

RECORD BUSINESS

January 24, 1983 VOLUME FIVE Number 40

INSIDE

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75p

More Woolworth disc department modernisations

RECORD DEPARTMENT modernisations at Woolworths have started with a vengeance with 40 projects planned for this month and next.

Following the success of pilot schemes 23 modernisations were completed last year but the programme was stepped up from the beginning of the year and Woolworths are looking for 180 completions in 1983.

"It is a very exciting time and we are happy with the results of the modernisations completed. We feel very bullish about 1983 and the results of our modernisations should come through in terms of increased revenue," said record buyer Paddy Toomey.

Tape growth was a feature of 1982 and many stores reported equal sales of disc and tape. With tape a feature of Woolworths' new departments Toomey is expecting further growth this year.

Woolworths is taking a 'softly softly' approach to the new compact disc format which will be introduced in March. Some key shops will stock the format from the outset to test research from the hardware manufacturers which suggested that CD was ideal for the Woolworths customer.

Top UK catalogues seek MIDEM deals

SEVERAL OF Britain's most prestigious record and publishing catalogues are up for international grabs at this week's MIDEM music industry trade fair in Cannes.

The UK presence at the 17th annual event is as strong as ever with a total of 241 official delegates in town and many more due in Cannes from the British indie labels scene on a more unofficial basis.

Virgin Music's prime contemporary catalogue is one of the major attractions on offer. Managing director Richard Griffiths is seeking deals for Scandinavia

MIDEM'83

via, Benelux, the GAS territories, Spain, Australia, Canada and South America.

The highly successful Zomba Music will also be the centre of much interest as it has now come free for the world. The company will be working to establish recent signing Roman Holliday, and will be airing new product from A Flock Of Seagulls and Richard John Smith.

Riva Records is available for the world outside the USA and Canada. The label sports John Cougar and ELO bass player Kelly Groucott, and chief Billy Gaff and md Bill Stonebridge will be at

MIDEM hoping to finalise a new arrangement.

Among other UK companies attending is Flying Records and Waterloo Music looking for licence and publishing deals for most of the world outside of certain European territories.

However, several major British companies are not attending this year. Neither EMI nor PolyGram have taken stand space, while ATV Music has no representative this year. The Chrysalis delegation is down to just three people and WEA has cut back its presence.

A strong line-up of international music talent has been assembled for the first MIDEM to take place in the newly-built Palais des Festivals, which boasts its own high-quality concert facilities.

The event was kicked off last night (January 23) by an opening gala featuring The Commodores, Aretha Franklin and Melissa Manchester. Later this week acts as diverse as Captain Sensible and Dave Brubeck will be on show. British funk is showcased by Imagination and new pop by Kim Wilde, From America come The Gap Band, Ricky Lee Jones, Cheap Trick and BB King. There are plans to tape some of the

● TO PAGE 2



CBS AND Salespeople celebrate the final confirmation of a manufacturing and distribution deal which has been operating for some months. Under the deal CBS has exclusive rights to material on the KA, After Hours and associated labels. Seen after the signing are from left to right, Jack Florey, CBS commercial director, Tony Woollcott, CBS senior director, Alan Wade, Salespeople chief, and Maurice Oberstein, CBS chairman.

Mute dominates RB indie survey

IT WAS a very good year indeed for Mute Records. A survey of RB's Indie Charts (see page two) shows that the combined successes during 1982 of Yazoo and Depeche Mode resulted in Mute emerging as the top label in both the singles albums categories. Additionally, Mute virtually took over the number one spot in the singles chart, holding it down for 30 weeks, while also claiming 16 weeks at the summit of the album charts.

Impressive performances were also recorded by Rough Trade which charted 15 albums and runner-up Cherry Red, with 12, almost every release made by the two companies.

This issue of RB spotlights in detail the activities of the UK's indie labels and distributors on pages 8-17.

Village People put PolyGram in royalty Jam

FADING DISCO stars Village People could get an unexpected royalty windfall this year following a slip-up at PolyGram's Chadwell Heath pressing plant.

Somehow, the first 100,000 copies of The Jam's repromoted 'START!' single were manufactured with 'Can't Stop The Music' on the 'B' side in place of a Jam song called 'Liza Radley'.

Polydor managed to stop 65,000 going out to the trade as soon as the mistake was spotted, but the company was too late to prevent 35,000 copies going to stores all over the country. Some dealers have returned their batches as faulty, but shops like HMV in Enfield have found a big demand for the disc and decided to sell their 50 discs.

Now lawyers at Phonogram - which recorded Village People - and Polydor are trying to sort out the royalty question.

"We have stopped any further copies getting out to the trade and any dealer wishing to exchange the faulty singles for the correct version will be able to do so," said Polydor.



**Dead Kennedys
Men Without Hats
Positive Noise
Tom Robinson**

and launching in 1983...

**The Blockheads Luna Twist
The Chameleons Makaton Cha**

For information contact Laurie Dunn at the Hotel Mediterranee during Midem.

US setbacks prompt EMI Music profits slip

AFTER A 1981-2 financial year in which the music division of Thorn-EMI was singled out for special praise, the six months ended September 30 1982 have not been so kind.

The giant company's interim statement commented last week: "Last year's performance of music has not been sustained and the group has suffered a significant drop in sales and profits - almost entirely attributable to

the USA, where prompt action has been taken to reduce costs.

"In contrast, the music business in the UK, Europe and other international markets has continued at last year's level."

In the first half of its financial year, Thorn-EMI generated an external turnover of £1,195.5 million and a trading profit of £159.7 million, both ahead of the previous period. However, high

depreciation charges and increased interest costs led to pre-tax profits of £27.6 million against £45.5 million the previous year.

The firm is expecting an about-turn in the third quarter following the relaxation of hire purchase controls and lower interest rates. "This, together with the seasonally higher demand for music, has resulted in a significant profit improvement in the third quarter."

Miles hits back

IAN MILES, managing director of Multiple Sound Distributors, this week hit back at the MCPS and EMI, the two companies which are suing his firm for allegedly unpaid mechanical royalties.

"This writ was prematurely served and the allegations will be vigorously defended," Miles told *RB*. "We were given no opportunity to reply to the report prepared on behalf of EMI and, indeed, we have never seen a copy of it."

"The MCPS audit was carried out in October and November and it was agreed that when it was completed we would have a chance to discuss it. This never happened."

Miles added that there had been no prior demand from either EMI or MCPS regarding payment of outstanding royalties.

So far as the MCPS claim was concerned, Miles stated that in 1977 the Society had audited MSD for the first five years of its existence. Details of that report had finally been conveyed to him last year, when it was agreed that further discussion would await the completion of the 1982 audit. "We are now being asked to pay royalties allegedly dating back to 1972. During this time MSD has actually paid MCPS about £2.5 million in mechanical royalties. With the exception of one late-payment claim, subsequently settled, in respect of Chevron tapes, no complaint against us has previously been made."

Stiletto to RCA

STILETTO RECORDS has signed a worldwide licensing deal with RCA Records but the immediate future of its hot product 'Past-Present & Future' by Cindy & The Saffrons and 'Am I Normal' by David is uncertain.

The statement from RCA said that the singles were included in the deal and that the agreement would be immediate but Alan Wade of Salespeople, with whom Stiletto has a p&d deal, claims to have the label under contract until the end of February.

● MIDE M From P.1

shows for future albums and video productions.

The organisers' plans to bring classical music back into the fair have been rewarded with the introduction of a classical music seminar by the International Music Centre of Vienna.

Of the major deals waiting to be announced at MIDE M, the greatest speculation is over who has succeeded in the bidding for the Campbell-Connolly publishing house, and whether it will be in Cannes that the name will be revealed.

IMS man appeals for industry support

THE ORGANISERS of this year's International Music Show - due to take place at London's Alexandra Pavilion between April 29 and May 3 - are to make a special effort to bring in record industry support.

Last year's event at the Wembley Conference Centre attracted 26,000 people and head of organising company Beatstar Kane Kramer told *RB* this week: "This time record companies and publishers must support us."

"In 1982 the record business sat on the fence and waited to see what happened because the idea had never

been tried before. Now we have proved ourselves, and I think they will now get behind this all-British show."

IMS is both a trade show and a public event. The Alexandra Pavilion has room for 40 percent more stands than the Wembley venue, and there will also be an outdoor stage and two large marquees which Kramer hopes will be used by record companies to showcase artists.

There is an extra emphasis on artists this year, while there will be a funfair and fireworks display to attract the public. Concert attractions are currently being lined up.

Charity's own label

THE CHARITABLE Solid Rock Foundation is launching its own record label on January 28 to release *The Royal Philharmonic Orchestra Plays The Beatles - 20th Anniversary Concert*. (SRFL 1001)

The concert, which followed previous Albert Hall gala events in aid of Leukaemia Research and the Mental Health Foundation, was conducted by Louis Clark. This time the Royal Society for the Protection of Birds and world conservation charities will benefit.

The album will appear on the Solid Rock Foundation label through an arrangement with Evolution Records which will handle all marketing and promotion, including a sales incentive scheme, posters and a major radio campaign. Distribution is by Spartan.

