 POLYGRAM
32	23	8	HEART STOP BEATING IN TIME LEO SAYER CHRYSALIS CHS 2616 POLYGRAM
33	37	3	NIGHTS IN WHITE SATIN ELKIE BROOKS A&M AMS 8235 CBS
34	31	2	LOVE MY WAY PSYCHEDELIC FURS CBS CBS A2549 CBS
35	NEW	1	MY GIRL LOLLIPOP (MY BOY LOLLIPOP) BAD MANNERS MAGNET (12)MAG 232 CBS
36	26	7	FREEBIRD LYNYRD SKYNYRD MCA MCA(T)(P) 251 CBS
37	45	3	WAR CHILD BLONDIE CHRYSALIS CHS (12)2624 POLYGRAM
38	16	6	HAPPY TALK CAPTAIN SENSIBLE A&M CAP(P) 1 CBS
39	76	2	EYE OF THE TIGER (THEME FROM ROCKY III) SURVIVOR SCOTTI BROS SCT A2411 CBS
40	NEW	1	SUMMERTIME FUN BOY THREE CHRYSALIS CHS (12)2629 POLYGRAM
41	35	4	I WAS TIRED OF BEING ALONE PATRICE RUSHEN ELEKTRA K13184(T) WEA
42	77	3	JOHN WAYNE IS BIG LEGGY HAYSI FANTAYZEE REGARD RG(T) 100 RCA
43	47	4	HURRY HOME WAVELENGTH ARIOLA ARO 281 PRT
44	72	39	TAINTED LOVE SOFT CELL SOME BIZZARE BZS 2 POLYGRAM
45	NEW	1	MAN OUT OF TIME ELVIS COSTELLO F BEAT XX 28(T) WEA
46	66	4	TODAY TALK TALK EMI EMI 5314 EMI
47	NEW	1	JACQUES DERRIDA/ASYLUM'S IN JERUSALEM SCRITTI POLITI ROUGH TRADE RT 111 ROUGH TRADE
48	67	5	ALWAYS ON MY MIND WILLIE NELSON CBS CBS A2511 CBS
49	27	6	FOR THOSE ABOUT TO ROCK (WE SALUTE YOU) AC/DC ATLANTIC K11721(T) WEA
50	29	10	WORK THAT BODY DIANA ROSS CAPITOL (12)CL(P) 241 EMI
51	42	4	LOVELY MONEY DAMNED BRONZE BRO(P) 149 POLYGRAM
52	84	2	MACHINERY SHEENA EASTON EMI EMI 5326 EMI
53	49	7	LOVE HAS FOUND ITS WAY DENNIS BROWN A&M AMS(X) 8226 CBS
54	NEW	1	ENDLESSLY JOHN FOX VIRGIN VS 513 CBS
55	NEW	1	AFRICAN AND WHITE (REMIX) CHINA CRISIS INEVITABLE INEV 001 CBS
56	54	7	HEAT OF THE MOMENT ASIA GEFEN GEF A2494 CBS
57	NEW	1	THE DREAMING KATE BUSH EMI EMI 5296 EMI
58	NEW	3	SAVE US PHILIP JAP A&M AMS(X) 8217 CBS
59	34	10	BEATLES MOVIE MEDLEY BEATLES PARLOPHONE R6055 EMI
60	65	5	JEYA TOYAH SAFARI SAFE(P) 28 SPARTAN
61	39	13	HUNGRY LIKE THE WOLF (NIGHT VERSION) DURAN DURAN EMI (12)EMI 5295 EMI
62	53	4	POSTMAN PAT (THEME FROM BBC SERIES) KEN BARRIE POST MUSIC PP 001 PRT
63	52	6	MARGATE CHAS & DAVE ROCKNEY KOR(X) 15 PRT
64	40	6	JUST WHO IS THE FIVE O'CLOCK HERO JAM POLYDOR 2059504(2141508) POLYGRAM
65	44	14	I'M A WONDERFUL THING, BABY KID CREOLE & THE COCONUTS ZE (12)(P)WIP 6756 EMI
66	74	3	HAPPY HOUR DEODATO WARNER BROS K17960(T) WEA
67	64	5	SENSITIVE MICK KARN VIRGIN VS 508 CBS
68	38	9	LAS PALABRAS DE AMOR QUEEN EMI EMI 5316 EMI
69	NEW	1	SECRET HEART TIGHT FIT JIVE JIVE(T) 20 CBS
70	NEW	1	LOUIS QUATORZE BOW WOW WOW RCA RCA 263 RCA
71	46	5	THE BIG BEAN PIG BAG Y Y24 SPARTAN/CARTEL
72	NEW	1	FEEL ME BLANCMANGE LONDON BLANC(BLANX) 2 POLYGRAM
73	90	2	LOVE ON A SUMMER NIGHT MCCRARYS CAPITOL (12)CL 251 EMI
74	NEW	1	18 CARAT LOVE AFFAIR/LOVE HANGOVER ASSOCIATES ASSOCIATES ASC 3(T) WEA
75	NEW	1	UNDER THE BOARDWALK TOM TOM CLUB POLY WIP 6762 EMI
76	78	7	TINY CHILDREN TEARDROP EXPLODES MERCURY TEAR 7(12) POLYGRAM
77	75	2	RUN LIKE HELL PETER & THE TEST TUBE BABIES NO FUTURE OI 15 PINNACLE/CARTEL
78	59	5	PLAYTHING LIX CHRYSALIS CHS (12)2623 POLYGRAM
79	48	13	THE LOOK OF LOVE ABC NEUTRON NT(X) 103 POLYGRAM
80	58	7	SOONER OR LATER LARRY GRAHAM WARNER BROS K17925(T) WEA
81	NEW	1	WHEN THE TIGERS BROKE FREE PINK FLOYD HARVEST HAR 5222 EMI
82	69	17	ONLY YOU YAZOO MUTE 7MUTE(12MUTE) 020 SPARTAN/CARTEL
83	41	13	I'VE NEVER BEEN TO ME CHARLENE MOTOWN TMG 1260 RCA
84	32	5	STAR SECOND IMAGE POLYDOR POSP 457 POLYGRAM
85	82	6	LET'S FUNK TONIGHT BLUE FEATHERS MERCURY MER(X) 109 POLYGRAM
86	70	2	RED SKIES FIXX MCA FIXX(T) 3 CBS
87	55	8	AVALON ROXY MUSIC EG(POLYDOR) ROXY 4 POLYGRAM
88	62	4	RENDEZVOUS TYGERS OF PAN TANG MCA MCA 777 CBS
89	96	3	IF YOU WANT MY LOVE CHEAP TRICK EPC A2046 CBS
90	56	11	TORCH SOFT CELL SOME BIZZARE BZS 9(12) POLYGRAM
91	88	4	I'M AFRAID OF ME CULTURE CLUB VIRGIN VS 509(12) CBS
92	63	3	CAN'T LIVE WITHOUT YOU SCORPIONS HARVEST HAR 5221 EMI
93	87	3	LET IT WHIP DAZZ BAND MOTOWN TMG 1270 RCA
94	NEW	1	WHEN THE HANGOVER STRIKES SQUEEZE A&M AMS(X) 8237 CBS
95	80	12	GOODY TWO SHOES ADAM ANT CBS CBS A(11)2367 CBS
96	91	2	LOSING MY GRIP SAMSON POLYDOR POSP(X) 471 POLYGRAM
97	NEW	1	SADDLE UP DAVID CHRISTIE KR KR(T) 9 RCA
98	94	5	17 YEARS OF HELL (EP) PARTISANS NO FUTURE OI 12 PINNACLE/CARTEL
99	NEW	1	RIVER KING TRIGGER CHRYSALIS CHS (12)2623 POLYGRAM
100	86	4	KEEP ON D.TRAIN EPIC EPC-A(13)2543 CBS

Bubbling Under

Singles 101-150

- 101 THANKS TO YOU SINNAMON (BECKETT BKS(L) 3)
- 102 NIGHT AND DAY EVERYTHING BUT THE GIRL (CHERRY RED CHERRY 37)
- 103 BIG FUN KOOL & THE GANG (DELITE DE(X) 7)
- 104 IF YOU KNEW SOUZA (AND FRIENDS) LOUIS CLARK CONDUCTING THE R.P.O. (RCA RCA(T) 256)
- 105 SOUL DEEP GARY U.S. BONDS (EMI AMERICA EA 140)
- 106 CLAP YOUR HANDS ROCKY SHARPE & THE REPLAYS (RAK RAK 345)
- 107 RUN AWAY 10CC (MERCURY MER 113)
- 108 HARD TO SAY I'M SORRY CHICAGO (FULL MOON K79301)
- 109 YOU BRING THE SUN OUT JANET KAY (ARISTA ARIST (12)481)
- 110 WHAM RAP! WHAM (INNERVISION IVLA(13)2442)
- 111 WILD SUN 999 (ALBION ION 1033)
- 112 REFUGEE TOM PETTY (MCA MCA 778)
- 113 ONLY THE LONELY PRELUDE (AFTER HOURS AFT 06)
- 114 NOBODY MADE ME RANDY EDELMAN (ROCKET XPRES 81)
- 115 TOGETHER PHIL LYNOTT (VERTIGO SOLO 4(12))
- 116 THE HOUSE THAT MAN BUILT (EP) CONFLICT (CRASS 221984/1)
- 117 HIT THE ROAD JACK BUZZZ (RCA RCA(T) 248)
- 118 MISBEHAVING U.K. PLAYERS (A&M AMS(X) 8238)
- 119 IT'S NEVER TOO LATE DIANA ROSS (CAPITOL (12)CL 256)
- 120 MR. BLUNT KISSING THE PINK (MAGNET (12)KTP 1)
- 121 PLATTERAMA MEDLEY PLATTERS (MERCURY MER 111)
- 122 I WANT YOU BACK IN MY LIFE ALVIN STARDUST (STIFF (P)BUY 152)
- 123 HOLIDAY IN DISNEYLAND DALEK I LOVE YOU (KOROVA KOW/25)
- 124 WINDPOWER THOMAS DOLBY (VENICE IN PERIL VIPS 103)
- 125 OPEN YOUR EYES LORDS OF THE NEW CHURCH (ILLEGAL ILS 0030)
- 126 WHY (VOCAL) CARLY SIMON (WEA K79300)
- 127 I EAT CANNIBALS (PART 1) TOTÓ CÔELÔ (RADIALCHOICE TIC 10)
- 128 THEME FROM 'MISSING' SHADOWS (POLYDOR POSP 485)
- 129 YOU'RE MY NO. 1 AVERAGE WHITE BAND (RCA RCA 250)
- 130 CAGED 1919 (RED RHINO RED 14)
- 131 KEEP THE FIRE BURNING REO SPEEDWAGON (EPIC EPC A2495)
- 132 XOYO PASSAGE (CHERRY RED (12)CHERRY 35)
- 133 FLAMING DESIRE BILL NELSON (MERCURY WILL 5(12))
- 134 ANGEL FACE OUTCASTS (OO OO 200)
- 135 AT THE CLUB AFRAID OF MICE (CHARISMA CB 398(12))
- 136 HOLD ME FLEETWOOD MAC (WARNER BROS K17965)
- 137 WHY CAN'T WE LIVE TOGETHER ILLUSION (PRT (12)7P 238)
- 138 STREET LIFE CRUSADERS (MCA MCA(T) 513)
- 139 SO MANY SIDES OF YOU BOBBY WOMACK (MOTOWN TMG 1267)
- 140 HEY MARIE STARGAZERS (ÉPIC ÉPC A(13)2442)
- 141 NO.1 GIRL LIGHT OF THE WORLD (EMI (12)EMI 5319)
- 142 FREEDOM THUNDER THUMBS (POLYDOR POSP(X) 480)
- 143 TEARS AND RAIN RAH BAND (KR KR(T) 10)
- 144 BEACH BOY GOLD PART II GIDEA PARK FEATURING ADRIAN BAKER (POLO POLO 22(P))
- 145 LOVE'S BEEN A LITTLE BIT HARD ON ME JUICE NEWTON (CAPITOL CL 248)
- 146 UNIFORMS PETE TOWNSHEND (ATCO K11751(P) (PIC DISC)
- 147 WHO AM I KIDDING ANGIE GOLD (KALEIDOSCOPE KRL A2323)
- 148 AFRICA TOTÓ (CBS CBS A2510)
- 149 YOU KEEP ME HANGING ON RODS (ARISTA ARIST 467)
- 150 SOMEBODY'S BABY JACKSON BROWNÉ (ELEKTRA K13185)