The Foundation has previously released albums of its concerts, and of David Bellamy's *Serafina - The Story Of A Whale* through EMI or MFP.

BPI Awards shortlist set

SHAKIN' STEVENS, Cliff Richard, Paul McCartney and Phil Collins have been shortlisted as the Best British Male Artist in the second presentation of BPI Awards, which takes place at the British Record Industry Dinner, to be held at Grosvenor House on February 10.

In line for the Best Female Singer citation are Sheena Easton, Toyah, Kim Wilde and Mari Wilson, with ABC, Dire Straits and Yazoo competing for the group award. Yazoo and ABC have both received a second nomination in the Best Newcomer category along with Culture Club and Musical Youth.

The contenders for the Best International Artist are Kid Creole, Barry

Manilow and Julio Iglesias.

In the two other pop sections Trevor Horn, Martin Rushent, George Martin and Clive Langer-Alan Winstanley partnership are competing for the Best Producer title, while the Beatles, Human League and Paul McCartney have been nominated for the Outstanding British Contribution to Pop Music award.

The award for the Best Classical Recording is being sponsored this year by *The Observer* newspaper.

There will be an additional award for Technical Excellence, presented by Sony.

Dixon quits Kennedy Street

RIC DIXON, co-manager of 10cc and the director responsible for St. Annes Music, is leaving Kennedy Street Enterprises after 20 years with the company.

The break, according to Dixon, is a friendly one and will take place after his visit this week to Midem. "My future plans are not finalised, but I plan to stay

in the business, probably on the management side which I know best," said Dixon, who is part-owner of the Strawberry North Studio.

Dixon's departure will follow that of Roy Speake, one of the leading lights on the KSE agency side, together with tour manager Stuart Hobday.

Indie Chart Survey 1982

ALBUMS

Top labels (last year's positions in brackets)

1 (—) Mute	11 (11) Greensleeves
2 (1) Factory	12 (—) Abstract
3 (4) Rough	13 (2) Crass
Trade	14 (—) Situation 2
4 (5) 4AD	15 (—) Clay
5 (—) Kamera	16 (9) DEP Intl
6 (—) Y	17 (—) Chaos Tapes
7 (—) Big Beat	18 (8) Cherry Red
8 (7) Secret	19 (6) Graduate
9 (—) WXYZ	20 (—) Hannibal
9= (3) Safari	

Most Chart Entries

1 Rough Trade (15)
2 Cherry Red (12)
3 Greensleeves (8)
4 Factory (7)
5= Safari (6)
5= 4AD (6)
7= Chaos Tapes (5)
7= Secret (5)
7= Big Beat (5)
7= Mute (5)
7= Kamera (5)

Most Weeks at Number One

1 Mute (16)
2 Y (9)
3= Factory (5)
3= WXYZ (5)
5 4AD (4)
6= DEP Intl (3)
6= Secret (3)
8 Safari (2)
9= Crass (1)
9= Fetish (1)
9= Rough Trade (1)

SINGLES

Most Chart Entries

1 No Future (21)
2 Rough Trade (17)
3 Riot City (16)
4 Crass (14)
5= Secret (12)
5= Cherry Red (12)
7 Mute (11)
8 Rondelet (10)
9 Factory (9)
10 Clay (8)
11= Kamera (6)
11= WXYZ (6)
11= Spiderleg (6)
11= Y (6)
11= Big Beat (6)

Weeks at Number One

1 Mute (30)
2 WXYZ (6)
3 Y (4)
4= Factory (3)
4= Crass (3)
6 Burning Rome (2)
7= Rough Trade (1)
7= Hollywood (1)

Top labels

1 (6) Mute	16 (—) Kamera
2 (4) Rough Trade	17 (21) Burning Rome
3 (19) No Future	18 (—) Rialto
4 (—) WXYZ	19 (—) Factory Benelux
5 (1) Crass	20 (9) Cherry Red
6 (12) Y	21 (—) Hollywood
7 (3) Secret	22 (—) Illuminated
8 (—) Big Beat	23 (—) England
9 (20) DEP Intl	24 (—) Spiderleg
10 (28) Small Wonder	25 (—) Superville
11 (7) Clay	26 (—) Fallout
12 (2) Factory	27 (5) Rondelet
13 (8) Safari	28 (—) Total Noise
14 (4) Statik	29 (—) XNTRIX
15 (11) Riot City	30 (—) Waap

INDIE CHART SURVEY 1982

The Record Business indie chart survey is based upon a points analysis on the indie singles and album charts published in the magazine through 1982. The points generally tend to reflect chart consistency and longevity rather than overall sales. Prepared by MRIB.

MULLINGS

NOTWITHSTANDING A skyhigh ticket price of £50 plus the dreaded VAT, to which of course must be added the cost of drinks, the industry with its usual enthusiasm has dug deep for next month's **BPI Awards Dinner** at Grosvenor House. All 600 seats have been sold for the night of February 10 and if last year's event is any yardstick, then a good time will be had by all, unless certain lady artists who turn up in anticipation of collecting awards again leave empty-handed. What can be predicted is that the video show, under **Wayne Bickerton's** guidance again, will be even better, if that's possible, thanks once again to the generosity of Sony in providing the multi-screen projection system and crew for free. There will be no cabaret or guest of honour, but by way of light relief the raffle will include prizes of a Volvo car, a CD player, and a US holiday. The organisers are looking to provide at least £30,000 for Variety Club charities . . . after the disappointment of the Chrysalis-backed attempt to float a musical based on the songs of Leiber and Stoller, **Carlin Music** which handles all those legendary golden oldies, should see a better return with a new, and different, production which opened last week at the Astoria, Charing Cross Road. Judging by audience response on opening night and the next day's reviews, Carlin's investment should pay off satisfactorily. Incidentally, all a&r men should go and check out the McGann Brothers, four likely lads from Liverpool . . .

WITH THE basis of an out-of-court settlement reached, the details of which are being thrashed out, the squabble between manager **Billy Gaff** and **Rod Stewart** will soon be quietly laid to rest, with copyrights and masters rather than money regarded as being likely to change hands. Meanwhile, Gaff has signed a management agreement with award-winning video director **Russell Mulcahy** with the aim of securing a movie deal for him . . . why, if EMI was not backing the Compact Disc, was one being displayed in the window at Thorn House, asked a certain hi-fi hack, well known for his touchiness on such matters as quality control? Upper lip well stiffened, the pressgal who fielded the call was able to point out that it was actually the BPI Award presented last year to **Cliff Richard** as Top Male Singer . . . strange but true - **Frank Zappa's** concert with the LSO was actually a rehearsal for the recording of the album, now underway at Twickenham Studio, but with no label deal fixed for Zappa's expensive labour of love . . .

THERE'S AN opportunity to win £1000, courtesy of EMI, for anybody able to identify the 70 artists whose faces appear on the cover of *The Incredible Music Machine*, a history of recording conceived by **Jacques Lowe** and written by **Russell Miller** and **Roger Boar**. Published by Quartet Books and costing £15, the 40,000-word book features graphic and photographic illustrations largely based on the contents of the EMI archives . . . red faces when it was discovered at RCA that **Louis Clark** was not, as had been thought and consequently published in a caption last week, the man behind *Arrested*, the RPO album of Police songs . . . our roving correspondent back from his hols in Los Angeles reports that he found music alive and well, despite all the gloomy prognostications, with UK music sounding particularly fine on FM stereo stations and mixing well with local releases . . .

LIMEHOUSE STUDIOS, now being built on the Isle of Dogs, is setting out to provide an auditorium sound in a 'dead' studio, by installing a special device invented by Philips. It is expected to be particularly attractive to tv producers looking for improved sound and two music specials are already booked in for recording . . . the wailing harmonica audible on a new album for the Valentine label made by perennially popular **Wout Steenhuis** comes to your courtesy of **Judd Lander**, boss of Motown UK . . . **Steve Hedges**, head of the Station Agency, well pleased to see his clients **Phil Collins**, **Wah!** and **Men At Work** dominating the upper reaches of the singles chart . . . incidentally, **John Craig** at Safari is curious whether his Africa-shaped pic disc for **Juluka** influenced the Aussie-outline single released by CBS for **Men At Work**, or even the **Toto** African-shaped one . . . **MCPS** and **Bob Montgomery** would like to hear from his panellists booked for the Music Council's forthcoming seminar. His car was broken into and briefcase containing the file was stolen.

RECORD BUSINESS

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RECORD BUSINESS

January 17 1983

Disco Albums

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- 3 5 STREET SOUNDS Various Streetwave
- 4 6 THE BEST IS YET TO COME Grover Washington Jr Elektra
- 5 10 SOS III SOS Band Tabu
- 6 2 LIONEL RICHIE Lionel Richie Motown
- 7 4 MIDNIGHT LOVE Marvin Gaye CBS
- 8 — LOVE SONGS Diana Ross Motown
- 9 — LUTHER VANDROSS Luther Vandross Epic
- 10 — THE JAMMERS Jammers Salsoul
- 11 7 HEARTBREAKER Dionne Warwick Arista
- 12 — HOME AGAIN Stanley Turrentine Elektra
- 13 12 IN THE HEAT OF THE NIGHT Imagination R&B
- 14 9 NIGHT NURSE Gregory Isaacs Island
- 15 — THE OTHER SIDE OF LOVE Melba Moore Capitol
- 16 11 BEAT THE STREET Various CBS
- 17 16 RICK JAMES PRESENTS BOBBY M Bobby M Motown
- 18 15 COMPUTER GAMES George Clinton Capitol
- 19 14 TROPICAL GANGSTERS Kid Creole & The Coconuts ZE
- 20 19 THE MESSAGE Grandmaster Flash & The Furious Five Sugarhill

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Sefton record

MILITARY CHARITIES will benefit from sales of two singles released this week.

Ross Records of Turriff, Aberdeenshire has put out 'Crag of Tumbledown Mountain' (SWGR 007) by the Regimental Band of the Scots Guards with the Pipes and Drums of the 2nd Bn. Scots Guards, which commemorates the fighting on Tumbledown Mountain in the Falklands in which the Scots Guards were heavily involved. All proceeds from the disc are being donated to Scots Guards Charitable Funds.

The other single is 'Song For Sefton' by Peter Anthony (CLAY 20A) on the Clay label distributed by Pinnacle. It is about the horse badly injured in last Summer's Hyde Park bombing and a donation from proceeds from the sale of the record will be made to the Blues and Royals and the Royal Greenjackets regiments.

HMV contest

HMV SHOPS in London are offering customers the chance of winning a Triumph TSX 750cc as featured in the movie *An Officer And A Gentleman*. Purchasers of the soundtrack album or cassette, on Island, will have the opportunity to win the £2,000 bike at the Oxford Street, Enfield, Lewisham, Notting Hill and Sutton branches.

Castle's firm

HARRY CASTLE, PRT export manager who left the company in December after 27 years, has formed his own business Zeta Enterprises, based in Carshalton (01-669 9631).

Specialising in music publishing, production and international liaison, Castle will be assisted by his wife Gwen (finance director) and son David (business affairs). Links with a number of companies abroad have already been made and Zeta's initial UK client list comprises the Mike Sammes Singers, arranger Frank Barber, Venezuelan singer Carlos Otero and American band Jersey Hitchhikers. Alan Peters of AJP Records has been retained as classical consultant.



Page One is year's first Spartan signing

THE SPARTAN team gathers to greet Larry Page whose Page One label is Spartan's first major signing of the New Year. The pressing and distribution deal runs for two years and first release is 'Young Love' (POR 009) by Jade. Page is pictured in the centre of the back row with Spartan's marketing director Dave Thomas and managing director Tom McDonnell to the left.

Jackson & Jones tie in with 'E.T.'

THE E.T. story continues with the release this week of the boxed set *E.T. The Storybook Album* (MCA/C 70000). Produced by Quincy Jones the album features narration by Michael Jackson, segments of the film and



some of John Williams' soundtrack.

The album is accompanied by a 24-page colour booklet featuring stills from the film and a 22-inch square poster of Michael Jackson and E.T. These are also available with the cassette.

MCA is supporting the release with 30-second advertisements in cinemas showing E.T. This begins this Thursday (January 28) for an initial period of one month. Consumer press advertising and a nationwide window and in-store display begin this week.

WEA IS giving away a compilation cassette with sales of the 7-inch single '1999' by Prince. The offer runs from this Friday and will receive consumer press advertising and in-store promotion. The cassette comprises five numbers including '1999'.

WEA HAS readied a 12-inch blitz for the coming weeks with singles 'New Frontier' by Donald Fagen, 'Baby Come To Me' by Patti Austin, 'I Knew You When' by Linda Ronstadt, 'Everything I Own' by Crystal Gayle and 'Dirty Laundry' by Don Henley lined up in the format. All the singles feature extra tracks.

RANDY CRAWFORD has a new single 'He Reminds Me' released by WEA in 7/12 formats this Friday (January 28). The 12-inch features a version of the hit 'One Day I'll Fly Away' and the number will be performed on Pebble Mill At One on Thursday.

HEART SHAPED copies of the debut single by Colin Heywood are available in a limited edition of 10,000 from Crash Records, through Spartan. It is a reworking of the Bobby Darin hit 'Dream Lover (CRA/H 503).

A SPECIAL Valentine's day bag, featuring a 'to and from' label will be part of the Motown promotion for Billy Preston and Syreeta's single 'A New Way To Say I Love You' (TMG 1291) out on February 4. There will also be consumer press advertising and window streamers for dealers.

POLYDOR IS supplying browser boxes for counter display of the new Rocky Sharpe & The Replays single 'If You Wanna Be Happy' and Music For Pleasure's 'Time'.

FIRST SINGLE of the year from UB40 is 'I've Got Mine' (DEP 6 12). The 12-inch version has an extra track 'Forget The Cost' from the UB40 album but the two main tracks are new recordings. DEP product is now available through Virgin/CBS, however all singles other than 'So Here I Am' are deleted. A few copies of Present Arms (LP DEP 1) are available with free 12-inch single but it will be a single album in future pressings.

ROCKERS REVENGE, featuring Donnie Calvin, have a new single 'The Harder They Come' released on London. It is available on 7/12-inch which the latter featuring an extra track (LON/X 18).

Merchandising

DEBUT SINGLE from One The Juggler on Regard Records is 'Passion Killer' (RGIT 107) and it is being backed by a campaign which includes consumer press advertising, flyposting and in-store displays. It is available in 7/12 formats.

SECOND SINGLE from Marillion is 'He Knows, You Know'/'Charting The Single' (EMI 5362) released by EMI on Monday (January 31). It is a double 'A' side produced by Nick Tauber and will be available in 7/12 formats - the latter containing full length versions and lyrics of both songs. An album, which will not include 'Charting The Single' is scheduled for release on March 14. It will be called *Script For A Jester's Tear* and supported by a major UK tour.

FLYPOSTING, POINT-of-sale material and consumer press advertising is being taken by Towerbell to support the release of the latest Natasha single 'I Can't Hold On' (TOW 34).

CHERRY RED'S budget sampler album *Pillows & Prayers* has been such a success that the label is re-releasing 10 albums, four 12-inch singles and 14 7-inch singles by such artists as The Monochrome Set, Kevin Coyne, The Passage and Amila The Stockbroker.

FOLLOW-UP SINGLES from Blanc-mange and The Bluebells are scheduled for simultaneous release in 7/12-inch formats by London. The Blanc-mange single is 'Waves (BLANC/BLANX 4)' and Bluebells 'Cath' (LON/X 20) all in picture bags.

Deals

TOWERBELL RECORDS has signed a long-term worldwide deal with new reggae band Amazulu. A debut single is scheduled for early February release.

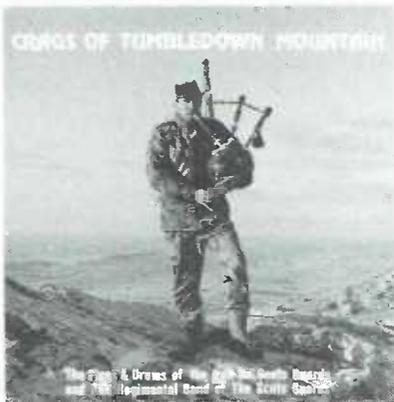
INDIE HIT 'More Than A Dream' by Farmers Boys - a Top 5 success in the RB Indie chart - has been picked up and rush released by EMI. The Norwich based band is touring until February 5.

BRONZE RECORDS has signed a long term licensing deal with New York based independent dance label Next Plateau and product is due next month.

The label has been responsible for such hits as Sharon Brown's 'I Specialise In Love' and the first release on Bronze/Next Plateau is 'One More Shot' by C-Bank (BRO/X 163) in 7/12 formats.

CRAGS OF TUMBLEDOWN MOUNTAIN

The Pipes & Drums of the 2nd Bn. Scots Guards and The Regimental Band of The Scots Guards.