Index

A-Z guide to producers and publishers

- 17 YEARS OF HELL (EP) (NO FUTURE/CHERRY RED) 98
- A NIGHT TO REMEMBER LEON F. SYLVERS III (CHAPPELL) 12
- ABRACADABRA STEVE MILLER/GARY MALLABER (HEATH LEVY) 10
- AFRICAN AND WHITE (REMIX) (I) 55
- ALWAYS ON MY MIND CHIPS MOMAN (SCREEN GEMS/EMI) 48
- ARTHUR DALEY 'E'S ALRIGHT LISTER/O'CONNOR (BARK) 28
- AVALON RHETT DAVIES/ROXY MUSIC (EG RECORDS) 87
- BEATLES MOVIE MEDLEY GEORGE MARTIN/PHIL SPECTOR (NORTHERN) 59
- CAN'T LIVE WITHOUT YOU DIETER DIERKS (ZOMBA/MCPS) 92
- CAN'T TAKE MY EYES OFF YOU BILL MOTLEY (SEASONS FOUR/SATURDAY) 30
- CHALK DUST (THE UMPIRE STRIKES BACK) KAYE/WILDER (NORTHPOD/CONSORTWAY/ROCKET) 25
- COME ON EILEEN CLIVE LANGER/ALAN WINSTANLEY (EMI) 2
- DA DA DA KLAUS VOORMAN (FRANCIS DAY & HUNTER/JUMP) 5
- DON'T GO DANIEL MILLER (SONET) 3
- DRIVING IN MY CAR CLANGER WINSTANLEY (NUTTY SOUNDS/WARNER BROS) 4
- ENDLESSLY (I) 64
- EYE OF THE TIGER (THEME FROM ROCKY III) JIM PETERIK/FRANKIE SULLIVAN (WARNER BROS) 39
- FAME MICHAEL GORE (WARNER BROS) 1
- FEEL ME (CHERRY RED) 72
- FOR THOSE ABOUT TO ROCK (WE SALUTE YOU) ROBERT JOHN 'MUTT' LANGE (J. ALBERT & SONS) 49
- FREEBIRD AL KOOPER (MCA) 36
- GOODY TWO SHOES ANT/MARCO/HUGHES (EMI) 95
- HAPPY HOUR (I) 66
- HAPPY TALK TONY MANSFIELD (WILLIAMSON) 38
- HEART STOP BEATING IN TIME ARIF MARDIN (CHAPPELL) 32
- HEAT OF THE MOMENT MIKE STONE (WARNER BROS/ISLAND) 68
- HUNGRY LIKE THE WOLF (NIGHT VERSION) PETER DAUNCEY (TRITE/PETERMAN/CARLIN) 61
- HURRY HOME MARTIN RUSHEAT (VIRGIN/COPYRIGHT CONTROL) 43
- I SECOND THAT EMOTION JOHN PUNTER (JOBETE) 8
- I WAS TIRED OF BEING ALONE CHARLES MIMS JR (BABY EINGER'S (LEOSONG)) 41
- I'VE BEEN HERE (TOYAH (SWEET N SOUR) 60
- IF YOU WANT MY LOVE ROY THOMAS BAKER (CARLIN) 89
- IKO-IKO TOM NEWMAN (CARLIN) 26
- INSIDE OUT JIMMY DOUGLASS (LUZULU) 16
- IT STARTED WITH A KISS MICKIE MOST (CHOCOLATE/RAK) 6
- I'M A WONDERFUL THING, BABY AUGUST DARNELL (ISLAND) 66
- I'M AFRAID OF ME STEVE LEVINE (VIRGIN) 91
- I'VE NEVER BEEN TO ME MILLER/GORDY (COSTA JOBETE) 83
- JACQUES DERRIDA/ASYLUM'S IN JERUSALEM ADAM KIDRON/GREEN/DALE GRIFFIN (COPYRIGHT CONTROL) 47
- JOHN WAYNE IS BIG LEGGY TONY VISCONTI (CHRYSALIS/CARLIN) 42
- JUST WHO IS THE FIVE O'CLOCK HERO PETER WILSON/JANIE (MORRISON LEAHY) 64
- KEEP ON HUBERT EAVES III (PETERMAN & CO) 100
- LAS PALABRAS DE AMOR QUEEN/MACK (QUEEN/EMI) 68
- LET IT WHIP REGGIE ANDREWS (UJIMA/MACVACALAC) 93
- LET'S FUNK TONIGHT ROY DELTMAN (BIG LIFT) 85
- LOSING MY GRIP TONY PLATT (STAB/ZOMBA) 96
- LOUIS QUATORZE KENNY LAGUNA (APRIL) 70
- 18 CARAT LOVE AFFAIR/LOVE HANGOVER (I) 74
- LOVE HAS FOUND ITS WAY JOE GIBBS/WILLIE LINDO/DENNIS BROWN (RONDOR) 53
- LOVE IS IN CONTROL (FINGER ON THE TRIGGER) QUINCY JONES (CARLIN/RONDOR) 22
- LOVE MY WAY TODD RUNDGREN (APRIL) 34
- LOVE ON A SUMMER NIGHT WAYNE HENDERSON (SILVER CARVINGS) 73
- LOVELY MONEY DAMEC/TONY MANSFIELD (ROCK) 51
- MACHINERY CHRISTOPHER NIEL (DICK JAMES) 82
- MAN OUT OF TIME GEOFF EMERICK (PLANGENT VISIONS) 45
- MARGATE CHAS HODGES/DAVE PEACOCK (CHASDAVE) 83
- ME AND MY GIRL (NIGHTCLUBBING) DAVID ESSEX (APRIL/IMPERIAL WIZARD) 14
- MURPHY'S LAW GERALDINE HUNT/FREDDIE JAMES (COPYRIGHT CONTROL) 29
- MUSIC AND LIGHT TONY SWAIN/STEVE JOLLEY (RED BUS/INTERNATIONAL) 20
- MY GIRL LOLLIPOP (MY BOY LOLLIPOP) ROGER LOMAS (PLANETARY NOM) 35
- NIGHT TRAIN MIDGE URE/VISAGE (METROPOLIS/WARNER BROS/MOOD/HOT FOOD/VIRGIN) 13
- NIGHTS IN WHITE SATIN GUS DUDGEON (TYLER) 33
- NO REGRETS URE/HUDSON (WESTMINSTER) 31
- NOW THOSE DAYS ARE GONE ANDY HILL (PAPER/BIG NOTE) 23
- ONLY YOU VINCE CLARKE/ERIC RADCLIFF/DANIEL MILLER (SONET) 112
- PLAYTHING DAVID GRANT/PETE WALSH (SOLID/DJA/SAMUSIC) 78
- POSTMAN PAT (THEME FROM BBC SERIES) RUPERT HINE (HEATH LEVY/EMI) 62
- RED SKIES (I) 86
- RENDEZVOUS PETER COLLINS (ATV/MCPS/BIEH) 88
- RIVER (I) 99
- ROCK THE CASBAH MICK JONES (NINEDEN) 27
- RUN LIKE HELL (NO FUTURE/CHERRY RED) 77
- SADDLE UP (I) 97
- SAVE US TREVOR HORNE (CARLIN) 68
- SECRET HEART (I) 69
- SENSITIVE RICKY WILDE/MICK KARN (APRIL) 87
- SHY BOY STEVE JOLLY/TONY SWAIN (RED BUS) 7
- SOONER OR LATER LARRY GRAHAM (BELSIZE) 80
- STAR ROY CARTER (SECOND IMAGE) 84
- STOOL PIGEON AUGUST DARNELL (ISLAND) 9
- STRANGE LITTLE GIRL STRANGLERS/STEVE CHURCHYARD (EMI) 11
- SUMMERTIME FUN BOY THREE (CHAPPELL) 40
- TAINTED LOVE MIKE THORNE (BURLINGTON) 44
- TAKE IT AWAY GEORGE MARTIN (MPL) 19
- THE BIG BEAN SIMON UNDERWOOD (MISTRAL) 21
- THE CLAPPING SONG PETER COLLINS (EMI) 21
- THE DREAMING KATE BUSH (KATE BUSH) 87
- THE HANGING GARDEN PHIL THORNALLEY (APE) 24
- THE LOOK OF LOVE TREVOR HORN (COPYRIGHT CONTROL) 79
- THE ONLY WAY OUT CLIFF RICHARD/CRAIG PREUSS (ROCKFIELD/WARNER BROS) 15
- TINY CHILDREN CLIVE LANGER/ALAN WINSTANLEY (200/WARNER BROS) 76
- TODAY MICK ROBINSON (ISLAND) 46
- TOO LATE BOB CARTER (JUNIOR/SAMUSIC/COPYRIGHT CONTROL) 18
- TORCH MIKE THORNE (METROPOLIS/WARNER BROS) 90
- UNDER THE BOARDWALK (I) 75
- VIDEO THEQUE TREVOR HORN (ISLAND/PERFECT) 17
- WAR CHILD MIKE CHAPMAN (CHRYSALIS) 37
- WHEN THE HANGOVER STRIKES SQUEEZE/PHIL MCDONALD (ILLEGAL) 94
- WHEN THE TIGERS BROKE FREE (I) 81
- WORK THAT BODY DIANA ROSS (CARLIN) 50

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: VS 435(12) indicates: VS 435 = 7-inch single VS 43512 = 12-inch single

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INDEPENDENT LABELS

Magnum Force gets the Laser catalogue

MAGNUM FORCE Records is to represent the Laser Records catalogue. Formed in the late-70s by Alan Davison, the label was involved with hit acts like Dennis Brown, Me & You and Althea & Donna. The first release under the licence will be a compilation album of all the Laser hits.

News in Brief

ROD PEARCE, director of London's Fetish Records, is turning over management of the label to his second-in-command Steve Marshall (18) who was with Beggars Banquet before joining Fetish 18 months ago. He will also head the label's a&r department.

While retaining contact with Fetish, Rod Pearce is taking on the management of The Three Courgettes (Island), Clock DVA (Polydor) and Pery Haines, with his umbrella company, Dolphin Lovers.

A NEW independent label, Catweazle Records, releases its first single on August 20. It is 'Play It With Passion/Caught In A Landslide' (CR 001) by

Indie Albums



- 1 1 JUNKYARD Birthday Party 4AD CAD 207
- 2 3 THE CHANGELING Toyah Safari VOO 9
- 3 6 THE LORDS OF THE NEW CHURCH Lords Of The New Church Illegal ILP 009
- 4 4 2 x 45 Cabaret Voltaire Rough Trade ROUGH 24
- 5 2 WE ARE ... THE LEAGUE Anti-Nowhere League WXYZ LMNOP 1
- 6 5 THERMO-NUCLEAR SWEAT Defunkt Hannibal HNBL 1311
- 7 9 WARGASM Various Pax PAX 4
- 8 15 PUNK AND DISORDERLY Various Abstract AABT 100
- 9 10 IN THE FLAT FIELD Bauhaus 4 AD CAD 13
- 10 17 MOVEMENT New Order Factory FACT 50
- 11 7 CAUTION TO THE WIND Anti-Pastil Rondelet ABOUT 7
- 12 8 DEGENERATES Passage Cherry Red B RED 29
- 13 11 SPEAK AND SPELL Depeche Mode Mute STUMM 8
- 14 — GARLANDS Cocteau Twins 4AD CAD 211
- 15 13 FOURTH DRAWER DOWN Associates Situation 2 SITU 2
- 16 12 DR HECKLE AND MR JIVE Pig Bag Y Y17
- 17 19 GREATEST HIT Blue Orchids Rough Trade ROUGH 36
- 18 14 HEAR NOTHING SEE NOTHING SAY NOTHING Discharge Clay CLAYLP 3
- 19 16 RIOTOUS ASSEMBLY Various Riot City ASSEMBLY 1
- 20 — CLOSER Joy Division Factory FACT 25
- 21 25 TWO BAD DJ General Saint & Clint Eastwood Greensleeves GREL 24
- 22 — TENCH Shriekback Y Y21
- 23 18 SEVEN SONGS 23 Skidoo Fetish FM 2006
- 24 — CHANGE OF HEART Positive Noise Statik STATLP 8
- 25 21 BEST OF THE DAMNED Damned Big Beat DAM 1
- 26 26 HEX INDUCTION HOUR Fall Kamera KAM 1
- 27 28 EVACUATE Chelsea Step Forward STEPLP 7
- 28 20 UNKNOWN PLEASURES Joy Division Factory FACT 10
- 29 — A WAY OF LIFE Last Resort Skinhead Anthems TLR 001
- 30 24 SIGNING OFF UR40 Graduate GRADLP 2



Dumpy's: Nuts to Bolts

Liaison and is available from Catweazle Records, 97 Myrtle Side Close, Northwood, Middlesex. A four-track Liaison cassette is available from the same address price £1.25.

SEVERAL LOCAL radio stations have shown some disinclination to announce the new single by Dumpy's Rusty Nuts over the air. Rather than change their name completely, the band has decided to become Dumpy's Rusty Bolts and reprint the label of 'Just For Kicks', which has only been out for two weeks. It is available on Cool King Records, distribution by Pinnacle.

BACON EMPIRE Publishing and Empire Records have moved from Maida Vale to Camden Town. The new address is The Bacon Empire Publishing Ltd/Empire Records, 271 Royal College Street, Camden Town, London NW1 9LU. Telephone 01-482 0115.

AFTER SEVERAL delays in the re-mixing, the Pink Fairies LP, *Live At The Roundhouse 1975* (WIK 14) is finally released this week. The first 5,000 copies are pressed in pink vinyl and the inner sleeve features a potted history of the band. Distribution is by Pinnacle.

New Releases

DEP INTERNATIONAL is to release a new single by UB 40 on August 16. It is 'So Here I Am/Silent Witness' (live version) (DEP 5), distribution by Spartan. Albion Records has signed a one-off singles deal with Studio Two and releases their 'Devil And The Deep Blue Sea' (ION 1035) this week. Focus Records has a 12-inch single, 'Touching My Heart Again/In For The Kill' out on July 23. It will be available as a 7-inch on July 30 and is followed by an album, *Mixing With Wildlife* in the Autumn. No Future Records releases the third single by punk band Blitz on August 12. It is 'Warriors' (OI 16) and comes in a picture bag with store posters and stickers. Cherry Red has a single, 'Trails Of Colour Dissolve/My Face Is On Fire' out now

RB Singles Reviews

RECORD BUSINESS is shortly to reintroduce singles reviews. Labels wishing to submit product for consideration in this section should forward them directly to Alan Jones, 30 Ranelagh Mansions, New Kings Road, London SW6.

Disco



Bubbling Under

- 51 49 YOU BRING THE SUN OUT Janet Kay Arista
- 52 — LOVE PAINS Yvonne Elliman Moby Dick (import)
- 53 52 LOVE'S GOT A HOLD ON YOU Kelly Marie Calibre Plus!
- 54 — STILL HOT 4 U Bobby 'O' O (import)
- 55 57 LOVING AS ONE Trevor Walters Magnet
- 56 50 FANTASY Brandi Wells WMOT
- 57 61 YOU GOTTA GET IT Congress Tooti Frooti
- 58 70 LET'S STAY TOGETHER Roy Ayers Polydor
- 59 — CHANGE Barry White Unlimited Gold
- 60 — LOVE AND SQUEEZE ME Buzz RCA

Twelve Inchers

- 1 3 WALKING ON SUNSHINE Rockers Revenge London
- 2 5 STOOL PIGEON Kid Creole & The Coconuts Ze
- 3 1 FAME Irene Cara Polydor
- 4 11 PLANET ROCK Afrika Bambaataa & The Soul Sonic Force Tommy Boy (import)
- 5 9 SO FINE Howard Johnson A&M (import)
- 6 2 A NIGHT TO REMEMBER Shalamar Solar
- 7 13 RISIN' TO THE TOP (GIVE IT ALL YOU GOT) Keni Burke RCA
- 8 — TOO LATE Junior Mercury
- 9 14 LOVE ON A SUMMER NIGHT McCarys Capitol
- 10 — LOVE IS IN CONTROL (FINGER ON THE TRIGGER) Donna Summer Warner Bros
- 11 4 INSIDE OUT Odyssey RCA
- 12 7 LOVE HAS FOUND ITS WAY Dennis Brown A&M
- 13 6 I WAS TIRED OF BEING ALONE Patrice Rushen Elektra
- 14 10 SOONER OR LATER Larry Graham Elektra
- 15 8 KEEP ON D Train Epic
- 16 — TAKE YOUR TIME Roy Hamilton Excaliber
- 17 — IMAGINATION B.B. & Q. Band Capitol
- 18 12 MUSIC AND LIGHT Imagination R&B
- 19 — BIG FUN Kool & The Gang De-Lite
- 20 — DO YA WANNA FUNK? Sylvester & Patrick Cowley Megatone

Disco Albums

- 1 1 FAME Soundtrack RSO
- 2 2 TROPICAL GANGSTERS Kid Creole & The Coconuts Ze
- 3 3 98.7 KISS FM PRESENTS SHEP PATTINONE'S MASTERMIXES Various Epic
- 4 — DONNA SUMMER Donna Summer Warner Bros.
- 5 5 LOVE HAS FOUND ITS WAY Dennis Brown A&M
- 6 6 FRIENDS Shalamar Solar
- 7 11 THE POET Bobby Womack Motown
- 8 4 STRAIGHT FROM THE HEART Patrice Rushen Elektra
- 9 10 NIGHT BIRDS Shakatak Polydor
- 10 7 CHANGES Keni Burke RCA
- 11 — STEVIE WONDER'S ORIGINAL MUSIQUARIUM! Stevie Wonder Motown
- 12 12 WINDSONG Randy Crawford Warner Bros
- 13 15 D TRAIN D Train Epic
- 14 14 HAPPY TOGETHER Odyssey RCA
- 15 — ALL NIGHT LONG B.B. & Q. Band Capitol
- 16 13 THROWIN' DOWN Rick James Motown
- 17 — SOONER OR LATER Larry Graham Warner Bros
- 18 9 HAPPY HOUR Deodato Warner Bros
- 19 19 JI Junior Mercury
- 20 18 JEFFREY OSBORNE Jeffrey Osborne A&M

Import Albums

- 1 1 REDD HOT Sharon Redd Prelude
- 2 2 KEEPIN' LOVE NEW Howard Johnson A&M
- 3 — JUMP TO IT Aretha Franklin Arista
- 4 — XXI - I Mother F
- 5 6 LET ME TICKLE YOUR FANCY Jermaine Jackson Motown
- 6 4 ZAPP 2 Zapp Warner Bros
- 7 — ALL NIGHT LONG Starpoint Casablanca
- 8 9 WE GO A LONG WAY BACK Bloodstone T-Neck
- 9 — FIRST TAKE Valentine Bros Bridge
- 10 3 IN LOVE'S TIME Dave Valentin GRP/Arista
- 11 13 ON THE FLOOR Fatback Spring
- 12 7 CAMERON ALL THE WAY Rafael Cameron AFI
- 13 10 FACE TO FACE Gino Soccio Warner Bros
- 14 8 AS WE SPEAK David Sanborn Warner Bros.
- 15 15 WAVES Shock Fantasy
- 16 5 OUT OF THE SHADOWS Dave Grusin GRP/Arista
- 17 — UNDER THE INFLUENCE OF LOVE Kann Jones Handshake
- 18 — STAGES David Benoit AVI
- 19 — VICTORY Midnight Star Elektra
- 20 14 WAKA JUJU Manu Dibango Polydor

Progressive Disco

- 1 — DO YA WANNA FUNK Sylvester & Patrick Cowley Megatone 12"
- 2 6 I LIKE PLASTIC Marsha Raven Red Bus 12"
- 3 1 LOVE PAINS Yvonne Elliman Moby Dick 12"
- 4 10 RAIN (REMIX) Goombay Dance Band Epic 12"
- 5 — CAN'T TAKE MY EYES OFF YOU Boystown Gang ERC 12"
- 6 2 DON'T COME CRYING TO ME Linda Clifford Capitol 12"
- 7 — ASK ME Carol Jiani Matra 12"
- 8 5 GIRLS ARE BACK IN TOWN (REMIX) Risque Importe 12"
- 9 — (THE BEST PART OF) BREAKIN' UP! LOVE IS THE DRUG Rom Griffith Vanguard 12"
- 10 7 DISCHARGE Boystown Gang Moby Dick LP

Progressive disco chart from Record Shack, Central London

Rock Dancefloor

- 1 1 PLANET ROCK Afrika Bambaataa & The Soul Sonic Force Tommy Boy 12" (import)
- 2 3 PRIME CUTS E Canadian 12" (import)
- 3 8 TALK TALK Today EMI 12"
- 4 4 JOHN WAYNE IS BIG LEGGY Havsi Fantaysee Regard 12"
- 5 9 CRACKED MIRROR EP Mauve Canadian 12" (import)
- 7 — THE BIG BEAN Pig Bag Y 12"
- 8 2 I'M AFRAID OF ME Culture Club Virgin 12"
- 9 7 IMAGES OF HEAVEN Peter Godwin Polydor 12"
- 10 10 STARLIGHT/GIRLS ARE BACK IN TOWN Risque Importe 12" (import)

Dancefloor chart from Flashback Records, Swindon and Newport.

Reggae Twelves

- 1 1 BETCHA BY GOLLY WOW! Errol Dunkley Black Roots
- 2 — NIGHT NURSES Gregory Isaacs Island
- 3 2 FALLEN IN LOVE Debbie Gee TNT
- 4 — OUT OF HAND Yellowman Greensleeves
- 5 9 LET'S GET MARRIED Pat Kelly Lola
- 6 — I'LL NEVER FALL IN LOVE AGAIN Techniques Black Joy
- 7 — TEARS FALL FROM MY EYES Sandra Dee Ital
- 8 — HOLD ON TO WHAT YOU'VE GOT Dennis Brown Powerhouse
- 9 3 LOVE HAS FOUND ITS WAY Dennis Brown A&M
- 10 — SANDRA Lion Youth
- 10 5 OOH BOY Sandra Reid Sil'Georgie

Reggae 12-inch chart from Sunshine Records, North London

Disco Dealer

THE BIG NEWS of the week must be Decca's acquisition of the Rockers Revenge chart storer 'Walking On Sunshine', which will already have been rush-released domestically by the time you read this. The disc is now on the London label, and to ease any confusion in orders because of the quick changeover from import to the UK pressing, it is being given dual catalogue numbers. LONX 11 places it in the normal London numerical sequence (LON 11 on the 7-inch), but the 12-incher is also carrying the number of the Street Wise import which is already in the disco chart top 10 - SWRL 2203. Whichever number dealers care to make use of, therefore, they can get their supplies from Polygram now.

A new specialised disco chart joins the reggae 12-inch and Dancefloor (henceforth to be labelled 'rock dancefloor' for distinguishing purposes) top tens this week. The Progressive Disco top ten is compiled fortnightly by Record Shack in London's West End, based on sales within that outlet to the mainly gay progressive disco market which is now the staple of many of the leading clubs in the metropolis. Much of the material tends not to cross over in a big way to the nationwide charts, so the top ten does provide a valuable guide to a burgeoning sub-genre.

To accommodate the new top ten, the bubbling under section of the main chart has been reduced from 20 titles to 10 simply by removing from it records which have already had lengthy chart runs and have dropped below the 50 mark. Many 'oldies' have tended to stick at this level for some weeks after a high chart run, thus obscuring the route of new climbing 'bubblers'. The new system will therefore favour and pinpoint new material.

BARRY LAZELL

The supertanker which finally responded to the helm

IT WASN'T long ago that certain industry pundits were predicting the imminent demise of EMI Records. "It's going to end up as an insignificant subsidiary of an American conglomerate" was the favourite theory of the Jeremiahs.

That was back in the dark days of 1979 when nothing seemed to be going right for the major British flagship. Redundancies were rife and whole divisions of the far flung empire were being closed down.

Then came the Thorn merger and the trauma associated with justifying the activities of a once-proud entertainment multi-national to a hard-headed and totally industrially-based electronics giant.

Somehow the deal began to make sense, and Thorn was seen to have concluded a very advantageous agreement. Almost at once the music division of EMI began to show a small profit. After all, measures had been put in train to reduce overheads and rationalise the more expensive operations before the Thorn deal ever reared its head.

In the year 1980-81, the music division of Thorn EMI made more than £20 million, and figures released a fortnight ago show a remarkable advance to £36.7 million – the most successful year in profit terms in the EMI Music Group's long history.

Even the British record company made a profit last year – believed to be the first time in some years that the UK operation has hauled itself out of the red.

The seeds of this dramatic revival were sown back in October 1978 when EMI created an autonomous music division board under the leadership of Bhaskar Menon and Ken East with the idea of decentralising the music operations and allowing them to run on their own, headed by specialists.

When Thorn chairman Sir Richard Cave reported on his company's year end results, he singled out the music division as the star performer and made special mention of European performance – one of the territories that falls within Ken East's wide-ranging brief. East is based in London and covers everywhere outside of North America and Japan.

Speaking to the press for the first time since the announcement of the results, Ken East sketched a brief outline history of the last seven years or so of EMI operations.

Wasteful excesses

"A company like EMI is rather like a supertanker which takes a long time to respond to the helm, simply because it is so huge.

"I think things started to go wrong in the mid 70s, but nobody wanted to admit it because they didn't want to give up the wasteful excesses they had become used to during the boom years. It took three or four years for those excesses to catch up with EMI.

"By 1978 the economy was in severe recession and business was starting to look bleak. It has taken us four years to get back on top – and there is still no cause for complacency."

EMI found itself with virtually three separate record companies in the UK, with EMI itself, the licensed labels division and the Liberty-UA centre. All three were releasing too many records – East is said to have bet against certain releases reaching the charts with his chief executives and won every time. It was obvious that the economy would no longer support this type of organisation, and within a year the whole record sector was centralised at Manchester Square with widescale job losses. The same period saw heavy staff cuts at the Uxbridge Road manufacturing complex.

Recently East has masterminded a similar rationalisation in EMI's Scandinavian offshoot where there used to be an individual distribution centre for each country. In August last year the Oslo depot was closed and in March this year the Danish centre went the same way with the Stockholm distributor

Rumours of doom abounded when EMI merged with Thorn in 1979. But Thorn chairman Sir Richard Cave recently cited the music division as the conglomerate's star performer – and particularly the European section. Here, Ken East (president and chief operating officer, EMI Music, Europe and International) traces the events that have brought about the change and outlines the policies that are being pursued to keep the EMI 'supertanker' on course. JOHN HAYWARD reports.

taking over their business. "It has all been done without adding significantly to the number of people employed at Stockholm or to the amount of stock held there," said East.

Two years ago EMI had five regional centres in Germany. Now there is a single centralised depot in Cologne. Is this a strategy that can be followed up worldwide to bring down the music division's operating costs still further?

East is pragmatic. "Although there are still some areas that can be rationalised, to take the process too much further could become destructive. It is not good for morale if there are continual shake-outs, but in many of those cases it was a choice between a percentage of the work-force losing their jobs, or the whole company going out of business. Besides this kind of widescale rationalisation has hardly been confined



Ken East: Turning the clock back 20 years at EMI?

to the record business in the past few years."

Another feature of EMI's turn-round into profitability has been the total abandonment of licensed labels. EMI no longer has any third party involvements, after a period up to 1979 when the London company ran a special division to handle them all and was actively shopping for their custom. At one point, East estimates that Motown was re-

quiesced to the kind of financial demands being made by the American label.

East has also been accused of trying to turn the clock back at Manchester Square to the time in the early 60s, after CBS and RCA had left their licence deals with EMI and struck out on their own. Obviously the company did not suffer too much then, but the Beatles and the whole British pop explosion was just around the corner. Was he not worried at the time that EMI would get into trouble without the volume generated by the licensed labels?

"It became apparent that if you are a good, well-organised record company you are rolling along like an express train. You might hit a tree and knock a bit of snow off the roof, but you soon pick up momentum again. Basically, if we wanted to survive in the record industry we had to get up off our backsides. Unless we can find and develop new talent of our own today, we are out of business tomorrow."

Local talent

To this end, all of EMI's 32 international companies find and develop local talent as well as exploit the English-speaking material emanating from England and America, which always has a good chance of penetrating worldwide. They have proved successful at it – to the extent that only the Singapore office was in loss last year, which is not surprising considering the well-publicised piracy problems which that market confronts daily.

East is hardly optimistic about the future prospects of the record industry in the current climate. "The only bright spots I could point to are the Australian and the South African markets and there are even signs of a downturn in Australia," he commented. "Everywhere else is in severe depression. America thinks it is bottoming out, but in my opinion it has hardly begun to feel the worst yet."

As a top administrator in the middle of a web of information coming in from all over the world, East is one of the few people able to make that kind of judgement with the figures he has at his fingertips. He paid tribute to the financial and manufacturing resources staff at the music group's Gloucester Place headquarters who collate the information necessary to enable board decisions to be made quickly.

Now the team is to be joined for the first time by an international marketing and a&r chief in Helmut Fest, with the idea of giving the policy makers a broader world view and at the same time build talent on a worldwide basis.

"But if there is one business where it is hard to plan for the future, it's the record business. We have our long term strategies based on information that flows in here daily. But let's face it, who could have foreseen five years ago the shape of EMI today?"

"It took three or four years for the excesses to catch up with EMI"

sponsible for up to ten per cent of EMI's European turnover, for instance.

Easy way out

"I believe the licensed labels became important to EMI because they were the easy way out," he commented. "But you have to remember that this is the only business I know where the better you do for a client the more he punishes you.

"The better we performed for a licensee, each time their contract expired they would ask for more money. There is no fun or return in making other people rich."

East was himself the international director of Motown Records at the time when big-money agreements were being hammered out with EMI, and he does not deny that if he had been running EMI then, he would not have ac-

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Disco Top 50

- | | | | |
|----|-----|----|--|
| 1 | 7 | 4 | FAME
IRENE CARA RSORSO(X) 90 POLYGRAM |
| 2 | 4 | 2 | STOOL PIGEON
KID CREOLE & THE COCONUTS ZE (12)WIP
6793 EMI |
| 3 | 7 | 4 | WALKIN' ON SUNSHINE
ROCKERS REVENGE LONDON LON(X) 11
POLYGRAM |
| 4 | 2 | 8 | A NIGHT TO REMEMBER
SHALAMAR SOLAR K12162(T) WEA |
| 5 | 13 | 4 | TOO LATE
JUNIOR MERCURY MER(X) 112 POLYGRAM |
| 6 | 19 | 3 | PLANET ROCK
AFRIK BAMBAATAA & THE SOUL SONIC FORCE
(TOMMY BAY 823) IMPORT |
| 7 | 12 | 6 | SO FINE
HOWARD JOHNSON (A&M SP 12048) IMPORT |
| 8 | 3 | 17 | INSIDE OUT
ODYSSEY RCA RCA(T) 226 RCA |
| 9 | 8 | 8 | LOVE HAS FOUND ITS WAY
DENNIS BROWN A&M AMS(X) 8226 CBS |
| 10 | 14 | 4 | LOVE ON A SUMMER NIGHT
MCCRARYS CAPITOL (12)CL 251 EMI |
| 11 | 16 | 3 | LOVE IS IN CONTROL
(FINGER ON THE TRIGGER)
DONNA SUMMER WARNER BROS K79302(T)
WEA |
| 12 | 6 | 4 | I WAS TIRED OF BEING ALONE
PATRICE RUSHEN ELEKTRA K13184(T) WEA |
| 13 | 18 | 3 | RISIN' TO THE TOP
KENI BURKE RCA RCA(T) 252 RCA |
| 14 | 5 | 5 | MUSIC AND LIGHT
IMAGINATION R&B RBS(L) 210 PRT |
| 15 | 11 | 7 | SOONER OR LATER
LARRY GRAHAM WARNER BROS K17925(T)
WEA |
| 16 | 9 | 9 | MURPHY'S LAW
CHERI 21/ POLYDOR PQSP(X) 459 POLYGRAM |
| 17 | 43 | 9 | TAKE YOUR TIME
ROY HAMILTON EXCALIBUR EXC(L) 522 PRT |
| 18 | 10 | 5 | KEEP ON
D. TRAIN EPIC EPC A(13)2543 CBS |
| 19 | 23 | 4 | CAN'T TAKE MY EYES OFF YOU
BOYS TOWN GANG ERC ERC(L) 101 PRT |
| 20 | NEW | 1 | BIG FUN
KOOL & THE GANG DELITE DE(X) 7 POLYGRAM |
| 21 | 17 | 7 | LET'S FUNK TONIGHT
BLUE FEATHERS MERCURY MER(X) 109
POLYGRAM |
| 22 | 31 | 9 | MONEY'S TOO TIGHT (TO MENTION)
VALENTINE BROTHERS (BRIDGE BR 1982-2)
IMPORT |
| 23 | 29 | 3 | I REALLY DON'T NEED NO LIGHT
JEFFREY OSBORNE A&M AMS(X) 8234 CBS |
| 24 | 32 | 3 | TEARS AND RAIN
RAH BAND KR KR(T) 10 RCA |
| 25 | NEW | 1 | IMAGINATION
B.B. & Q. BAND CAPITOL (12)CL 257 EMI |
| 26 | 20 | 13 | THANKS TO YOU
SINNAMON BECKETT BKS(L) 3 PRT |
| 27 | 24 | 6 | LOVE YOU MADLY
CANDELA ARISTA ARIST (12)473 POLYGRAM |
| 28 | 44 | 2 | DO YOU WANNA FUNK?
SYLVESTER FEATURING PATRICK COWLEY
(MEGATONE MT 102) IMPORT |
| 29 | NEW | 1 | NEVER KNEW LOVE
LIKE THIS BEFORE
PATRICK BOOTH THE STREETWAVE
STR A(13)2596 CBS |
| 30 | 48 | 2 | FREEDOM
THUNDER THUMBS POLYDOR POSP(X) 480
POLYGRAM |
| 31 | 33 | 3 | ASK ME
CAROL JIANI (MATRA) IMPORT |
| 32 | 39 | 6 | GIVE ME JUST A LITTLE MORE TIME
ANGELA CLEMMONS PORTRAIT PRT A2272
CBS |
| 33 | 21 | 6 | LET IT WHIP
DAZZ BAND MOTOWN TMG 1270 RCA |
| 34 | 15 | 9 | WORK THAT BODY
DIANA ROSS CAPITOL (12)CL(P) 241 EMI |
| 35 | 37 | 3 | DON'T STOP MY LOVE
PASSIONS (US PRELUDE) IMPORT |
| 36 | 41 | 12 | HARD TIMES
AL MCCALL (WEST END WES 22142) IMPORT |
| 37 | 22 | 3 | HAPPY HOUR
DEODATO WARNER BROS K17960(T) WEA |
| 38 | 30 | 7 | STREET WALKIN'
SHAKATAK POLYDOR POSP(X) 452
POLYGRAM |
| 39 | 34 | 6 | ONE TO ONE (REMIX)
FREEEZ BEGGARS BANQUET BEG78(T) WEA |
| 40 | 27 | 16 | DON'T MAKE ME WAIT
PEECH BOYS (WEST END WES 22140) IMPORT |
| 41 | 35 | 12 | DANCE WIT' ME
RICK JAMES MOTOWN TMG (T) 1266 RCA |
| 42 | 47 | 2 | OVER LIKE A FAT RAT
FONDA RAE VANGUARD VS(L) 5023 PRT |
| 43 | 42 | 3 | LET ME FEEL YOUR HEARTBEAT
GLASS (WEST END WES 22145) IMPORT |
| 44 | 25 | 5 | PLAYTHING
LINX CHRYSALIS CHS (12)2621 POLYGRAM |
| 45 | 28 | 13 | I'M A WONDERFUL THING, BABY
KID CREOLE & THE COCONUTS ZE (12)(P)WIP
6756 EMI |
| 46 | NEW | 1 | JUMP TO IT
ARETHA FRANKLIN (ARISTA CP 718) IMPORT |
| 47 | NEW | 1 | SADDLE UP
DAVID CHRISTIE KR KR(T) 9 RCA |
| 48 | 26 | 10 | DO I DO
STEVIE WONDER MOTOWN TMG(T) 1269 RCA |
| 49 | 40 | 6 | YOU OUGHT TO LOVE ME
NARADA MICHAEL WALDEN ATLANTIC
K11739 WEA |
| 50 | 36 | 7 | THE VERY BEST IN YOU
CHANGE LONDON LON(X) 009 POLYGRAM |