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Bubbling Under

- 51 58 PHONE HOME Ashes And Stars (white label)
- 52 54 I'D LIKE TO Feel Sutra (import)
- 53 — UP ON A HILL (MOUNT U) Trammmps
Venture (import)
- 54 55 SO CLOSE Diana Ross Capitol
- 55 52 SPACE IS THE PLACE
Jonzun Crew Tommy Boy (import)
- 56 56 FOOL FOR LOVE
Prince Charles & The City Beat Band
MJS (import)
- 57 60 MS FINE BROWN FRAME Syl Johnson Epic.
- 58 58 STREET SOUND Antoniou Elite
- 59 — FALLING Biz (white label)
- 60 — OUT ON THE FLOOR Dobbie Gray Inferno

Twelve Inchers

- 1 9 LAST NIGHT A DJ SAVED MY LIFE
In Deep Sound Of NY York
- 2 6 HAVEN'T BEEN FUNKED ENOUGH
Extras TMT
- 3 2 HOLD ME TIGHTER IN THE RAIN
Billy Griffin CBS
- 4 8 BUFFALO GALS Malcolm McLaren Charisma
- 5 4 MIND UP TONIGHT Melba Moore Capitol
- 6 — ELECTRIC AVENUE Eddy Grant Ice
- 7 1 MY LOVE IS WAITING Marvin Gaye CBS
- 8 3 THE SMURF Tyrone Brunson Epic
- 9 11 SCORPIO Grandmaster Flash Sugarhill
- 10 5 REACH UP Toney Lee TMT
- 11 — BE MINE TONIGHT/AND YOU KNOW THAT
Jammers Salsoul
- 12 19 IN THE NAME OF LOVE
Sharon Redd Prelude
- 13 11 HEAVY VIBES Montana Sextet Virgin
- 14 — ROCK THE BOAT Forrest Ariola (import)
- 15 15 NATURE BOY Central Line Mercury
- 16 — DO IT ANY WAY YOU WANNA
Cashmere Philly World (import)
- 17 17 GIVE ME THE FUNK Charades
Brunswick (import)
- 18 18 I FEEL LOVE (REMIX)
Donna Summer Casablanca
- 19 14 MAGIC'S WAND Whodini Jive
- 20 — LOOKING FOR THE PERFECT BEAT
Soul Sonic Force Tommy Boy (import)

Disco Albums

- 1 1 THRILLER Michael Jackson Epic
- 2 4 THE BEST IS YET TO COME
Grover Washington Jr Elektra
- 3 2 FRIENDS Shalamar Solar
- 4 7 MIDNIGHT LOVE Marvin Gaye CBS
- 5 3 STREET SOUNDS Various Streetwave
- 6 12 HOME AGAIN Stanley Turrentine Elektra
- 7 11 HEARTBREAKER Dionne Warwick Arista
- 8 6 LIONEL RICHIE Lionel Richie Motown
- 9 5 SOS III SOS Band Tabu
- 10 16 BEAT THE STREET Various CBS
- 11 10 THE JAMMERS Jammers Salsoul
- 12 8 LOVE SONGS Diana Ross K-tel
- 13 9 LUTHER VANDROSS Luther Vandross Epic
- 14 18 COMPUTER GAMES George Clinton Capitol
- 15 THE OTHER SIDE OF LOVE
Melba Moore Capitol
- 16 17 RICK JAMES PRESENTS BOBBY M
Bobby M Motown
- 17 — REDD HOTT Sharon Redd Prelude
- 18 — KILLER ON THE RAMPAGE Eddy Grant Ice
- 19 13 IN THE HEAT OF THE NIGHT Imagination R&B
- 20 THE MESSAGE
Grandmaster Flash & The Furious Five Sugarhill

Import Albums

- 1 10 TOO TOUGH Angela Bofill Arista
- 2 1 FOREVER, FOR ALWAYS, FOR LOVE
Luther Vandross Epic
- 3 6 SUNFIRE Squire Warner Bros
- 4 3 ASPHALT George Howard Palo Alto
- 5 4 VISIONS OF THE LIGHTS Slave Cotillion
- 6 2 MAN PARRISH Man Parrish Importe 12
- 7 8 CASCADE Asymuth Milestone
- 8 5 ALL I NEED Sylvester Megatone
- 9 9 THE SUN STILL SHINES Sonny Charles Highrise
- 10 15 GET READY Kleeer Atlantic
- 11 — 1991 Prince Warner Bros
- 12 14 BE WITH ME Billy Griffin US Columbia
- 13 13 WOLF IN THE WOLFIER Constellation
- 14 11 TYRONE DAVIS Tyrone Davis Highrise
- 15 19 JUST AIN'T GOOD ENOUGH
Johnnie Taylor Beverly Glen
- 16 — IT'S GOOD TO BE HOME Harry Ray Sugarhill
- 17 7 DON'T PLAY WITH FIRE Peabo Bryson Capitol
- 18 18 JUICY Juice, Arista
- 19 12 MEGATRON Man Patrick Crowley Megatone
- 20 — ALL IN TIME Eloise Laws Capitol

Dancefloor

- 1 1 BUFFALO GALS
Malcolm McLaren Charisma 12"
- 2 4 LOOKING FOR THE PERFECT BEAT
Soul Sonic Force Tommy Boy 12"
- 3 3 SPACE IS THE PLACE
Jonzun Crew Tommy Boy 12"
- 4 2 MAGIC'S WAND Whodini Jive 12"
- 5 — MAN PARRISH Man Parrish Importe 12" LP
- 6 — FEELS LIKE WINTER AGAIN
Fiat Lux Cocteau 7"
- 7 — PHONE HOME Johnny Chingas Columbia 12"
- 8 9 HEY LITTLE GIRL Icehouse Chrysalis 12"
- 9 9 THE BEAT GOES ON Orbit Quality/RFC 12"
- 10 8 THUNDER AND LIGHTNING Risque Polydor 12"

Dancefloor chart from Flashback Records, Swindon and Newport

Reggae Twelves

- 1 1 NICE 'N' EASY Ruddy Thomas Hawkeye
- 2 3 IS IT ALWAYS GONNA BE LIKE THIS?
Raymond Simpson & Claudia JB Music

- 3 — JAH LOVE HIS PEOPLE
Sugar Minott Music Works
- 4 — PLAYGIRL Technics Technic Records
- 5 2 BLOW MY MIND Arema City Boy
- 6 — TU SHENG PENG U Brown Yvonne Special
- 7 4 IF THIS WORLD WAS MINE
Dennis Brown Yvonne Special
- 8 5 GUNSHOT Anthony Johnson Music Works
- 9 8 WE A LEGO Koumba Greensleeves
- 10 — UNRULY PICKNEY Mighty Diamonds Music
- 10 — MIXED UP Sugar Minott Black Roots

Reggae twelve-inch chart from Sunshine Records, North London.
Last week's chart is repeated due to non-availability of new positions.

Disco Dealer

A WEEK of extremely strong moves on the chart this week, after the usual mayhem caused by the end-of-year holiday period. The Extra Ts' 'E.T. Boogie', which unaccountably sold like hot cakes over the Christmas fortnight when it was supposedly no longer available, has now finally given up the ghost and vanished from dealers' and importers' shelves, as indicated by its chart plummet. Meanwhile, the first two fast import movers of 1983, Indeep's 'Last Night A DJ Saved My Life' and Toney Lee's 'Reach Up', are now both on UK release, via PRT and TMT (through IDS) respectively. The first is already shipping heavily as a domestic 11/12 inch, as its leap from 13 to 4 indicates; Toney Lee has taken the slight dip customary between import fade-out and UK arrival, but should be back in the top 10 next week by the reaction it is getting. Full marks to TMT for getting two simultaneous smashes with shrewd pick-ups - the Ex Tras single at No. 7 is also theirs.

Just as we lose 'E.T. Boogie', in comes Johnny Chingas from the States with 'Phone Home', which again obviously refers to THAT film. The import action over the last seven days on this one suggests that CBS would be well advised to get it turned around while the movie is also still big news on general release - assuming they have the clearance, and that THIS one won't suddenly be withdrawn.

Bubbling under the 50 on import at No. 52 is a new disc by a familiar disco band of the 70s, the Trammmps. One factor which is likely to move 'Up On A Hill' a lot higher in coming weeks as the word about it gets around, is the er - clever nature of the lyrics. For the same reason, the disc might have trouble getting any airplay. It's more a question of double-entendre than anything, but if you read the record's bracketed sub-title '(Mt. U)' as 'mount you', you'll get the general drift...

This column's analysis of 1982 referred to the comparative back seat taken by the indie disco labels during last year. It looks already that things might be looking up for them already in '83. With TMT obviously leading the way, Elite is nibbling at the charts with its remixed 12-inchers by Antoniou and Spencer Jones, and the Rygel label returns with a new release by Cloud, whom readers will certainly remember charting a couple of years back with 'Takin' It To The Top'. White labels of this one are being distributed to