Indie Top 50

- | | | | | | | | |
|----|-----|----|--|----|-----|----|---|
| 1 | 1 | 4 | DON'T GO
YAZOO MUTE (12) YAZ 001 SPARTAN/CARTEL | 26 | 13 | 3 | MORE SHORT SONGS (EP)
SIX MINUTE WAR SIX MINUTE WAR SMW 1 CARTEL |
| 2 | NEW | 1 | JACQUES DERRIDA/
ASYLUMS IN JERUSALEM
SCRITTI POLITTI ROUGH TRADE RT 111 ROUGH TRADE | 27 | 28 | 2 | LOUD, POLITICAL AND UNCOMPROMISING
CHAOS U.K. RIOT CITY RIOT 12 CARTEL |
| 3 | 2 | 2 | RUN LIKE HELL
PETER & THE TEST TUBE BABIES NO FUTURE OI 15 PINNACLE/CARTEL | 28 | 12 | 8 | LOUD PROUD AND PUNK (EP)
BUSINESS BLITZ/GONADS/DEAD GENERATION TOTAL NOISE TOT 1 PINNACLE/FAULTY/CARTEL |
| 4 | 8 | 18 | ONLY YOU
YAZOO MUTE 7 MUTE (12) MUTE 020 SPARTAN/CARTEL | 29 | 29 | 3 | WHO'S GONNA WIN THE WAR
HAWK LORDS FLICK KNIFE FLS 209 PINNACLE |
| 5 | 3 | 5 | THE BIG BEAN
PIGBAG Y Y 24 SPARTAN/CARTEL | 30 | 30 | 2 | CAGED
1919 RED RHINO RED 14 CARTEL |
| 6 | 4 | 6 | 17 YEARS OF HELL (EP)
PARTISANS NO FUTURE OI 12 PINNACLE/CARTEL | 31 | 21 | 13 | FAITHLESS
SCRITTI POLITTI ROUGH TRADE RT 101 (T) ROUGH TRADE |
| 7 | 11 | 9 | WAIT FOR THE BLACKOUT/
JET BOY, JET GIRL
DAMNED/CAPTAIN SENSIBLE BIG BEATS (P) 77 PINNACLE | 32 | 76 | 4 | WILD SUN
999 ALBION ION 1033 SPARTAN |
| 8 | 10 | 3 | PAST MEETS PRESENT
WEEKEND ROUGH TRADE RT 107 ROUGH TRADE | 33 | 49 | 2 | OPEN YOUR EYES
LORDS OF THE NEW CHURCH ILLEGAL ILS 0030 PINNACLE/FAULTY/CARTEL |
| 9 | 19 | 38 | NIGHT AND DAY
EVERYTHING BUT THE GIRL CHERRY RED CHERRY 37 PINNACLE | 34 | 44 | 7 | I'VE GOT A GUN
CHANNEL 3 NO FUTURE OI 11 ROUGH TRADE/CARTEL |
| 10 | 17 | 6 | IEYA
TOYAH SAFARI SAFE (P) 28 SPARTAN | 35 | 43 | 18 | A VIEW FROM HER ROOM
WEEKEND ROUGH TRADE RT 097 ROUGH TRADE |
| 11 | 9 | 6 | FARCE (EP)
RUDIMENTARY PENI CRASS 221984/2 ROUGH TRADE/CARTEL | 36 | 38 | 10 | LOVE WILL TEAR US APART
JOY DIVISION FACTORY FAC 23 PINNACLE/CARTEL |
| 12 | 14 | 50 | BELA LUGOSI'S DEAD
BAUHAUS SMALL WONDER WEENY 2 CARTEL | 37 | — | 13 | SURVIVAL
DEFECTS WXYZ ABCD 3 PINNACLE/FAULTY/CARTEL |
| 13 | 5 | 6 | WOMAN
ANTI-NOWHERE LEAGUE WXYZ ABCD (P) 4 PINNACLE/FAULTY/CARTEL | 38 | 22 | 7 | SICK BOY
G.B.H. CLAY CLAY 11 PINNACLE |
| 14 | 7 | 4 | TAKE NO PRISONERS (EP)
RED ALERT NO FUTURE OI 13 PINNACLE/CARTEL | 39 | 23 | 11 | ELSALVADOR (EP)
INSANE NO FUTURE OI 10 PINNACLE/CARTEL |
| 15 | 15 | 12 | TEMPTATION
NEW ORDER FACTORY FAC 63 (12) PINNACLE/CARTEL | 40 | 45 | 2 | DEAD HERO
SAMPLES NO FUTURE OI 14 PINNACLE/CARTEL |
| 16 | 27 | 6 | DON'T WANNA BE A VICTIM
VARUKERS INFERNO HELL 4 CARTEL | 41 | 39 | 2 | THINK OF ENGLAND (EP)
INSTANT AGONY HALF MAN, HALF BISCUIT DUNK 1 CARTEL |
| 17 | 26 | 3 | F*** THE WORLD (EP)
CHAOTIC DISCORD RIOT CITY RIOT 10 CARTEL | 42 | 42 | 2 | THE SIX MINUTE WAR (EP)
SIX MINUTE WAR S.G. SGS 113 CARTEL |
| 18 | 33 | 21 | I THINK WE NEED HELP
FARMERS BOYS WAAP WAAP 3 CARTEL | 43 | 46 | 2 | BRIXTON
STRAPS DONUT DONUT 3 STAGE ONE |
| 19 | 37 | 6 | RUNNING AWAY
PAUL HAIG OPERATION TWILIGHT OPT 3 ROUGH TRADE | 44 | 32 | 9 | TEARING UP THE PLANS
23 SKIDOO FETISH FP 20 PINNACLE |
| 20 | 18 | 13 | XOYO
PASSAGE CHERRY RED (12) CHERRY 35 PINNACLE | 45 | — | 15 | NO DOVES FLY HERE
MOB CRASS 321984/7 ROUGH TRADE/CARTEL |
| 21 | 31 | 4 | VIVA LA REVOLUTION
ADICTS FALL OUT FALL 002 CARTEL | 46 | — | 7 | ANGEL FACE
OUTCASTS 00 00 200 SPARTAN |
| 22 | 6 | 7 | THE HOUSE THAT MAN BUILT (EP)
CONFLICT CRASS 221984/1 ROUGH TRADE/CARTEL | 47 | 47 | 2 | 11,000 MARCHING FEET
XPOZEZ RED RHINO RED 15 CARTEL |
| 23 | 24 | 3 | GUESS WHO
A CERTAIN RATIO FACTORY BENELUX FBN 17 CARTEL | 48 | 48 | 2 | THE BAD BRAINS (EP)
BAD BRAINS ALTERNATIVE TENTACLES VIRUS 13 STAGE ONE |
| 24 | 20 | 3 | RUB ME OUT
CRAVATS CRASS 221984/4 ROUGH TRADE/CARTEL | 49 | 35 | 5 | THIS DIRTY TOWN
LURKERS CLAY CLAY 12 PINNACLE |
| 25 | 25 | 64 | PAPA'S GOT A BRAND NEW PIGBAG
PIGBAG Y (12) Y 10 SPARTAN/CARTEL | 50 | NEW | 1 | RUNNING AWAY
RAINCOATS ROUGH TRADE RT 093 ROUGH TRADE |

THE BIRTHDAY PARTY

JUNKYARD CAD 207

COCTEAU TWINS GARLANDS 1 PCAD 211
LYDIA LUNCH & SOME VELVET
ROLANDS & HOWARD MORNING 17" BAD 210

J.A.D.

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E.P.**

(4 track 12" E.P.)

Sticks Man,
Rubber Man in Dub,
Piano Twist
and Piano Dub.

12" (12 TRY 2)
7" (TRY 2)

available through
Rough Trade/Jet Star

ANY DOUBTS about Roy Wood no longer being the extravagant Wizzard of old are dispelled as he apologises to the interviewer for not being over lively at 11.30 in the morning.

"I had a drinking contest with Chris Tarrant two days ago," he explains. "I was drinking mixtures like Guinness and Pernod and I'm still recovering. I was ill."

There is no hangover in Wood's musical fortunes though. Although his old hits have been well packaged before on various compilations, it is the first time that a collection has appeared which homes in on Wood himself as commercial hitmaker, picking out the top hits from his periods with The Move and Wizzard and titling it *Roy Wood—The Singles*. The collection has been getting lots of airplay and is now bubbling under the *RB* chart with an entry very possible.

And the album has surfaced under the unlikely auspices of Speed Records, an indie label run by Frank Lea with a selection of singles in various styles to its name but no big hit up to now.

Lea is an old buddy of Wood's — they met on the road when Lea was playing in a support band to Wizzard. Wood mutters that he has had his share of hassles with management over the years and that he has no actual contractual commitments nowadays. "My contract with EMI expired and I found for the first time in my career that I was free."

It was Lea who suggested the compilation idea to the artist. Says Wood: "To start with I wasn't really keen

It's the same old Wood — with no identity problem

How the durable Roy Wood saw his 'Singles' album surface on a little known indie label, and where he goes from here

because I wouldn't want people to think I was living on past glories, but Frank insisted and said 'Give it a bash', and it seems to have worked. To be honest I'd have preferred to have got 'California Man' and some ELO stuff on it but it's difficult to get different companies to get some songs on some albums."

Although Wood has always been associated with bands that had a good reputation for playing live he has been very quiet on this front lately, confining himself to selective production work. However, there is a canful of new material which the artist has recorded on his own, playing all the instruments, which may see the light of day as a follow up to the 'Singles' album. Wood describes it as "Commercial songs but dressed up in 80s styles. Some of it has synthesisers on it and some is in heavy metal style."

A band, The Helicopters (not to be confused with another act of the same name, currently doing club dates), can

be recruited to accompany Wood although this project may be determined in the end by their other commitments. Some, such as Magnum's drummer, may already be tied up touring. And Wood is not willing to underwrite the expense of touring without the backing of a big record company.

The other side of supporting an album, the promotional chores, have this time been nobly shouldered by the artist who has embarked on an extensive tour of radio stations, a trip which, he says, has definitely paid off in terms of tracks played from 'The Singles' album. Backing this has been a welter of in-store promotion activity and poster sticking, organised by Speed.

Much of his other time these days goes in recording new bands up at The Old Smithy studio in Worcestershire. "I've been piled up with tapes but two particularly stand out, The Lasers, who are a kind of new wave band with a girl singer, and Scorched Earth who are a



Roy Wood: a tour of radio stations has generated good airplay

heavy metal band."

Does he have any worry about maintaining his identity as a star in today's very different musical age? "Not really," he says ruminatively. "After all, I've been the same for many years," and he thoughtfully fingers the strands of his hair which is still tastefully tinted in orange and aubergine.

Sonorous sound of the cinema organ makes a comeback

An unlikely young star has just released his fifth EMI album

FOR MOST people, the jolly, swirling sound of the cinema organ disappeared into antiquity around the time that football clubs replaced those pre-match brass bands with a tannoy-broadcast Top 10. Who recently has seen one of those massive Wurlitzers rising from the earth with a diminutive, and probably ageing, man, back to audience, pumping out the kind of material that is usually heard on Saturday night at closing time?

Phil Kelsall makes a very good living playing just such instruments. And so popular is he that EMI has just released no less than a fifth album of the artist. It features him in his most familiar role, at the Blackpool Tower Ballroom Wurlitzer (he plays a residency there) and is called *Meet Me At The Tower*.

But startlingly, Kelsall is aged only 25. He has always liked the sound of the organ and was never tempted to become a rock 'n' roll star. Ironically, it was that old time star of the cinema organ Reg Dixon who got Kelsall his first radio gig. Dixon could not complete a series through illness and Kelsall stood in for him. Now, he is the new star of the instrument and is resident at the

venue which he claims has the best cinema organ in the country, even though it may not be technically the biggest.

Kelsall is quite emphatic that the cinema organ is not something that is only popular in the North of England. Blackpool Tower may be famous for the instrument but he has travelled the length and breadth of the land to play, including the Odeon at Leicester Square and the Assembly Halls at Worthing.

Kelsall can record an album in one day. He says that one of his albums can clock up 16,000 copies. This latest contains one of his most famous set pieces — 'Storm At Sea',

a *tour de force*, the 1812 Overture of the cinema organ, on which every stop and special effect is pulled out. There are even thunder and lightning effects. "The Blackpool Wurlitzer is 120 feet high over the stage," he says. "The difference between a cinema organ and an ordinary one is that in a cinema organ the special effects are the real thing. The big difference is bellows. You can get bagpipes, flute, drums, piccolo, train whistle, glockenspiel, xylophone. It's all done with high pressure wind and electro magnets."

These 'set pieces' are an important part of Kelsall's act. He admit

that it's difficult to communicate in the way that most performers can. His back is to the audience so it's vitally necessary to keep the programme interesting and varied. "I turn round now and then to announce what I'm doing but if it was the other way round then they couldn't see what you were doing."

Kelsall's early training came first on piano at school — it was one of the few options he fancied for his compulsory music lessons. Then he studied church organ at the Rossall School in Lancashire. His first visit to Blackpool Tower was at the age of eight in the audience where he admits he was more turned on by the great Wurlitzer coming up through the floor than by the music.

On a night at the Blackpool Tower when the illuminations are on, Kelsall will be facing — or rather not facing — an audience of 3,000. He loves the Tower Ballroom because, he says, the acoustics are excellent, and also because the Wurlitzer has recently been overhauled. The operation took three winters and the instrument had to be dismantled bit by bit. The cost was £50,000.

Kelsall says that his audience is by no means limited to older folk. The new enthusiasm for keyboard instruments in the pop field has brought his style of playing some new younger fans in its wake.