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New Albums

TOTAL RELEASES: 128

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

- ALASTAIR ANDERSON STEEL SKIES Topic □ 12TS 427 3.04 JSU
- AMON DUUL II HAWK MEETS PENGUIN Illuminated □ JAMS 24 2.89 STAGE ONE
- ANNABEL LAMB ONCE BITTEN A&M □ AMLH 68555 3.20 CBS
- ART BLAKEY & WYNTON MARSALIS ALBUM OF THE YEAR Timeless □ SJP 155 3.04 JSU
- ARTHUR ALEXANDER A SHOT OF RHYTHM AND SOUL Ace □ CH 66 2.75 PINNACLE
- ARTIE SHAW THE SWINGING BIG BANDS VOL. 1 Jazz Time □ 101 671 1.67 LUGTONS
- BAND OF THE WELSH GUARDS 'TROOPING THE COLOUR Bibi' □ BBM 143 1.10 H.R. TAYLOR
- BARKAYS PROPOSITIONS Phonogram Holland □ 6337 257 3.30 POLYGRAM/(IMS)
- BARRY MOORE TREATY STONE Mulligan □ LUN 002 3.20 JSU
- BELLE STARS THE BELLE STARS Stiff □ SEEZ 45 □ ZSEEZ 45 3.20 CBS
- BENJAMIN LEW & STEVEN BROWN DOUZIEME JOURNEE Crammed Discs □ CRAM 020 2.79 PINNACLE
- BIG JOE TURNER 'TEXAS STYLE Black & Blue □ BB 33547 3.28 THE OTHER LABEL
- BILLIE HOLIDAY 'THE ESSENTIAL Polydor (France) □ 2304 343 3.30 POLYGRAM/(IMS)
- BOLLOCK BROTHERS THE LAST SUPPER Charly □ BOLL 100 4.32 SPARTAN
- BRIGHOUSE & RASTRICK BRASS BAND BRASS'D OFF Bibi □ BBM 144 1.10 H.R. TAYLOR
- CARMEN MCCRAE/CHRIS CONNOR I HEAR MUSIC Affinity □ AFF 97 3.66 SPARTAN
- 'CHARLIE HADEN TIME REMEMBERS ONE TIME MORE ECM □ ECM 1239 3.30 POLYGRAM
- CHARLES AZNAVOUR UNE PREMIERE DANSE Barclay (France) □ 1200 421 □ 1300 421 3.05/3.15 POLYGRAM/(IMS)
- CILLA FISHER & ARTIE TRIZSE THE SINGING KETTLE Kettle □ KOP 10 2.03 JSU
- CLADD PERLENER CHOPIN Nin □ NIN 45015 3.16 SPARTAN
- CLANNAD CLANNAD Polydor (Ireland) □ 6392 013 □ 7230 002 2.44 2.55 POLYGRAM/(IMS)
- CLANNAD CRANN ULL Polydor (Ireland) □ 6373 016 □ 7233 016 3.05/3.15 POLYGRAM/(IMS)
- CONFUNKSHUN TO THE MAX Phonogram (Holland) □ 6337 258 3.30 POLYGRAM/(IMS)
- COUNT BASIE AT THE SAVOY BALLROOM 1937-1944 Jazz Time □ 101 581 1.67 LUGTONS
- COUSIN JOE BAD LUCK BLUES Black & Blue □ BB 33549 3.28
- DAVE SWARBRICK FLITTIN' Sprindriff □ SPIN 101 3.22 MAKING WAVES
- DAVID TIPTON QUEEN OF CHINA Sonet □ SNKF 174 3.34 PRT
- DEREK BELL DEREK BELL PLAYS WITH HIMSELF Claddagh □ CSM 54 3.20 JSU
- DEWEY REDMAN QUARTET THE STRUGGLE CONTINUES ECM □ ECM 1225 3.30 POLYGRAM
- DOC CHEATHAM & SAMMY PRICE Black Beauty Sackville □ 3029 3.33 JSU
- DUKE ELLINGTON & HIS ORCHESTRA 1928-1933 Jazz Time □ 101 571 1.67 LUGTONS
- EARL KING LET THE GOOD TIMES ROLL Ace □ CH 65 2.75 PINNACLE
- EDDIE CONDON & FATS WALLER EDDIE CONDON WITH FATS WALLER Teldec (Germany) □ AG6 24295 2.44 POLYGRAM/(IMS)
- EDDIE BOND ROCKING DADDY Rockhouse □ LPA 206 1.99 PINNACLE
- EDDIE KIRKLAND THE WAY IT WAS Red Lightning □ RL 0041 2.70 RED LIGHTNING
- ELLA FITZGERALD ELLA FITZGERALD SINGS THE GEORGE & IRA GERSHWIN SONGBOOK Polydor (France) □ 2615 063 10.75 POLYGRAM/(IMS)
- ERIC BURDON GREATEST Polygram (Italy) □ 2486 160 □ 3186 026 1.82/1.97 POLYGRAM/(IMS)
- EVERLY BROTHERS RIP IT UP Ace □ CH 64 2.75 PINNACLE
- FIFE FIDDLER'S RALLY FIFE FIDDLER'S RALLY Kettle □ KOP 9 3.04 JSU
- FLAIRCK LIVE Polydor (Holland) □ 2646 103 □ 3540 103 3.60/3.75 POLYGRAM/(IMS)
- FOUR LINES MALE CHOIR, CORNWALL SING WE FOR PLEASURE Burlington □ BURL 014 3.04 JSU
- FRED LOCKS TRUE RASTAMAN Vista Sounds □ VSLP 4007 4.49 VISTA SOUNDS/H.R. TAYLOR
- FUN BOY THREE WAITING Chrysalis □ CHR 1417 □ ZCHR 1417 3.04 POLYGRAM
- GARY BURTON QUARTET PICTURE THIS ECM □ ECM 1226 3.30 POLYGRAM
- GEORGE ADAMS & DON PULLEN MELODIC EXCURSIONS Timeless □ SJP 166 3.04 JSU
- GEORGE BENJAMIN PIANO SONATA Nin □ NIN 45009 3.16 SPARTAN
- GEORGE BRUNIS/WILD BILL DAVISON THE ROOF BLUES Teldec (Germany) □ AG6 24294 2.44 POLYGRAM/(IMS)
- GIL EVANS PRIESTESS Antilles □ AN 1010 3.25 EMI
- GLENN MILLER THE SWINGING BIG BANDS 1939-1942 Jazz Time □ 101 601 1.67 LUGTONS
- GREGORIS WHEREVER I WANDER I LONG FOR GREECE Sonet □ SNTS 888 3.20 PRT
- HAKON GRAF HIDEAWAY Strawberry □ SRLP 107 2.79 PINNACLE
- HARRY JAMES & BENNY GOODMAN SWINGTIME WITH HARRY JAMES & BENNY GOODMAN Jazz Time □ 101 611 1.67 LUGTONS
- HOM BRU HOM BRU Celtic □ CM 009 3.04 JSU
- HUBERT FULMIN MY GUITAR AND ME Black & Blue □ BB 33548 3.28 THE OTHER LABEL
- JAMES LAST SING MIT ... 10 Polydor (Germany) □ 2372 159 □ 3151 159 3.30/3.45 POLYGRAM/(IMS)
- JERRY LEE LEWIS 12 ALBUM BOX SET Sun □ SUN BOX 2 22.50 SPARTAN
- JIMMY RYAN/EDMOND HALL/WILBUR DE PARIS JIMMY RYAN/EDMOND HALL/WILBUR DE PARIS Teldec (Germany) □ AG6 24296 2.44 POLYGRAM/(IMS)
- JOHN STEVENS JOHN STEVENS' FREE BOP Affinity □ AFF 101 3.66 SPARTAN
- JULIA DOWNES LET SLEEPING DOGS LIE Naive □ NAVL 2 3.05 SPARTAN
- LESTER YOUNG/TEDDY WILSON QUARTET PRES & TEDDY Polydor (France) □ 2304 213 3.30 POLYGRAM/(IMS)
- LITTLE RICHARD OOH! MY SOUL Charly □ CR 30216 3.20 SPARTAN
- LOS CHICOS DE ACAPULCO TIJUANA SLEIGHRIE Bibi □ BBM 147 1.10 H.R. TAYLOR
- LOUIS ARMSTRONG AT THE CARNEGIE HALL Jazz Time □ 101 531 1.67 LUGTONS
- LOUIS ARMSTRONG ST. LOUIS BLUES Polygram □ 9279 254 □ 7259 254 1.82 1.97 POLYGRAM/(IMS)
- LUTHER JOHNSON ON THE ROAD AGAIN Black & Blue □ BB 33546 3.28 THE OTHER LABEL
- MARTIN CARTHY & DAVE SWARBRICK BUT TOW CAME BY Topic □ 12TS 343 3.04 JSU
- MARTIN CARTHY & DAVE SWARBRICK BYKER HILL Topic □ 12TS 342 3.04 JSU
- MARTIN BEST DANTE TROUBADORS Nin □ NIN 45017 3.16 SPARTAN
- MARTIN CARTHY OUT OF THE CITY Topic □ 12TS 426 3.04 JSU
- MATERIAL ONE DOWN Elektra □ E60206 3.60 WEA
- MEZZOFORTE SURPRISE Spider □ STELP 02 2.44 PINNACLE
- MICHAEL MANTLER CARLA BLEY/LSO SOMETHING THERE WATT □ WATT 13 3.30 POLYGRAM/(IMS)
- MOTORHEAD LIVE AT THE ROUNDHOUSE Ace □ NED 2 1.82 PINNACLE
- NANA MOUSKOURI BALLADES Phonogram (Germany) □ 6399 397 □ 7199 397 3.05/3.15 POLYGRAM/(IMS)
- NATIONAL HEALTH D.S. AL COD Lounging □ LAO 2 2.66 PINNACLE
- NAZARETH 2XS Nems International □ NIN 001 2.89 STAGE ONE
- NEIL SEDAKA 20 GOLDEN PIECES President □ BDL 2030 1.73 PINNACLE
- NEIL YOUNG TRANS Geffen □ GEF 25019 □ GEF 4025019 CBS
- NEW AGE ALL THE MONKEYS AREN'T IN THE ZOO Illuminated □ TUX 25 2.89 STAGE ONE
- NORMIL HAWAIIANS MORE WEALTH THAN MONEY Illuminated □ JAMS 23 2.89 STAGE ONE
- NORWOOD B AN EVENING WITH NORWOOD B Philly World □ PWLP 1003 3.20 PRT
- PETE BROWN/JONAH JONES HARLEM JUMP AND SWING Affinity □ AFF 96 3.66 SPARTAN
- PHIL WOODS EUROPEAN TOUR LIVE Red □ VPA 163 3.15 JSU
- PLANXTY COLD BLOW AND RAINY NIGHT Shanachie □ 79011 3.20 JSU
- PLANXTY PLANXTY Shanachie □ 79009 3.20 JSU
- PLANXTY THE PLANXTY COLLECTION Shanachie □ 79012 3.20 JSU
- PLANXTY THE WELL BELOW THE VALLEY Shanachie □ 79010 3.20 JSU
- PLUTO OVERTURE Strawberry □ SRLP 106 2.79 PINNACLE
- PRO ARTE WIND QUINTET PRO ARTE WIND QUINTET Nin □ NIN 2134 3.16 SPARTAN
- ROBIN WILLIAMSON PRINCE DOUGIE & THE SWAN MAIDEN Pigs Whisker Music □ PWM 002 3.20 JSU
- ROBIN WILLIAMSON THE FISHERMAN'S SON Pigs Whisker Music □ PWM 001 3.20 JSU
- ROLF TROSTEL THE PROPHET Union □ U008 2.79 PINNACLE
- ROLLING STONES 1965 70 Polygram (Italy) □ 6495 098 □ 7195 098 1.82/1.97 POLYGRAM/(IMS)
- ROYAL PHILHARMONIC ORCHESTRA THE ROYAL PHILHARMONIC ORCHESTRA PLAYS THE BEATLES - 20th ANNIVERSARY CONCERT Solid Rock Foundation □ SRLF 1001 □ SRFC 1001 3.05 SPARTAN
- SAINTS OUT IN THE JUNGLE Flickknife □ SHARP 106 2.87 PINNACLE
- SARAH WALKER ROGER VIGNOLES CABARET SONGS Meridian □ E77056 4.99 LUGTONS
- SCOTT JOPLIN RAGTIME KING Jazz Time □ 101 661 1.67 LUGTONS
- SCREAMING LORD SUTCH ROCK & HORROR Ace □ CHA 65 3.20 PINNACLE
- SHURA CHERKASSKY TCHAIKOVSKY/BALAKIREY Nin □ NIN 45016 3.16 SPARTAN
- SLADE SLADE ALIVE Polydor (Germany) □ 2669 060 3.60 POLYGRAM/(IMS)
- SLIM GAILLARD THE YOUTEST Hep □ HEP 28 2.89 THE OTHER LABEL
- STAN LEVY/ROD MITCHELL WEST COAST RHYTHM Affinity □ AFF 95 3.66 SPARTAN
- STEPHANIE GRAPELLI 80 Musik 2000 □ B90104 □ MB 990104 1.82/1.97 POLYGRAM/(IMS)
- STEPHANIE GRAPELLI TRIBUTE TO DJANGO Musik 2000 □ B90103 □ MB990103 1.82/1.97 POLYGRAM/(IMS)
- STIFF LITTLE FINGERS ALL THE BEST Chrysalis □ CTY 1414 □ ZCTY 1414 3.82 POLYGRAM
- STOKOWSKI ORCHESTRAL SHOWPIECES Nin □ NIN 45204 3.16 SPARTAN
- SWEET PEA ATKINSON DON'T WALK AWAY Island □ ILPS 7018 □ ICT 7018 3.25 EMI
- TADLEY BAND THE TADLEY BAND AT THE LAKESIDE Brass Band □ BBR 701 4.49 H.R. TAYLOR
- UFO MAKING CONTACT Chrysalis □ CHR 1402 □ ZCHR 1402 3.04 POLYGRAM
- VARIOUS THE GOLDEN AGE OF BRITISH DANCE BANDS Jazz Time □ SM 321/8 9.59 LUGTONS
- VARIOUS COUNTRY PEOPLE ONLY Bibi □ BBM 138 1.10 H.R. TAYLOR
- VARIOUS COUNTRY GIRL Homespun □ PHL 456 2.88 OUTLET
- VARIOUS JAZZ HISTORY VOL. 2 (10 LP SET) Jazz Time □ JAZZ BOX 2 11.33 LUGTONS
- VARIOUS BLUES FROM THE FIELDS INTO THE TOWNS Music 2000 □ F90099 □ MF990099 1.82/1.97 POLYGRAM/(IMS)
- VARIOUS BORN ON THE BAYOU Charly □ CR 212 3.20 SPARTAN
- VARIOUS CHICAGO BLUES MASTERS Charly □ CRB 1047 3.20 SPARTAN
- VARIOUS DEFIANT POSE Illegal □ ILP 011 3.05 PINNACLE

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Top 100 Singles

RECORD BUSINESS
BESTSELLERS
 RECORD BUSINESS

- 1 2 3 **DOWN UNDER**
MEN AT WORK EPIC/EPCA 1980 CBS
- 2 1 8 **YOU CAN'T HURRY LOVE**
PHIL COLLINS VIRGIN VS(Y) 531(12) CBS
- 3 4 5 **STORY OF THE BLUES**
WAH! ETERNAL JF 1(T) WEA
- 4 19 3 **ELECTRIC AVENUE**
EDDY GRANT ICE ICE(T) 57 RCA
- 5 6 3 **STEPPING' OUT**
JOE JACKSON A&M AMS(X) 8262 CBS
- 6 14 8 **HEARTACHE AVENUE**
MAISONNETTES READY STEADY GO RSG(T) 1 IDS
- 7 36 2 **NEW YEARS DAY**
U2 ISLAND UWIP 6848 EMI
- 8 5 8 **BUFFALO GALS**
MALCOLM MCLAREN CHARISMA MALC(T) 1(12) POLYGRAM
- 9 12 3 **EUROPEAN FEMALE**
STRANGLERS EPIC/EPC A2893 CBS
- 10 11 9 **OUR HOUSE**
MADNESS STIFF (P) BUY (IT) 163 CBS
- 11 7 5 **ORVILLE'S SONG**
KEITH HARRIS & ORVILLE BBC/RESL 124 PRT
- 12 3 7 **A WINTER'S TALE**
DAVID ESSEX MERCURY MER 127 POLYGRAMS
- 13 13 9 **CACHARPAYA**
INCANTATIONS BEGGARS BANQUET BEG84(T) WEA
- 14 10 9 **TIME (CLOCK OF THE HEART)**
CULTURE CLUB VIRGIN VS(Y) 558(12) CBS
- 15 58 2 **THE CUTTER**
ECHO & THE BUNNYMEN KOROVA KOW 26(T) WEA
- 16 35 6 **GLORIA**
LAURA BRANIGAN ATLANTIC K11759(T) WEA
- 17 15 6 **ALL THE LOVE IN THE WORLD**
DIONNE WARWICK ARISTA ARTIST (12) 507 POLYGRAM
- 18 16 9 **HYMN**
ULTRAVOX CHRYSALIS (12) CHS 2657 POLYGRAMS
- 19 34 2 **UP WHERE WE BELONG**
JOE COCKER & JENNIFER WARNES ISLAND WIP 6830 EMI
- 20 20 7 **I FEEL LOVE (REMIX)**
DONNA SUMMER CASABLANCA FEEL 7(12) POLYGRAMS
- 21 8 13 **SAVE YOUR LOVE**
RENEE AND RENATO HOLLYWOOD HWD 003 PINNACLE
- 22 82 2 **LAGARTIJA NICK**
BAUHAUS BEGGARS BANQUET BEG88(T) WEA
- 23 17 9 **IF YOU CAN'T STAND THE HEAT**
BUCKS FIZZ RCA RCA(T) (P) 300 RCA
- 24 9 10 **BEST YEARS OF OUR LIVES**
MODERN ROMANCE WEA ROM 1(T) WEA
- 25 47 2 **TWISTING BY THE POOL**
DIRE STRAITS MERCURY DSTR 2(12) POLYGRAM
- 25 64 2 **SIGN OF THE TIMES**
BELLE STARS STIFF (P) BUY 167 CBS
- 27 28 5 **HOLD ME TIGHTER IN THE RAIN**
BILLY GRIFFIN CBS CBS A(13) 2935 CBS
- 28 21 6 **THEME FROM E.T. (THE EXTRA TERRESTRIAL)**
JOHN WILLIAMS MCA MCA 800 CBS
- 29 NEW 1 **DOWN IN THE TUBE STATION AT MIDNIGHT**
JAM POLYDOR POSP 8 POLYGRAM
- 30 NEW 1 **NEWS OF THE WORLD**
JAM POLYDOR 2058 995 POLYGRAM
- 31 NEW 1 **ALL AROUND THE WORLD**
JAM POLYDOR 2058 902 POLYGRAM
- 32 NEW 4 **STRANGE TOWN**
JAM POLYDOR POSP 34 POLYGRAM
- 33 NEW 3 **IN THE CITY**
JAM POLYDOR 2058 896 POLYGRAM