Phil Kelsall at the keyboard of the massive Blackpool Tower organ

New Albums

TOTAL RELEASES: 91

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

41 DEGREES OPEN HEART 41 □ 41/001 2.65 CARTEL

ALEX HARVEY THE BEST OF ALEX HARVEY RCA □ (Out Now) □ RCA 9003 3.50 RCA
ARETHA FRANKLIN JUMP TO IT Arista □ 204 742 □ 404 742 3.05 POLYGRAM
ART PEPPER ROADGAMES Galaxy □ GXJ 5142 3.50 RCA

BACHELORS THE BACHELORS COLLECTION Ditto □ DTD 10004 (Cass Only) 1.99 PICKWICK/LUGTONS/
H.R. TAYLOR

BEE GEES THE EARLY DAYS Ditto □ DTD 10008 (Cass Only) 1.99 PICKWICK/LUGTONS/H.R. TAYLOR
BILLY J. KRAMER & THE DAKOTAS LISTEN See For Miles/Charly □ (Out Now) □ CMK 107 3.05 SPARTAN
BIRELLI LAGRENE 15 Antilles □ AN 1009 □ ICT 1009 3.25 2.75 EMI
BJORN J: SON LINDH TO BE CONTINUED Sonet □ SNFT 886 3.04 PRT
BOBBY DARIN 1936-1973 Motown □ STMS 5062 □ CSTMS 5062 1.82 RCA
BOBBY BARE 20 OF THE BEST RCA International □ INTS 5187 □ INTK 5187 1.82 RCA
BUS BOYS AN AMERICAN DREAM Arista □ 204 833 3.05 POLYGRAM

CLAUDE WILLIAMSON TRIO SALUTE TO BUD Affinity □ AFF 72 3.18 SPARTAN
CLIFF BENNETT & THE REBEL ROUSERS GOT TO GET YOU INTO MY LIFE See For Miles/Charly □ (Out Now)
□ CMK 108 3.05 SPARTAN

DAVID ALLEN DIVIDED ALIEN PLAYBOX 80 Charly □ CR 30218 2.78 SPARTAN
DELLA REESE DELLA BY STARLIGHT RCA International □ INTS 5194 □ INTK 5194 1.82 RCA
DIANA ROSS LAST TIME I SAW HIM Motown □ STMS 5071 □ CSTMS 5071 1.82 RCA
DIANA ROSS AND THE SUPREMES LOVE CHILD Motown □ STMS 5070 □ CSTMS 5070 1.82 RCA
DIONNE WARWICK DIONNE WARWICK - GREATEST HITS Ditto □ DTD 10002 (Cass Only) 1.99
PICKWICK/LUGTONS/H.R. TAYLOR

DON GIBSON 20 OF THE BEST RCA International □ INTS 5184 □ INTK 5184 1.82 RCA

ELVIS PRESLEY ROMANTIC ELVIS ROCKIN' THE SIXTIES RCA □ RCALP 1000/RCALP 1001 □ RCA K
1000/RCA K 1001 3.50 RCA

FOURMOST FIRST AND FOURMOST See For Miles/Charly □ (Out Now) □ CMK 104 3.05 SPARTAN
FREDDIE 'FINGERS' LEE ROCKIN' WITH MY PIANO Rockstar □ BBR 1008 3.30 SPARTAN

GALLOWGLASS CEILEDH BAND GALLOWGLASS CEILEDH BAND Ditto □ DTD (Cass Only) 1.99
PICKWICK/LUGTONS/H.R. TAYLOR
GANELIN TRIO ANCORA DA CAPO (LIVE IN LENINGRAD PART 1) Leo □ LR 108 2.95 ROUGH TRADE/CARTEL
GANELIN TRIO ANCORA DA CAPO (LIVE IN LENINGRAD PART 2) Leo □ LR 109 2.95 ROUGH TRADE/CARTEL
GENE PITNEY THE GENE PITNEY COLLECTION Ditto □ DTD 10007 (Cass Only) 1.99 PICKWICK/LUGTONS/
H.R. TAYLOR
GEORGE MARTIN ORCHESTRA OFF THE BEATLE TRACK See For Miles/Charly □ (Out Now) □ CMK 101 3.05
SPARTAN

HIGH INERGY SO RIGHT Motown □ STML 12170 3.25 RCA

INNER CIRCLE SOMETHING SO GOOD Carrere □ CAL 143 □ CAC 143 3.25 RCA

JACK SCOTT THE LEGENDARY Rockstar □ BBR 1003 □ BBR 0024 (10") 3.30 3.05 SPARTAN
JEAN CARN TRUST ME Motown □ STML 12172 3.25 RCA
JENNIFER WARNES THE BEST OF JENNIFER WARNES Arista □ 204 427 3.05 POLYGRAM
JERRY LEE LEWIS JERRY LEE LEWIS Ditto □ DTD 10005 (Cass Only) 1.99 PICKWICK/LUGTONS/H.R. TAYLOR
JIM REEVES THE ABBOT RECORDINGS VOLUME 1 RCA International □ INTS 5222 □ INTK 5222 1.82 RCA
JIMI HENDRIX THE JIMI HENDRIX CONCERTS CBS □ (Out Now) □ CBS 4088592 CBS
JIVE RHYTHM TRAX JIVE RHYTHM TRAX Jive □ HOP 203 2.43 CBS
JOHN BARRY SEVEN & ORCHESTRA HIT AND MISS See For Miles/Charly □ (Out Now) □ CMK 110 3.05
SPARTAN
JOHNNY CASH THE JOHNNY CASH COLLECTION Ditto □ DTD 10001 (Cass Only) 1.99 PICKWICK/LUGTONS/
H.R. TAYLOR

KENNY ROGERS LOVE WILL TURN YOU AROUND Liberty □ LBG 30350 □ TC-LBG 30350 3.25 EMI
KING TUBBY & THE AGGROVATORS DUBBING IN THE BACKYARD Black Music □ BMLP 804 2.95 JETSTAR
KING TUBBY KING AT THE CONTROL Tads □ TRDLP 4118 2.95 JETSTAR
KINKS LOLA Ditto □ DTD 10018 (Cass Only) 1.99 PICKWICK/LUGTONS/H.R. TAYLOR

LONE RANGER HI YO SILVER AWAY Greensleeves □ GREL 40 3.05 SPARTAN JETSTAR
LUSTMORD LUSTMORD Sterile □ SR 3 2.65 ROUGH TRADE CARTEL

MANFRED MANN THE R&B YEARS See For Miles/Charly □ (Out Now) □ CMK 105 3.05 SPARTAN
MANOWAR BATTLE HYMNS Liberty □ LBG 30349 □ TC-LBG 30349 3.25 EMI
MARVIN GAYE M.P.G. Motown □ STMS 5064 □ CSTMS 5064 1.82 RCA
MAX BYGRAVES MAX BYGRAVES Ditto □ DTD 10017 (Cass Only) 1.99 PICKWICK/LUGTONS/H.R. TAYLOR
MELANIE ARABESQUE RCA □ RCALP 3078 □ RACK 3078 2.95 RCA
MITCH RYDER SMART ASS Safari □ LONG 6 3.05 SPARTAN

NINA SIMONE MY BABY JUST CARES FOR ME Charly □ CR 30217 2.78 SPARTAN

ORCHESTRA MAKASSY AGUAYA Virgin □ V2236 □ TCV 2236 3.20 CBS
ORIGINAL SOUND TRACK CONAN THE BARBARIAN MCA □ MCF 3146 □ MCFC 3146 3.20 CBS
ORIGINAL STAGE SHOW CAST JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT MCA
□ MCF 2544 □ MCFC 2544 3.20 CBS
ORIGINAL MOTION PICTURE SCORE ROCKY III Liberty □ LBG 30351 □ TC-LBG 30351 3.25 EMI

PATRICE RUSHEN PATRICE Elektra □ K52104 □ K452104 3.20 WEA
PATRICE RUSHEN PIZZAZZ Elektra □ K52190 □ K452190 3.20 WEA
PATRICE RUSHEN POSH Elektra □ K52260 □ K452260 3.20 WEA
PATSY CLINE QUEEN OF COUNTRY Ditto □ DTD 10006 (Cass Only) 1.99 PICKWICK/LUGTONS/H.R. TAYLOR
PETER AND GORDON WORLD WITHOUT LOVE See For Miles/Charly □ (Out Now) □ CML 106 3.05
SPARTAN
PETULA CLARK GREATEST HITS Ditto □ DTD 10021 (Cass Only) 1.99 PICKWICK/LUGTONS/H.R. TAYLOR
PLATTERS THE PLATTERS GOLDEN HIT COLLECTION Ditto □ DTD 10003 (Cass Only) 1.99 PICKWICK/
LUGTONS/H.R. TAYLOR
POINTER SISTERS SO EXCITED Planet □ RPLP 6001 □ RPK 6001 3.25 RCA
PRETTY THINGS 1967-1971 See For Miles/Charly □ (Out Now) □ CMK 103 3.05 SPARTAN
PRINCE LINCOLN THOMPSON & THE ROYAL RASSES RIDE WITH THE RASSES Godsent □ GDS 12.80
JETSTAR

SARA GREY & ELLIE ELLIS A BREATH OF FRESH AIR Fellside □ SE 031 3.04 SPARTAN
SAVAGE YOUNG BEATLES SAVAGE YOUNG BEATLES Charly □ CFM 701 2.32 SPARTAN
SCRITTI POLITTI SONGS TO REMEMBER Rough Trade □ ROUGH 20 2.89 ROUGH TRADE CARTEL
SHALAMAR GREATEST HITS Solar □ SOLA 3001 □ SOLC 3001 2.95 RCA
SHANE FENTON AND THE FENTONES I'M A MOODY GUY See For Miles/Charly □ (Out Now) □ CMK 102
3.05 SPARTAN
SHANGHAI SHANGHAI Chrysalis □ CHR 1389 □ ZCHR 1389 3.04 POLYGRAM
SIDE EFFECTS THE SIDE EFFECTS Armageddon □ DB 58 2.43 PINNACLE
SIMON DUPREE & THE BIG SOUND AMEN See For Miles/Charly □ (Out Now) □ CMK 109 3.05 SPARTAN
SIPPIE WALLACE SIPPIE WALLACE Atlantic □ SD 19350 3.20 WEA

THELMA HOUSTON ANY WAY YOU LIKE IT Motown □ STMS 5067 □ CSTMS 5067 1.82 RCA
TIGHT FIT TIGHT FIT Jive □ HIT 2 □ HIC 2 3.20 CBS
TIM WOOD GETTING YOUR BACK Fellside □ CM 008 3.05 SPARTAN
TROUBLE FUNK DROP THE BOMB Sugarhill □ SHLP 1006 3.20 PRT

VARIOUS BOP AND ROLL PARTY Rockstar □ BBR 1004 5.45 SPARTAN
VARIOUS BUMPER 2 BUMPER Calibre □ CBD 2001 □ ZCBD 2001 3.04 PRT
VARIOUS DANCIN' PARTY - NEW RECORDINGS BY THE ORIGINAL ARTISTS Ditto □ DTD 10014 (Cass Only)
1.99 PICKWICK/LUGTONS/H.R. TAYLOR
VARIOUS ESSENTIAL SOUND EFFECTS BBC □ REF 448 2.43 PRT
VARIOUS HEAVY METAL THUNDER Carrere □ CAL 3002 □ CAC 3002 2.95 RCA
VARIOUS JUKE BOX HITS Ditto □ DTD 10012 (Cass Only) 1.99 PICKWICK/LUGTONS/H.R. TAYLOR
VARIOUS LOVE SONGS - NEW RECORDINGS BY THE ORIGINAL ARTISTS Ditto □ DTD 10015 (Cass Only)
1.99 PICKWICK/LUGTONS/H.R. TAYLOR
VARIOUS MOTOWN DANCE MACHINE Pickwick □ TMS 3512 □ TMC 3512 2.25 PICKWICK/LUGTONS
H.R. TAYLOR
VARIOUS ROCK 'N' ROLL SUPERSTARS Ditto □ DTD 10013 (Cass Only) 1.99 PICKWICK/LUGTONS
H.R. TAYLOR
VARIOUS SOUL PASSION Pickwick □ CB 2055 □ CN4 2055 2.25 PICKWICK/LUGTONS/H.R. TAYLOR
VARIOUS TRAD. JAZZ FESTIVAL Ditto □ DTD 10019 (Cass Only) 1.99 PICKWICK/LUGTONS/H.R. TAYLOR

WILLIE NELSON 20 OF THE BEST RCA International □ INTS 5208 □ INTK 5208 1.82 RCA

LIVE MUSIC

The Royal gala - a boost for Britrock

THE PRINCE'S TRUST ROCK GALA
London, Dominion Theatre

IF CONCERTS are to be judged purely on the technical proficiency and sound quality then nobody would ever attempt a show of this scale - hitches are inevitable.

That said it is to the eternal credit of the superstars taking part that despite the problems, everything from muddy sound to Kate Bush's tumbling shoulder straps, that the show succeeded in its aim - to present British rock music as the finest in the world.

First group on stage was Madness, who began with a kazoo rendition of 'God Save The Queen' which had been requested by the evening's guest of honour Prince Charles.

They then played around an hour of their hits with varying proficiency and set the scene with their nutty antics for a fun night out.

Madness gave way to Joan Armatrading, who flew in specially from Sweden, to add the first spark of real genius to the evening. Her solo renditions of 'Love & Understanding' had the audience spellbound.

Next to take the stage were Jethro Tull, with Phil Collins of Genesis sitting

rhythm guitar, Midge Ure guitar, Mick Karn bass, Gary Brooker keyboards and Dave Formula keyboards. It was a magical fusion of the past and future of rock music

They were fronted in turn by Ure 'No Regrets', Townshend numbers from his solo album, Brooker 'A Whiter Shade Of Pale', Kate Bush a new song, and last but not least Robert Plant who stamped an authority on the whole affair which showed why he made Led Zeppelin the best rock band in the world for so long.

PAUL CAMPBELL

STEVE MILLER
London, Hammersmith Odeon

STEVE MILLER was in London last week to play three dates at Hammersmith Odeon to a rapturous reception.

With no support for the evening the seven-piece band gave a two hour set that was basically a resumé of the Steve Miller career in music. With two hours and many years to play with, there were tracks from the earliest days ranging through 'Gangster Of Love' and 'Fly Like An Eagle' to the present album and hit single 'Abracadabra'.

The band were using radio-controlled guitars which did not seem to detract from the excellent overall sound. This gave them the freedom to move around the stage and out onto the catwalks to get nearer to the fans. The audience was enthusiastic and moved off their seats for the Miller classics such as 'The Joker' and 'Jet Airliner'. After the lengthy set they demanded an encore that consisted of 'Take The Money And Run' and the aged but still remarkably fresh 'Space Cowboy'.

All in all an undemanding evening of well played and very professional sounding, if unadventurous and unchallenging, music aimed at the long term fans who have grown up with the Miller West Coast sounds. Miller could never be accused of stretching his audience, but he does give them a good time.

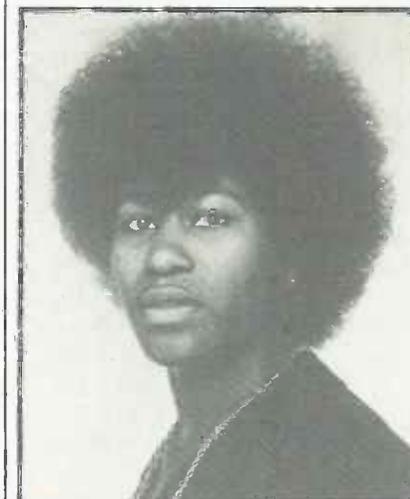
TESSA ROME

CAPITAL JAZZ FESTIVAL
Knebworth Park

WITH GOOD fortune and fair weather finally smiling on an event which has had more than its due share of bad luck in the past, Capital Radio's Jazz Festival, held over two weekends in the grounds of Knebworth Park, was an artistic and qualified commercial success. About 32,000 people turned out for the four days of music, during which nearly 400 musicians were on stage, 180 of them from America. The attendance was probably insufficient to cover costs, but with a TV sale to Channel Four and the rich store of programmes for future broadcasting, the organisers professed themselves satisfied with the results. But whether it will, as it deserves to be, become a permanent event in the calendar still remains uncertain. The decision will be in the hands of the station's new managing director, still to be announced.