- 34 31 3 **MY LOVE IS WAITING**
MARVIN GAYE CBS CBS A(13) (40) 3048 CBS
- 35 70 2 **TOO SHY**
KAJAGOOGOO EMI (12) EMI 5359 EMI
- 36 18 15 **YOUNG GUNS (GO FOR IT)**
WHAM! INNERVISION IVLA(13) 2766 CBS
- 37 38 2 **PLEASE PLEASE ME**
BEATLES PARLOPHONE (P) 4983 EMI
- 38 56 2 **MIND UP TONIGHT**
MELBA MOORE CAPITOL (12) CL 272 EMI
- 39 — 1 **THE MODERN WORLD**
JAM POLYDOR 2058 945 POLYGRAM
- 40 22 9 **FRIENDS**
SHALAMAR SOLAR CHUM 1(T) WEA
- 41 80 2 **DANCER SUCKER**
SET THE TONE ISLAND (12) WIP 6836 EMI
- 42 — 1 **GOING UNDERGROUND**
JAM POLYDOR POSP 113 POLYGRAM
- 43 — 1 **WHEN YOU'RE YOUNG**
JAM POLYDOR POSP 69 POLYGRAM
- 44 — 1 **DAVID WATTS**
JAM POLYDOR 2059 054 POLYGRAM
- 45 41 8 **OH DIANE**
FLEETWOOD MAC WARNER BROS FLEET 1(T) (P) WEA
- 46 52 2 **WHAM! RAP**
WHAM! INNERVISION IVLA(13) 2442 CBS
- 47 23 12 **LIVING ON THE CEILING**
BLANCMANGE LONDON BLANC(BLANX) 3 POLYGRAM
- 48 32 8 **MAGIC'S WAND**
WHODINI JIVE JIVE(T) 28 CBS
- 49 69 2 **THE CHINESE WAY**
LEVEL 42 POLYDOR POSP(X) 538 POLYGRAM
- 50 33 12 **(SEXUAL) HEALING**
MARVIN GAYE CBS A(13) 2855 CBS
- 51 60 5 **IN THE NAME OF LOVE**
SHARON REDD PRELUDE PRL A(13) 2905 CBS
- 52 37 5 **THE SMURF**
TYRONE BRUNSON EPIC/EPC A(13) 3024 CBS
- 53 63 3 **I HONESTLY LOVE YOU**
OLIVIA NEWTON-JOHN EMI (12) EMI 5360 EMI
- 54 43 5 **FAT MAN**
SOUTHERN DEATH CULT SITUATION 2 SIT 19(T) PINNACLE/CARTEL
- 55 24 10 **TRULY**
LIONEL RICHIE MOTOWN TMG 1284 RCA
- 56 26 12 **WISHING (IF I HAD A PHOTOGRAPH OF YOU)**
A FLOCK OF SEAGULLS JIVE JIVE(T) 25 CBS
- 57 27 8 **BEAT SURRENDER**
JAM POLYDOR POSP (J) (X) 540 POLYGRAM
- 58 — 1 **TOWN CALLED MALICE**
JAM POLYDOR POSP 400 POLYGRAM
- 59 46 6 **CHANGES**
IMAGINATION R&B RBS(RBL) (RBP) 213 PRT
- 60 57 14 **I DON'T WANNA DANCE**
EDDY GRANT ICE ICE(T) 56 RCA
- 61 30 8 **LET'S GET THIS STRAIGHT**
(FROM THE START)
DEXYS MIDNIGHT RUNNERS MERCURY DEXYS 11(12) POLYGRAM
- 62 62 2 **SO CLOSE**
DIANA ROSS CAPITOL CL 277 EMI
- 63 25 10 **MIRROR MAN**
HUMAN LEAGUE VIRGIN VS(Y) 522(12) CBS
- 64 — 1 **ABSOLUTE BEGINNERS**
JAM POLYDOR POSP 350 POLYGRAM
- 65 78 2 **CHRISTIAN**
CHINA CRISIS VIRGIN VS 562(12) CBS
- 66 29 11 **RIO**
DURAN DURAN EMI (12) EMI 5346 EMI

- 67 — 1 **START**
JAM POLYDOR 2059 266 POLYGRAM
- 68 — 1 **THAT'S ENTERTAINMENT**
JAM POLYDOR POSP 582 POLYGRAM
- 69 — 1 **THE ETON RIFLES**
JAM POLYDOR POSP 83 POLYGRAM
- 70 51 5 **HEAVY VIBES**
MONTANA SEXTET VIRGIN VS 560(12) CBS
- 71 55 5 **THE LOOK OF LOVE (SCRATCH MIX)**
ABC NEUTRON NTXDJ 103 POLYGRAM
- 72 72 6 **OLD AND WISE**
ALAN PARSONS PROJECT ARIST 494 POLYGRAM
- 73 — 1 **FUNERAL PYRE**
JAM POLYDOR POSP 257 POLYGRAM
- 74 54 5 **SCORPIO**
GRANDMASTER FLASH SUGARHILL SH(L) 118 PRT
- 75 40 10 **THE OTHER SIDE OF LOVE**
YAZOO MUTE (12) YAZ 002 SPARTAN/CARTEL
- 76 48 19 **DO YOU REALLY WANT TO HURT ME**
CULTURE CLUB VIRGIN VS 518(12) CBS
- 77 83 2 **GASOLINE ALLEY**
ELKIE BROOKS A&M AMS 8305 CBS
- 78 — 1 **1999**
PRINCE WARNER BROS W9896(T) WEA
- 79 73 2 **ONE ON ONE**
DARYL HALL & JOHN DATES RCA RCA(T) 305 RCA
- 80 76 2 **SILVER MACHINE**
HAWKWIND UA (12) UPI(P) 35381 EMI
- 81 71 8 **WHERE THE HART IS**
SOFT CELL SOME BIZZARE BZS 16(12) POLYGRAM
- 82 — 1 **THE BITTEREST PILL**
JAM POLYDOR POSP 505 POLYGRAM
- 83 98 2 **NATURE BOY**
CENTRAL LINE MERCURY MER(X) 131 POLYGRAM
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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:
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'Record Business' focuses on the independent labels and distributors who will be at MIDEM

ONE OF the most consistent complaints from the marketing departments of record companies in the USA, Australia and Europe is that while the British indie labels produce plenty of good music, the UK disc scene is so fragmented and fad-ridden that it stands no chance in the international market.

Five years ago that kind of hackneyed view was commonplace at MIDEM. Now, half a decade of consistent success has made the world sit up and listen to what the thrusting new generation of English indies have got to offer.

Grass roots a&r activity of a kind that no major record company could ever afford to operate is part of the irresistible rise of the independent sector.

But no matter how good a record might be, it would get nowhere beyond a small circle of local fans without the efforts of the UK's increasingly efficient independent distributors.

Spartan, Pinnacle and Rough Trade were the first, and still are the best known in the business. New came the entry of Stage One into the fray, and most recently 1982 saw the launch of the ambitious IDS set-up masterminded by experienced industry executives John Howes - late of RCA and Geoff Hannington who has been at the helm of both major and independent companies.

IDS is determined to make a big splash at Cannes this year and has taken a five-unit stand (no. 19.11) to make sure the company is noticed. Attending

UK indie distributors are the key to international success

are John Howes, Geoff Hannington, sales director Ray Jenks, labels coordinator Dave Fagence and legal affairs director David Pick.

The main purpose of the visit will be to meet foreign labels who are seeking a British distribution arrangement. -

"IDS has gathered pace much faster than we had ever forecast," said Howes. "We launched ourselves in the busiest period of the year and had an extremely good quarter in turnover terms. Being on the charts with the Maisonettes helped of course.

Howes was quick to point out the advantages for a new company of scoring on the *RB* indie charts, while a recent deal with Rough Trade has meant a close relationship with the Cartel and instant acceptance among the specialist record trade.

"I think our biggest problem has been with the industry chart, because we have not yet had sufficient chart hits or masterbags into the mainstream dealers. We are now getting the message across to the trade that we do not demand minimum orders, but we are working

hard on phone-outs, and I expect that as we handle more hits dealers will ring us more regularly. We are carrying special offers on the phone and it's a shame some dealers are missing out on these."

The IDS computerised systems have settled down remarkably well, with Howes claiming to have met 100 per cent of all orders, and to have exceeded his turnover targets for the first quarter in business by 300 percent.

"I think it is worth noting that we are handling a very wide variety of labels, from the new TV-advertised line, Starblend with its successful *Unforgettable* album - the label is with us on an exclusive three year deal - to the outrageously successful indie Y Records. The first product under that deal is Pigbag's new single 'Hit The O Deck'." We want to develop our labels and acts into big LP selling prospects."

IDS is going to MIDEM to wave the flag. "There are still people in Europe and the USA who don't know us," said Howes. "We will be in Cannes hoping to meet labels who are looking for UK distribution deals, and I am sure we will make some contacts for the future. We will also be helping some of our labels find deals abroad."

The longest-established of the 'major' indie distributors is Spartan, with its well-tried warehousing complex at Wembley, and its own busy pressing factory in Wales.

On the face of it the company has had another successful year, with Toyah on Safari Records maintaining a high profile and the joint arrangement with Rough Trade for Daniel Miller's Mute label paying off with the establishment of Yazoo. Both acts are nominated for BPI awards this year.