After a well-patronised first

Continued on P.19



Joan Armatrading: spark of genius.

in on drums, who performed two numbers from their latest album and were unmistakably English.

A grand piano was wheeled on stage so that Collins could perform his enormous hit 'In The Air' - but without the backing of a band there were no big drums.

Winners of the Prince's Trust talent competition Unity performed next and did enough in the space of just two numbers of hot reggae to show that they have a future ahead of them.

Another act with a future is Britain's first male black dance troupe The Masai Dance Company who were specially invited by Pete Townsend.

The moment everyone had waited for came when the supergroup hit the stage, Collins on drums, Townshend

Airplay Guide

THE TOP COMPUTERISED GUIDE TO RADIO ACTION IN THE UK

AIRPLAY RATING

			RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLYDE	PICCADILLY	CITY	BRMB	DOWNTOWN	HALLAM	TRENT	METRO	FORTH	TEES	BEACON	VICTORY	ORWELL	SWANSEA	MERCIA	PENNINE	PLYMOUTH	CARDIFF	HEREWARD	BBC SCOTLAND	Cat. No	Dist	Ⓢ
1	1	THE ONLY WAY OUT CLIFF RICHARD	A	A	A	A	★	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EMI 5318	E	87	
2	4	FAME IRENE CARA	A	B	A	A	★	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	RSO 90	F	83	
3	3	IT STARTED WITH A KISS HOT CHOCOLATE	A	B	A	A	★	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	RAK 344	E	82	
4	6	DRIVING IN MY CAR MADNESS	A	C	A	A	★	A	A	A	A	B	A	A	A	A	A	A	B	A	A	A	A	A	A	BUY 153	C	74	
5	7	DON'T GO YAZOO	A	C	A	A	★	A	A	A	A	B	A	A	A	A	A	B	B	A	B	B	A	A	A	YAZ 001	N	74	
6	16	THE CLAPPING SONG BELLE STARS	A	C	A	A	★	B	A	A	A	B	A	A	A	A	B	B	A	B	A	B	A	A	A	BUY 155	C	72	
7	13	COME ON EILEEN DEXYS MIDNIGHT RUNNERS	A		A	A	★	A	A	A	A	B	A	B	A	A	A	B	A	A	A	A	A	A	A	DEXYS 9	F	72	
8	11	I SECOND THAT EMOTION JAPAN	A	C	A	A	★	A	A	A	A	A	A	B	A	B		B	B	A	B		A	A	A	HANSA 12	A	72	
9	14	STOOL PIGEON KID CREOLE & THE COCONUTS	A		A	A	★	A	A	A	A	B	A	A	C	A	B	B	A	B	A	B	A	A	A	WIP 6793	E	72	
10	25	MACHINERY SHEENA EASTON	A	B	A	B		B	B	A	B	A	A	A	B	A	B	A	A	B	A	B	A	B	B	EMI 5326	E	71	
11	12	TOO LATE JUNIOR	A		A	A	A	B	A	A	A	A	A	A	A		A	B	B	A	A	A	A	A	A	MER 112	F	70	
12	15	LOVE IS IN CONTROL DONNA SUMMER	A		A	A	A	B	A	A	A	A	A	A	A	A	A	B	B	A	B		A	A	A	K79302	W	70	
13	8	ME AND MY GIRL (NIGHTCLUBBING) DAVID ESSEX	A	B	A		A	A	A	A	A	A	A	A	A	A	A	B	A	A	A	A	A	A	A	MER 107	F	69	
14	29	STRANGE LITTLE GIRL STRANGLERS	A		B	A		A	A	A	A	A	A	A	A	A	A	A	A	A	B	A	B	A	A	BP 412	E	68	
15	2	TAKE IT AWAY PAUL MCCARTNEY	B	A	A	C	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	R6056	E	67	
16	5	SHY BOY BANANARAMA	A		A	C	A	A	A	A	A	A	A	A	A	A	B	A	A	A	A	A	A	A	A	NANA 2	F	66	
17	9	ABRACADABRA STEVE MILLER BAND	A	C	A		A	A	A	A	A	A	A	A	A	A	A	B	A	A	A	B	A	C	A	STEVE 3	F	65	
18	17	VIDEOTHEQUE DOLLAR	A	C	A		A	A	A	A	A	A	A	B	A	A	A	A	A	A	B	A	A	A	A	BUCK 4	W	65	
19	23	ARTHUR DALEY 'E'S ALRIGHT FIRM	A	B	B	C		C	B	A	A	A	B	A	A	A	C		A				B	B		HID 1	C	65	
20	35	CLAP YOUR HANDS ROCKY SHARPE & THE REPLAYS	A	C	B	B		A	C	A		B	A	★	A	C	A	A	A	A	A	A		B		RAK 345	E	63	
21	38	HURRY HOME WAVELENGTH	A	B	B	C	B	B	B	A			A	C			A	A	A	A			B	B	A	ARO 281	A	60	
22	21	NIGHTS IN WHITE SATIN ELKIE BROOKS	B	B	A	C	A	A	B	A	A	A	B	A	C	A	A	A	A	A	A	A		A	A	AMS 8235	C	59	
23	27	INSIDE OUT ODYSSEY	A	C	A		A	A	B		A	B	A	A	A	A		A	A	A	A		A			RCA 226	R	59	
24	10	DA DA DA TRIO	A		A		A	A	A	A	A	B	A	C			A	A	A	A		A	A			CORP 5	F	55	
25	46	MY GIRL LOLLIPOP BAD MANNERS	A		A		B	C	B	A	A	B	B	A	★	A	A	C	B	B	A	B	B	C	B	MAG 232	C	55	
26	41	HIT THE ROAD JACK BUZZ	A	C	B	B	B		C	A	B	B	A		A	B	A	A	B	B	A					RCA 248	R	54	
27	19	A NIGHT TO REMEMBER SHALAMAR	A	C	A		A	C	B		A	A	A		A	A	B	A	A	A						K13162	W	53	
28	24	NIGHT TRAIN VISAGE	A		A		A		A	A	A	A	B	C	A	B		A	A	B	C		A			POSP 441	F	52	
29	33	RUN AWAY 10CC	B	B	B	A	B	A	C	A	★	A	B			C	A	B		A	B	★	B	B	MER 113	F	52		
30	26	WAR CHILD BLONDIE	A		A		A	B	A	A	B	A	★	B	C			B	A	A	B	A	B	A	B	CHS 2624	F	52	
31	54	JOHN WAYNE IS BIG LEGGY HAYSI FANTAYZEE	A	B	B	B		C	B	B	B		B										B			RG 100	R	49	
32	75	TODAY TALK TALK	A			B	A	B	A	B	A	B	A	B			A	A			C	A				EMI 5314	E	48	
33	57	DOT.DOT.DOT B.A.ROBERTSON	A			C			A	★	B	A			A	A	★	B	A							K13190	W	44	
34	44	I WANT YOU BACK IN MY LIFE ALVIN STARDUST	B	C	B		B	A	C	A	A	B	B	A	B			A	B	B	B	A	B			BUY 152	C	44	
35	40	BLIND DATE VIC YOUNG	A				A		A	★	A			A		C	A	B		B	B					BSB 021	A	43	
36	61	RIVER KING TRIGGER	A			B				B													B	B		CHS 2623	F	42	
37	69	I EAT CANNIBALS TOTO COELO	A		B				A	B						C	B	A	B	B						TIC 10	C	41	
38	47	HARD TO SAY I'M SORRY CHICAGO	C	B	B	A		A	C	A	A	B	A	A		B	A	A	A	B	A	A	B	B		K79301	W	40	
39	42	CAN'T TAKE MY EYES OFF YOU BOYS TOWN GANG	B	C		B	A	C		A	A		A	★	A					A						ERC 101	A	40	
40	30	SECRET HEART TIGHT FIT	B		B	B	B	B	A	A	B	A	A	★	A	A		A	A	B	A	B	A	A	B	JIVE 20	C	40	
41	52	UNDER THE BOARDWALK TOM TOM CLUB	C		B	A	B	A	★	A	A	B	B	B	A	B	A			A			B			WIP 6762	E	39	
42	83	ALWAYS ON MY MIND WILLIE NELSON	C	★	A	A	C	A	A	B	A	B	A	C	B	A	A	A	B	B	A	B	B	B	B	CBS A2511	C	39	
43	65	FROM SMALL THINGS BIG THINGS COME DAVE EDMUNDS	B		B		B		A	B	★	B	A			★	A	B		B	B					B	ARIST 478	F	39
44	45	LOVE ON A SUMMER NIGHT MCCRARYS	C	C	B	B		C	A	A	A	A	A	A	A	A	A	B		A	B	B				CL 251	E	38	
45	50	IT'S NEVER TOO LATE DIANA ROSS	B	B	A	B		C	A	★	B	B	A	B	A	B	A	★	A	A	★	A	A	A	B	CL 256	E	36	
46	55	EYE OF THE TIGER (THEME FROM ROCKY III) SURVIVOR	C		B	B	A	C	A	A	B		★	B	B	A	B	B	A	B	C					SCT A2411	C	35	
47	55	YOU'RE MY NO. 1 AVERAGE WHITE BAND	C	C	B	C	B	★	A	A	B		B	A	B	A		A	B	B						RCA 250	R	34	
48	60	HAPPY HOUR DEODATO	B		B	B		C	★	B	A	★	A		A	A	B	B	A	A	B	B				K17960T	W	34	
49	39	MARGATE CHAS & DAVE	B	B	B	C										B										KOR 15	A	33	
50	61	BIG FUN KOOL & THE GANG	C		★	★	B	A		A	B	B	A		C	B		★	B	★	B					DE 7	F	33	
51	37	LOVE HAS FOUND ITS WAY DENNIS BROWN	B	C	A	C				A	A	B	A			A	A	B								B	AMS 8226	C	33
52	51	SOUL DEEP GARY U.S.BONDS	B		B		C				B	A	A	A	B	A										B	EA 140	E	32
53	43	BE MINE TONIGHT NEIL DIAMOND	B	B	B	B	B		A	A	B	A	A	A		A		B	A	A	B					CBS A2580	C	32	
54	48	SUMMERTIME FUN BOY THREE	C	C	B	B	A	★	A	B	B	★	A	A	B	A	A	B	B	B	B	B	B	B		CHS 2629	F	32	
55	88	SOMEBODY'S BABY JACKSON BROWNE	C	B		B	A		C				B	A			★	B	A							B	K13185	W	31
56	71	ONLY THE LONELY PRELUDE	A				A	★	A	A	B	A	★	C			A	A	B		★	B				AFT 06	C	29	
57	64	WHERE DID WE GO WRONG LIQUID GOLD	C	B	B		A	A	A	B					B	A	A									B	POLO 23	C	29
58	18	MUSIC AND LIGHT IMAGINATION	C	C	A		A	C	B		A				A	A	B			B	A					RBS 210	A	28	
59	53	CHALK DUST (THE UMPIRE STRIKES BACK) BRAT	B	C	A					A	B	A			C	A	A									SMASH 1	A	28	
60	62	CHERRY PINK MODERN ROMANCE	C	C	★	B			A	★	A	A	A	B	A	★	B		★							K19245	W	27	
61	91	SPREAD A LITTLE HAPPINESS STING	C		A	A	B	B			B	A	A													AMS 8242	C	26	
62	91	WHEN THE HANGOVER STRIKES SQUEEZE	C	C		B			A	A	B	B			A	B	A	B	A				B	B		AMS 8237	C	26	
63	63	TOGETHER PHIL LYNOTT	C		A		B		B	A	B		B										B	B		SOLO 4	F	25	
64	63	AFRICAN AND WHITE (REMIX) CHINA CRISIS	B																				B			INEV 011	C	24	
65	63	HI FIDELITY KIDS FROM 'FAME'	C		B	B		B	A		★	A	A		A	A	A		★	A	★					RCA 254	R	24	
66	63	UNIFORMS PETE TOWNSHEND	B					C			B					A	B		B	B						K11751	W	24	
67	76	SOMETHING'S GOING ON JOHNNY MATHIS	A				C	A		B	A	B	B			A	A	A	B				B	B		CBS A2605	C	23	
68	49	ROCK THE CASBAH CLASH	C		A			B		A	B				C			A	A	B	C					CBS A2497	C	23	
69	36	NOW THOSE DAYS ARE GONE BUCKS FIZZ	B	A			C	B		A	A	A						A	A	A	A					RCA 241	R	23	
70	22	IKO IKO NATASHA	C	C	A					A	B															TOW 22	A	23	

Basic Key

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

NEW ADDITIONS TO PLAYLISTS ARE SHOWN IN BOLD TYPE

			LUXEMBOURG	RADIO 2	CAPITAL	PICCADILLY	DOWNTOWN	HALLAM	TRENT	METRO	FORTH	BEACON	TEES	VICTORY	ORWELL	SWANSEA	MERCIA	RENNIE	PLYMOUTH	210	HEREWARD	BBC SCOTLAND							
71	62	IF YOU KNEW SOUZA LOUIS CLARK & R.P.O.	C	C	B		★	A	B	A	A					A	A	A	B		B	B	RCA 256	R	23				
72	58	DANUBE BRIGIT NOVIK & M	B					A													B	B	SBUY 151	C	23				
73	81	LOVING AS ONE TREVOR WALTERS	B	C						B													MAG 214	A	23				
74	28	HEART STOP BEATING IN TIME LEO SAYER	C	B	A		B	A						A									CHS 2616	F	23				
75	31	MURPHY'S LAW CHERI	C	A			B	A									B					A	A	POSP 459	F	22			
76	81	WHY CARLY SIMON	C	A	B		★	B	A	A		★	A	B		B	B	B	A			B	K79300	W	20				
77	81	LOVE HANGOVER ASSOCIATES	C	B	A	A		A	B	B	B			C	★	B	B					C	B	ASC 3	W	20			
78	90	SADDLE UP DAVID CHRISTIE	C	C		★									A							B		KR 9	R	19			
79	85	IF YOU WANT MY LOVE CHEAP TRICK	C				A			B			A	C		A						C	B	EPC A2046	C	18			
80	81	ROOTS RADICAL JIMMY CLIFF	C	B	★		A			B						B								CBS A2604	C	18			
81	81	WINDPOWER THOMAS DOLBY	B					B																VIPS 103	E	18			
82	34	HAPPY TALK CAPTAIN SENSIBLE	C	C				A						A									A		CAP 1	C	18		
83	81	GIVE ME JUST A LITTLE MORE ANGELA CLEMMONS	C	C		B		A	A				B	A	A									PRT A2272	C	17			
84	59	WASTED ON THE WAY CROSBY, STILLS & NASH	B			A	C						B	B	A				A	A		B	B	K11747	W	17			
85	81	AFRICA TOTO	C	B	B	A				B									B	A				CBS A2510	C	17			
86	56	LOOK WHO'S LONELY NOW RANDY CRAWFORD	B	C				B	A							A	B							K17978	W	16			
87	84	MAN OUT OF TIME ELVIS COSTELLO	C	B	B			A	B		B	C	B	C					B	B	B		B	XX 28	W	16			
88	81	YOU BETTER MOVE ON DRIFTERS	C	A	A			B								A			B	A		B		K11743	W	16			
89	81	LOUIS QUATORZE BOW WOW WOW	C	A	B	C		B	B	B	B	C				A	A	B		A				RCA 263	R	16			
90	81	LOVE WILL TURN YOU AROUND KENNY ROGERS	C			B		A	A	B	B	B	C	B	A	C	A		B	A	A	B	B	UP 654	E	16			
91	100	GIVE ME MORE TIME NICOLE	C			A	C	A	A	A		C	B	A	A				B	B	A	B	B	CBS A2647	C	16			
92	97	CYNICAL GIRL MARSHALL CRENSHAW			B	B	A	A	B					B	B				B	A	★	B		K17971	W	15			
93	86	TREAT WILLIE GOOD DAVID LASLEY	C	B				A		B													B	EA 139	E	15			
94	81	KEEP THE FIRE BURNING REO SPEEDWAGON	C	B	C			B						B	B									EPC A2495	C	15			
95	79	MISBEHAVING U.K.PLAYERS	C	B		C	A		A	A	A	A	B	B	B									AMS 8238	C	15			
96	81	BLUE SKIES JOHN DUMMER & HELEN APRIL	C	C				A				B	A	C										SPEED 8	A	15			
97	81	LOVE MY WAY PSYCHADELIC FURS	C			B	B	B	B		B	★				A						A	B	CBS A2549	C	15			
98	81	FEEL ME BLANCMANGE	C			B		B	B			C										B	B	BLANC 2	F	15			
99	81	IT AIN'T EASY COMING DOWN CHARLENE	C			A		★		A	C	B		★	A	B	★	★	A	★				TMG 1272	R	15			
100	81	SHOPPING AROUND SYLVIA & THE SAPPHIRES			★	B				★	B				A		★							BUY 154	C	14			
BREAKER		LOVE'S GOT A HOLD KELLY MARIE	C			B																	B	PLUS 11	A	14			
BREAKER		THE DREAMING KATE BUSH			B	C	B		A	B	B												B	EMI 5296	E	13			
BREAKER		KEEPS ME WONDERING WHY STEVE MILLER BAND	C			★																		STEVE 4	F	13			
BREAKER		SAVE US PHILIP JAP	C		B			B			B	B	A											AMS 8217	C	13			
BREAKER		PLATTERAMA MEDLEY PLATTERS	C	C	B					B					A	A	A							MER 111	F	13			
BREAKER		WHEN YOU WALK INTO THE ROOM STEVE FORBERT	C	C				C															A	A	EPC A2464	C	13		
BREAKER		WOT CAPTAIN SENSIBLE	C	A		B	★								A									CAPP 2	C	12			
BREAKER		DETROIT OR BUFFALO MELANIE	C	B		B	C	A			B	B		★					B	B		A	B	RCA 253	R	12			
BREAKER		LOVE LEADS TO MADNESS NAZARETH	C	B																				NS 101	S	12			
BREAKER		FREEDOM THUNDER THUMBS	C	C	B									B										POSP 480	F	12			
BREAKER		ASYLUM'S IN JERUSALEM SCRITTI POLITTI	C		C			C	A	A	B												B	B	RT 111	Q	12		
BREAKER		LATE AGAIN JUDIE TZUKE	C	C		B										C			★	★				CHS 2627	F	12			
BREAKER		LOVE'S BEEN A LITTLE BIT HARD JUICE NEWTON			B					A		A		B	A									CL 248	E	12			
BREAKER		YOU BRING THE SUN OUT JANET KAY	C	C				C	A						A								B	B	ARIST 481	A	12		
BREAKER		I WAS TIRED OF BEING ALONE PATRICE RUSHEN	C			B	C			A													A	A	A	K13184	W	12	
BREAKER		THE HANGING GARDEN CURE	C					B																B	FICS 15	F	11		
BREAKER		NOBODY MADE ME RANDY EDELMAN			B					A	A	★				B							B	A	B	XPRES 81	F	11	
BREAKER		WILL YOU OR WON'T YOU DOOLEYS			B			C								A								A	B	EPC A2522	C	11	
BREAKER		THE BIG BEAN PIGBAG	C			A			B	A	B	A				C								Y24	N	11			
BREAKER		TALKING OUT OF LINE BARDO	C	B																					EPC A2497	C	11		
BREAKER		THE DREAM POLICE BRUNNING BAND	C																						TECS 2	C	10		
BREAKER		I DON'T CARE DIONNE WARWICK	C					C	A		A													A	B	ARIST 475	F	10	
BREAKER		SUSPICIONS KEYS	C																					B		AMS 8236	C	10	
BREAKER		TAKE ME DOWN ALABAMA	C					B	A	A	A						A								RCA 251	R	10		
BREAKER		NO, NO, NO NANCY NOVA	C					B	B																	RCA 251	R	10	
BREAKER		LOVE SHADOWS FASHION				★									★											EMI 5328	E	10	
BREAKER		ENDLESSLY JOHN FOXX	C					B																		ARIST 483	F	10	
BREAKER		ORIENTAL EYES JOHNNY LOGAN	C					C	A			B	C			B	A									VS 513	C	10	
BREAKER		FIRST IMPRESSIONS HIGH INERGY	C					C	A							B	A	A	A							EPC A2553	C	10	
BREAKER		THEME FROM 'MISSING' SHADOWS	C	C						A	B	C	B				B	C								TMG 1268	R	10	
BREAKER		SAVE A PRAYER DURAN DURAN	C			B																				POSP 485	F	9	
BREAKER		I'M AFRAID OF ME CULTURE CLUB	C																							EMI 5327	E	9	
BREAKER		VACATION GO GO'S	C			B																				VS 509	C	9	
BREAKER		NO REGRETS MIDGE URE	C			A																				GON 103	C	9	
BREAKER		MORE AND MORE JOE DOLAN	C					A		B																CHS 2618	F	9	
BREAKER		MINUTE OF YOUR TIME GILBERT O'SULLIVAN								A																	RITZ 19	M	9
BREAKER		PLAYTHING LINX	C							A																	CBS A2452	C	8
BREAKER		REFUGEE TOM PETTY	C							A																			

ALBUM REVIEWS

Top 40

Dexy's brass and airs

KEVIN ROWLAND & DEXYS MID-NIGHT RUNNERS: Too-Rye-Ay (Mercury MERS 5) Prod: Clive Langer/Alan Winstanley

A new Dexys and a new album, combining the strengths of the brass section and the lilting airs of The Emerald Express. The success of 'Come On Eileen' should ensure a chart future for this album and it has many tracks to attract sales. The previous single 'The Celtic Soul Brothers' may not have been a big hit but it is central to the theme of the album in the course of which Rowland reveals an admiration for that Celtic superstar Van Morrison by including a version of 'Jackie Wilson Said'. The first single 'Liars A To E' is also included which probably precludes another single being lifted – so sales should come on the back of 'Come On Eileen'.

BOW WOW WOW: I Want Candy (EMI EMC 3416) Prod: Malcolm McLaren/Kenny Laguna/Alan Tarney

Sensibly EMI, whence they came and went with almost Sex Pistols' haste, has collaborated with RCA on compiling this selection of Bow Wow Wow's hits and worthy album tracks. While initially their controversial home-taping anthem 'C.30+C.90 Etc' smacked of McLaren hype, the band has since proved to have an intriguing commercial formula with its blend of relentless tribal drumming and Anabel Lwin's earthy and uninhibited vocals. The act is still on its way up and the familiarity of the material here will ensure strong consumer response.

Top 60

INFA-RIOT: Still Out Of Order (Secret SEC 7) Prod: Tim Thompson/Infra-Riot

Boot boy band Infa-Riot can probably go on cranking this kind of stuff out until the end of the world. It's lively, aggressive, largely brainless and has a big audience that seems content to buy the same song over and over again by a small coterie of like-minded outfits. To give the band its due, it doesn't go in for knocking racial minorities and has played odd left-wing benefits but Lee Wilson's songs incline towards the simplistic every time. 'Five Minute Fashion' indicates a wry sense of humour somewhere in there – it's a pity it's not better exploited.

Best of the rest

YUKIHIRO TAKAHASHI: What Me Worry? (Alfa ALS 85954) Prod: Yukihiro Takahashi

East meets West with this new solo album from Yellow Magic Orchestra drummer Takahashi. An enormous success in Japan he is eager to



Bow Wow Wow: commercial formula.

experiment and has collected a group of top class musicians for this album. From the West are Bill Nelson, Zaine Griff, Ronny and Tony Mansfield and from Japan other members of YMO. Recorded in London and Tokyo it includes English songs and is the most accessible album from Japan to date. Takahashi has built up a cult following with previous solo work and the sound of this album could well result in success. Included is a version of George Harrison's 'It's All Too Much'.

BARBARA MANDRELL: In Black And White (MCA MCF 3140) Prod: Tom Collins

The gradual move by this one-time country singer into MOR ballads has seen more recognition for the artist but, at least on this album's evidence, a lessening of impact. There's nothing on this album to grab the ears. It doesn't make it as ballsy country; nor as good ballad stuff. Barbara Mandrell has the makings of a good easy-listening voice but they must forget the country restrictions and start looking for top mainstream song material before she's likely to pay off fully.

SHOOTING STAR: 111 Wishes (Virgin V2235) Prod: Kevin Elson

Run-of-the-mill heavy band from Kansas whose success has only been in the US so far. Now a five-piece, having lost keyboard player Bill Guffy on the way, Kansas plays guitar-based HM with the usual American competence but without any great distinctive aspect to set it apart from lots of other such transatlantic acts. Vocalist Gary West is now doubling on keyboards and the band says that it will remain a five-piece.

ELOY: Planets (Heavy Metal HMI LP 1) Prod: Frank Bornemann/Eloy

Resourceful release from Midlands-based Heavy Metal Records, for Eloy can lay claim to be the biggest-selling English-speaking act never to have been previously released in England. In fact the band is German and specialises in sword and sorcery imagery and concepts on the grand scale, laying down a two-guitar and synthesiser barrage to power its imposing themes. The album comes in picture disc and metal tape forms as well as the standard black vinyl job, and there could be strong demand.

HIGH FASHION: Feelin' Lucky (Capitol EST 12214) Prod: Jacques Fred Petrus/Mauro Malavasi

With the disco hit 'Feelin' Lucky Lately' High Fashion can look forward to some success in this country, but the single is the best thing on the album. This is one of those albums put together by producers, arrangers and writers with the musicians hired for the session and the singers added for live appearances. The vocal power of Erick McClinton, Alyson Williams and Melisa Morgan is impressive but the listener is left with the impression that somebody has tried to create another Odyssey.

VARIOUS: The Indipop Compilation (Virgin VM 5) (Prod: Various)

A fascinating compilation which proves beyond any doubt that the current Anglo-Indian music scene goes deeper than a couple of Monsoon singles. The highlights of this album include 'Trade Union' by Dishari as well as a couple of tracks from Manchester's legendary Suns Of Arqa, 'Soul To Save' and 'Aranta Snake Dance'. Their debut album 'Revenge Of The Mozabites' caused something of a critical stir last year. Other interesting tracks include a couple from Monsoon, 'The Mirror Of Your Mind' and 'Shout! (Till You're Heard)' as well as 'Trance Dance' by John Keliekor. Part of Virgin's mid-price range with a £2.43 dealer price.

EK-A-MOUSE: Skidip! (Greensleeves GREL 41) Prod: Linval Thompson

The classy combination of highly-rated Eek-A-Mouse, toasting away in his peculiar high-register way, and the Roots Radics with Linval Thompson at the controls is likely to spur plenty of interest in the roots reggae market. The big Jamaican is in good form on the druggy 'Sensee Party' and the eminently danceable 'You Na Love Reggae Music' over some strong dub mixes.

PLUNKY AND THE ONENESS OF JUJU: Every Way But Loose (Bud-dah BDLP 4069) Prod: Plunky & Muzi Nkabinde

Hot on the disco scene on both sides of the Atlantic, Plunky's band did particularly well with the title track – presented here in its American remix version. PRT is promoting it heavily as an amalgam of African and American dance styles, but it is hard to discern exactly where the African influences come in, for the most part it is infectious and funky in a pretty straightforward way, with a solid enough groove to yield more dancefloor pleasers on the singles front.

KENI BURKE: Changes (RCA LP 3077) Prod: Kenneth M Burke

Artists like Keni Burke must be frustrating to record companies. He has released several singles in the UK, all of a high standard of soulful funky music but the general public has yet to bite. Although 'Risin' To The Top' is doing well in the disco chart, his best position yet, it shows no signs of crossing over and this album is therefore also destined to specialist sales.

VARIOUS ARTISTS: Rock Hard Hits (Pickwick SHM 3113)/ VARIOUS ARTISTS: Dynarock (Pickwick SHM 3115)

Pickwick's increased licensing of catalogue material here takes in two very useful looking heavy rock samplers. The first comes courtesy of a deal with Chrysalis and includes good stuff from the likes of Robin Trower, Ian Hunter, UFO, Michael Schenker and Split Enz, plus two tracks from Stiff Little Fingers which don't exactly fit the scheme of things. The second LP is a CBS culling, with Ted Nugent, Aerosmith and Judas Priest included on a selection where Toto's 'Hold The Line', Blue Oyster Cult's 'Don't Fear The Reaper' and Boston's 'More Than A Feeling' provide a strong focus. The latter album also includes some sleeve notes.

KLAUS WUNDERLICH: Rendez-vous (Odeon ODN 1006)/PHIL KELSALL: Meet Me At The Tower (EMI NTS 234)

Two sides of the organ. Klaus Wunderlich is king of the jaunty, lightweight pub style, jollied along by an inbuilt rhythm box. His latest (and umpteenth) album on the Wersi-organ Helios presents 28 tracks in all including 'Love Story', 'Lara's Theme', 'They Can't Take That Away From Me', 'Feelings' and 'Strangers In The Night' and will doubtless do as well as ever, homing in as it does almost entirely on well-loved ballads. Phil Kelsall is the young exponent of the Wurlitzer cinema organ, an altogether more ponderous, spongy and portentous instrument, and he is recorded at the Blackpool Tower, spiritual home of such music. Although the Wurlitzer has a full range of electronic trickery too, it's swelling sound stands up well enough in its own right as Kelsall pumps through material as diverse as 'Those Lazy Hazy Crazy Days Of Summer', 'Crimond', 'Fingal's Cave', 'Keep Your Sunny Side Up' and the theme from 'Bridehead Revisited'.

THE DANCE: Soul Force (Statik STATLP 12) Prod: The Dance

The UK does not have the monopoly on funky white dance bands who put the emphasis heavily on beat. The Dance is a sort of New York version of Bow Wow Wow with an impressive funky sound with the entire membership committed to percussion. The rap-like vocals are also beat-out rather than sung. The album includes a version of Stevie Wonder's 'Do Yourself A Favour'.

SIR COXSONE SOUND: King Of Dub Rock Part 2 (Regal Records RLP 001) Prod: Lloyd Coxson

Top quality reggae from Lloyd Coxson and a troupe of excellent musicians, including the ubiquitous Sly & Robbie. This material is from the same stable as the recent Greensleeves successes and is mixed by Scientist. The music is high-life reggae with a hard edge of rock added. Two djs are used to add vocal support, Pebbles and Levi Roots, and this album could well get the new Regal Records off to a successful start.

Albums/Tapes Top 60

* RECORD BUSINESS *
BESTSELLERS
* RECORD BUSINESS *

1	5	FAME ORIGINAL SOUNDTRACK RSO 2479 253 (3216 265) 3.25/3.38 POLYGRAM ●	21	23 13	NIGHT BIRDS SHAKATAK POLYDOR POLS (C) 1059 3.05 POLYGRAM ●	40	38 14	TUG OF WAR PAUL MCCARTNEY PARLOPHONE (TC) PCTC 259 3.55 EMI ●
2	2	LEXICON OF LOVE ABC NEUTRON NTRS (C) 13.05/3.15 POLYGRAM ●	22	60 2	DONNA SUMMER DONNA SUMMER WEA K (4) 991 63 3.20 WEA	41	NEW	CAN'T STOP THE CLASSICS LOUIS CLARK CONDUCTING THE ROYAL PHILHARMONIC ORCHESTRA K-TEL ONE 1173 (OCE 2173) 5.99 K-TEL
3	14	THE KIDS FROM FAME VARIOUS BBC REB (ZCH) 447 3.20 PRT	23	22 7	NON-STOP ECSTATIC DANCING SOFT CELL SOME BIZZARE BZX (BZM) 102.15/2.25 POLYGRAM ○	42	35 13	HOT SPACE QUEEN EMI (TC) EMA 797 3.50 EMI ●
4	3	LOVE AND DANCING LEAGUE UNLIMITED ORCHESTRA VIRGIN OVED (C) 6 1.82 CBS ○	24	19 9	THREE SIDES LIVE GENESIS CHARISMA GE (MC) 2002 4.25/4.35 POLYGRAM ●	43	39 29	LOVE SONGS BARBRA STREISAND CBS (40) 10031 CBS
5	4	AVALON ROXY MUSIC EG (POLYDOR) EGHP (C) 50 3.50 POLYGRAM ●	25	24 4T	DARE HUMAN LEAGUE VIRGIN (TC) V2192 3.40/3.20 CBS ●	44	42 11	COMBAT ROCK CLASH CBS FMLN (40) 2 CBS ○
6	6	PICTURES AT ELEVEN ROBERT PLANT SWANSONG SSK (4) 59418 3.20 WEA	26	NEW 1	TOO-RYE-AY DEXYS MIDNIGHT RUNNERS MERCURY MERS (C) 5 3.05/3.15 POLYGRAM	45	46 200	BAT OUT OF HELL MEAT LOAF EPIC EPC (40) 82419 2.74 CBS ●
7	7	SCREAMING FOR VENGEANCE JUDAS PRIEST CBS (40) 85941 CBS	27	26 21	BODY TALK IMAGINATION R&B RBLP (ZCRB) 1001 PRT	46	31 5	LOVE THAT WHIRLS (DIARY OF A THINKING HEART) BILL NELSON MERCURY WHIRL (CURL) 33.45/3.55 POLYGRAM
8	16 10	TROPICAL GANGSTERS KID CREOLE & THE COCONUTS ZE (P) ILPS (ICT) 7016 3.25 EMI	28	20 5	FABRIQUE FASHION ARISTA ARIST SPART (TCART) 1185 3.05 POLYGRAM	47	43 5	STAGE STRUCK DAVID ESSEX MERCURY MERS (C) 43.05/3.15 POLYGRAM
9	5	MIRAGE FLEETWOOD MAC WARNER BROS K (4) 56952 3.20 WEA	29	32 21	NON-STOP EROTIC CABARET SOFT CELL SOME BIZZARE BZLP (BZMC) 23.05/2.15 POLYGRAM ●	48	51 36	TIN DRUM JAPAN VIRGIN (TC) V2209 3.20 CBS ●
10	8 9	STILL LIFE (AMERICAN CONCERT 1981) ROLLING STONES ROLLING STONES (TC) CUN (P) 39115 3.04 EMI ●	30	45 19	COLLECTION SIMON AND GARFUNKEL CBS CBS (40) 10029 CBS ●	49	34 6	SWITCHED ON SWING KINGS OF SWING K-TEL ONE 1166 (OCE 2166) 5.00 K-TEL
11	11 15	COMPLETE MADNESS MADNESS STIFF (Z) HIT TV 13.58 CBS ●	31	29 9	WINDSONG RANDY CRAWFORD WARNER BROS K (4) 57001 3.20 WEA ○	50	NEW 1	NOT SATISFIED ASWAD CBS (40) 85666 CBS ●
12	10 11	CONCERT IN CENTRAL PARK SIMON AND GARFUNKEL GEFEN GEF (40) 96008 CBS ●	32	40 9	THE ANVIL VISAGE POLYDOR POLD (C) 5050 POLYGRAM ●	51	58 2	SONG AND DANCE MARTI WEBB POLYDOR PODV (C) 44.35 POLYGRAM
13	13 14	ASIA ASIA GEFEN GEF (40) 85577 CBS ●	33	33 30	CHARIOTS OF FIRE VANGELIS POLYDOR POLS (C) 1026 3.05 POLYGRAM ●	52	4T 2	I'VE NEVER BEEN TO ME CHARLENE MOTOWN (C) STML 12171 3.25 RCA
14	9 5	IMPERIAL BEDROOM ELVIS COSTELLO F.BEAT XXL (XXC) 17 3.20 WEA	34	27 3	GOOD TROUBLE REO SPEEDWAGON EPIC EPC (40) 85789 CBS	53	36 5	TURBO TRAX VARIOUS K-TEL NE 1176 (CE 2176) 5.99 K-TEL
15	12 12	RIO DURAN DURAN EMI (TC) EMC 3411 3.25 EMI ●	35	30 11	STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER MOTOWN (C) TMSP 6012 4.87 RCA ○	54	48 18	THE NUMBER OF THE BEAST IRON MAIDEN EMI (TC) EMI 3400 3.25 EMI ●
16	21 4	FRIENDS SHALAMAR SOLAR K (4) 52345 WEA	36	NEW 1	A CONCERT FOR THE PEOPLE BARCLAY JAMES HARVEST POLYDOR POLD (C) 5052 3.25/3.38 POLYGRAM	55	50 7	TROOPS OF TOMORROW EXPLOITED SECRET (T) SEC 82.43 CBS
17	17 6	ABRACADABRA STEVE MILLER MERCURY 6302 (7144) 204 3.05/3.15 POLYGRAM	37	28 8	THE CHANGELING TOYAH SAFARI VOOR (C) 92.89 SPARTAN	56	NEW 1	I WANT CANDY BOW WOW WOW EMI (TC) EMC 3416 3.25 EMI ●
18	25 14	ARE YOU READY BUCKS FIZZ RCA RCALP (RCAK) 8000 3.25 RCA	38	NEW 1	THE SINGLES ROY WOOD SPEED SPEED (ZCSPE) 1000 2.43 PRT	57	NEW 1	JUNKYARD BIRTHDAY PARTY 4AD CAD 207 2.65 PINNACLE/CARTEL
19	15 5	OVERLOAD VARIOUS RONCO (4C) RTL 2079 5.49 RONCO	39	37 5	ALL THE BEST COWBOYS HAVE CHINESE EYES PETE TOWNSHEND ATCO K (4) 50889 3.20 WEA	58	49 2	LOVE SONGS SHIRLEY BASSEY K-TEL/APLAUSE APKL 1163 (APK C 2163) 5.49 K-TEL
20	18 6	HAPPY TOGETHER ODYSSEY RCA RCALP (RCAK) 6036 3.04 RCA				59	53 5	GOLD STEELY DAN MCA MCF (C) 3145 3.20 CBS
						60	NEW 1	FOR THOSE ABOUT TO ROCK AC/DC ATLANTIC K (4) 50851 3.20 WEA

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 ○ CANX 1012 POLYGRAM ■
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Index

- | | | | |
|-----------------------------------|------------------------------------|-------------------------------------|--|
| A Corridor Of Statues (EP).....L | Heavy Load.....O | More Trouble Coming Every Day Z | Stay True.....B |
| A Real Kavoom (EP).....G | Here We Stand.....U | Never Get Away.....J | Stick To The Grind.....K |
| A Sign.....F | Hey Joe.....N | Night Time (Instrumental).....S | Suicide Bag (EP).....A |
| Bad Habits.....B | Hold On.....S | No One Left To Blame.....L | Summer Lady.....N |
| Badge.....C | Holiday Song.....T | Nostradamus.....V | Talking To A Shadow.....S |
| Big Boys.....Z | I Know There's Something Going | Old Funky Rolls.....D | That's A Lady.....S |
| Boy From Ipanema.....A | On.....F | Only Love.....A | The Heaven's Are Crying (Part I).....B |
| Brown Eyed Son.....W | I Scare Myself.....B | Out Of Hand.....U | The Living End (EP).....O |
| Can't Finish The Song.....N | I Want To Play The Drums.....T | Peter Gunn/Just Another Party.....P | The Movement In Time (EP).....P |
| Casablanca.....B | I Will Always Be Your Friend.....G | Pop In The City.....B | The Poke.....A |
| Children Of The Revolution/I Love | I Won't Be Around.....P | Powerlines.....D | The X-Boy.....C |
| To Boogie.....T | Imagination.....B | Punk's Alive.....E | Theme From Magnum P.I.....M |
| Confrontation.....C | In Car Stereo.....R | Right Kind Of Love.....O | Think It Over.....C |
| Cool Rider.....M | In The Beginning.....H | Rising From The Dread (EP).....U | Three Wishes.....T |
| Cravats Sing Nerminus & Other | I'm A Believer/Last Train To | Roll On Summertime.....D | Tightrope.....N |
| Hits (EP).....C | Clarksville.....M | Route 101.....H | Tomorrow Has Been Cancelled |
| Crazy (Remix).....S | I'm A Survivor.....D | Ruff Mix.....W | Total Onslaught.....R |
| Dance Or Die.....S | I'm In Love With A Rock'n'Roll | Sad Hearts.....F | Troddin Out Of Babylon.....R |
| Danger Games.....P | Star.....J | Sandria.....L | Walkin' On Sunshine.....R |
| Don't Look Back.....K | Kazoo Kazoo.....J | Save A Prayer.....D | Wake Up In The Morning |
| Dub An LeF.....M | Keeps Me Wondering Why.....S | Shoul For Joy.....D | (Double A).....C |
| El Salvador Plus 2.....R | Let Nothing Come Between You | Show Me, Show Me.....T | Weathered Statues (EP).....T |
| Everything And More.....D | Losing You.....J | Show On The Road.....T | Well Pleas'd And Satisfie'd.....J |
| Fuck The Tories.....R | Love Shadows.....F | Sitting And Watching.....D | What.....V |
| Give Me.....R | Make It With Me.....R | Society's Rejects (EP).....M | What You Gonna Do.....J |
| Gloria.....A | Mambo Bado.....O | Splendid Isolation.....M | What's My Line.....M |
| | Mek We Jam.....A | Spot A Little Happiness.....S | Wot.....C |
| | | | You Can't Run From My Love.....S |

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LIVE MUSIC

continued from P. 5

weekend, the second session was not supported as anticipated, bearing in mind the calibre of the attractions. Saturday's turnout was a disappointing 5,000 for an exceptional set from the well-disciplined and tonally interesting Gerry Mulligan Big Band, the re-formed MJQ and an in-form Ray Charles.

Sunday's attendance was better for an evening show in which the veterans paraded talents that age has left largely unimpaired. The one disappointment was Benny Goodman (72), a main attraction of whom many heard very little due, according to an apologetic mc Tommy Myatt, to the way the clarinettist had asked for the mikes to be rigged, thus spoiling a pa system which otherwise performed splendidly. A surprise success was the Great Guitars, Charlie Byrd (57), Herb Ellis (62) and Barney Kessel (60) combining impeccable taste and effortless swing. But the evening undoubtedly belonged to Lionel Hampton, still a master showman and at 69 continuing to play vibes, piano and drums with youthful enthusiasm and virtuosity.

BRIAN MULLIGAN

WINDY CITY

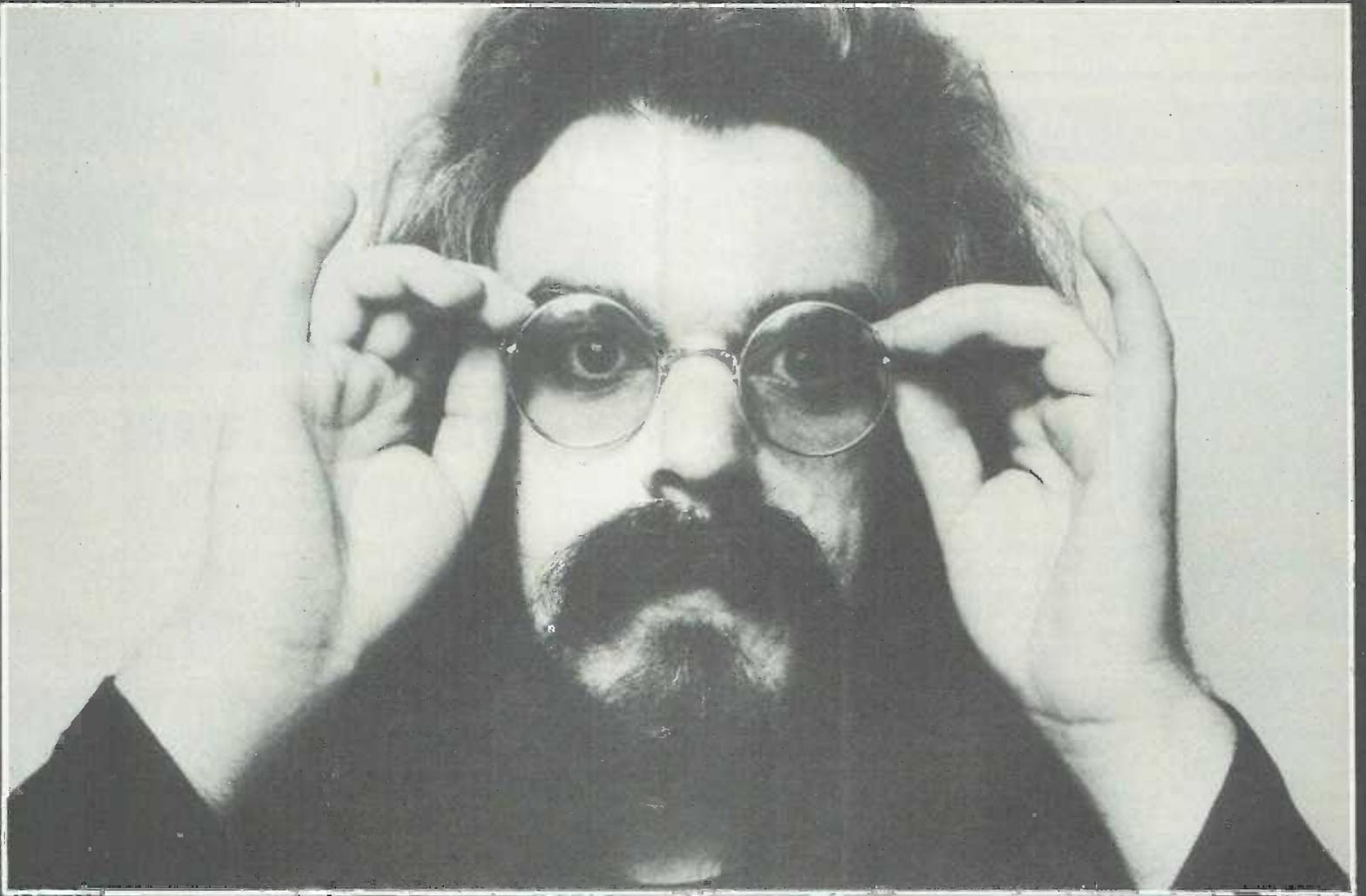
London, Victoria Palace Theatre

THE IDEA of adding songs to Ben Hecht's play *The Front Page*, with its mixture of cynicism and farce the archetypal newspaper comedy, could have easily resulted in a case of gilding the lily. However, it all works very well at the Victoria Palace where Tony Macauley's proven ear for the good tune and Dick Vosburgh's complementary lyrics provide the play with a totally enjoyable new dimension. But it's doubtful that the show offers an instant hit which will limit the potential of EMI's pending cast album.

Set in Chicago in 1929 - a golden age of jazz which strangely finds no echo in Macauley's conventional pop approach - *Windy City* combines cut-throat journalistic rivalry and the love-hate relationship between hot newsman (Dennis Waterman) and his scheming, hard-bitten editor (Anton Rodgers). *Windy City* is a worthy British musical and audience reaction should indicate a long run at the Palace.

BRIAN MULLIGAN

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