"We have had a tremendous year," agreed managing director Tom McDonnell. "As well as Mute and Safari, there have been big hits for the Ritz label, and we signed a lot of new labels in the second half of the year."



Y signs: Pictured outside the offices of the new IDS indie distribution company are (left to right): John Howes (IDS); Dick O'Dell (Y); Dave Fagence and Geoff Hannington (IDS). Singles and albums from Pigbag and Shriekback will be the subject of Y's biggest-ever marketing campaign in February and March.

"Celebrity/Evolution is going to be an important new addition to our roster with its strong MOR product. We are currently selling in *The Royal Philharmonic Plays the Beatles*, which is an Albert Hall concert with Louis Clark, and we have just picked up Larry Page's labels. The Speed label has done very well this year with Roy Wood, while we are expecting big things of Dave Martin's DEB set-up which is launching with Gerry Marsden's 20th Anniversary Album."

There is still a certain comradeship within the indie distribution world, despite its now highly competitive nature. When Renee and Renato went to number one, McDonnell was on the telephone to Pinnacle with congratulations.

"There is nothing new in competition. We were the forerunners of indie distribution and it was fairly obvious that if we were successful - which we have been - there would be other companies coming in to compete with us. We take it as a back-handed compliment really."

Spartan is also blessed with strong catalogue labels like Charly and Emer-

● TO PAGE 11

**ABSTRACT - ANAGRAM - ARRIVAL
ATTIC - CHERRY RED - FLICKKNIFE
NO FUTURE - RIALTO**

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January 1983

Midem Appointments '83

24 Monday

Sort out sales problems in U.K.

MUST see
IDS on stand
19.11
WITHOUT
FAIL.

25 Tuesday

Check promotion for U.K.
MUST get action over there!

26 Wednesday

Marketing ??

27 Thursday

Place product for distribution in U.K. this week. Must get some chart action

28 Friday

T.V. Compilations?
Mid price / Budget ??

Who to handle

29 Saturday

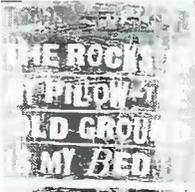
Buy presents for wife & kids
— get early night

30 Sunday

Damn it! Forgot the gifts. — Airport shop.
GREAT! got everything tied up — no early night
with one company — IDS London.

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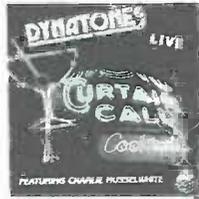
'THE ROCKS IS MY PILLOW — THE COLD GROUND IS MY BED' TOMMY TUCKER (RL 0037)
The final session from Tommy who died last year sitting testimonial to a great artist who will be sadly missed.



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Liaison is the name of this company's game

THE LIAISON and Promotion Company is one of the more unusual UK companies at MIDEM, with its wide-ranging brief from indie label clients and its British capabilities on behalf of smaller foreign companies that want a local presence.

Operating out of the Pinnacle stand will be Clifford Gee and Gary Davison who last year firmed up their first UK representation deal for an overseas client with Attic Records of Canada.

The record shows that after a year with L&P, Anvil has scored an indie chart hit and a national Top 200 entry with its first UK album release and the career of the accappella band The Nylons has been established in England via copious airplay.

"The Attic deal was important for us," agreed Clifford Gee. "It was our first foreign involvement in the UK, and we can now show that Attic has a British presence. Having shown what we can do I think we would like to take on more similar arrangements.

"The label wanted to open a UK operation, but was unwilling to commit the big resources to staff a permanent office. The deal we firmed up at MIDEM meant us running their British marketing and promotion, handling management-type functions where necessary and approving all activities."

Apart from Attic, L&P looks after the marketing and promotions consultancy for UK labels Cherry Red, Arrival, Anagram, Abstract, Flickknife, Rialto, and No Future in a similar manner at home, and certain functions abroad.

"It is not one of the areas we concentrate on," said Davison, "But we do have strong contacts in most con-

tinental territories and can offer our help with deals where we can."

Both men are keen to stress the wide variety of music handled by L&P and that the attraction of the partnership is that it is flexible enough to gain the greatest benefit for each of its individual labels more inexpensively than any company could manage using its own specialist staff and paying the conse-

DISTRIBUTORS

● FROM PAGE 8

quent overheads. Now L&P has ventured into management with the acquisition of producer Greg Walsh who has just finished work with Heaven 17 and had a number of hits in Italy, during 1982.

L&P sees itself aiding the development of producers by, wherever necessary, following up the studio work of the artist involved with some form of joint

marketing with a record label. "We would like to get involved with the record if they would like us to," said Gee, "And continue the job that was started in the studio."

"We also think we can help American acts that have US management but might need someone to work in a UK role and make sure they are not lost in this important territory."

Shock headlines spoke of redundancies and retrenchment. Rough Trade's business affairs man Richard Scott explained what is actually happening.

"We had to take a very close look at our record company and sales side and how we could best move them forward. At the same time we needed to clarify our internal structures and assess the state of the entire company.

"Our association with IDS has solved some mass merchandising problems that might have cropped up. We have a similar arrangement with Spartan on the Mute label."

Stage One is based at stand no. 17.13 and Terry Shand, a&r labels manager Kevin Nixon, export manager John Beecher and stand liaison person Miki Bridger will be manning it.

The company has cut its roster of distributed labels by half since October and all these labels will be on display and represented at MIDEM.

"I feel that Pinnacle became fully established in the industry during 1982," said managing director of Pinnacle Records, Tony Berry. "And the way the year ended proved the point. Now we are getting very strong material to work on - I think much more commercial than we had even a year ago because people can see the results we can achieve."

Among the up-coming projects Berry will be selling in are New Order's new Factory LP *Power Corruption and Lies*, chart-topping Fern Kinney's Malaco album *Sweet Music*, and product from new jazz-funk band Mezzoforte.

Rough Trade, meanwhile, has gone through a number of wide-ranging changes recently. In November the pioneering indie was finding it tough to make the most of the multitude of potentials presented by the various ad hoc divisions that had grown up within the operation.



Gary Davison and Clifford Gee. Last year's MIDEM deal was important.

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TO THE
OUNCE**



Disco Top 50

- | | | | | | | |
|----|-----|---|----|-----|----|---|
| 1 | 3 | MY LOVE IS WAITING
MARVIN GAYE CBS CBS A(13)403048 CBS | 26 | NEW | 1 | ROCK THE BEAT
FORREST (ARIOLA 600.710) IMPORT |
| 2 | 2 | BUFFALO GALS
MALCOLM MCLAREN CHARISMA MALC(T) 1(12) POLYGRAM | 27 | 22 | 3 | RIDE ON THE RHYTHM
MAHOAGANY (WEST END) IMPORT |
| 3 | 15 | MIND UP TONIGHT
MELBA MOORE CAPITOL (12)CL 272 EMI | 28 | 17 | 13 | IN AND OUT
WILLIE HUTCH MOTOWN TMG(T) 1285 RCA |
| 4 | 13 | LAST NIGHT A DJ SAVED MY LIFE
IN DEEP SOUND OF NEW YORK SNY 1 PRT | 29 | 46 | 2 | MESSAGE II (SURVIVAL)
MELLY MEL & DUKE BOOTEE SUGARHILL SH(L) 119 PRT |
| 5 | 3 | HOLD ME TIGHTER IN THE RAIN
BILLY GRIFFIN CBS CBS A(13)2935 CBS | 30 | NEW | 1 | PHONE HOME
JOHNNY CHINGAS (US COLUMBIA 44-03280) IMPORT |
| 6 | 15 | ELECTRIC AVENUE
EDDY GRANT ICE ICE(T) 57 RCA | 31 | 14 | 9 | TRULY
LIONEL RICHIE MOTOWN TMG 1284 RCA |
| 7 | 20 | HAVEN'T BEEN FUNKED ENOUGH
EXTRAS TMT TMT(T) 1 IDS | 32 | 38 | 2 | HIP HOP DE BOP (DON'T STOP)
MAN PARRISH (IMPORTE 12MP-321) IMPORT |
| 8 | 7 | HEAVY VIBES
MONTANA SEXTET VIRGIN VS 560(12) CBS | 33 | 44 | 2 | I'LL BE AROUND
DETROIT SPINNERS ATLANTIC A9891 T WEA |
| 9 | 24 | IN THE NAME OF LOVE
SHARON REDD PRELUDE PRL A(13)2905 CBS | 34 | 25 | 6 | SOUL MAKOSSA
NAIROBI LONDON LON(X) 17 POLYGRAM |
| 10 | 4 | THE SMURF
TYRONE BRUNSON EPIC EPC A(13)3024 CBS | 35 | 31 | 15 | ROCK AT YOUR OWN RISK
PLANET PATROL POLYDOR POSP(X) 535 POLYGRAM |
| 11 | 12 | BE MINE TONIGHT/
AND YOU KNOW THAT
JAMMERS SALSOUL SAL(T) 101 RCA | 36 | 36 | 13 | LOOPZILLA
GEORGE CLINTON CAPITOL (12)CL 271 EMI |
| 12 | 9 | REACH OUT
TONEY LEE TMT TMT(T) 2 IDS | 37 | NEW | 1 | DANCER SUCKER
SET THE TONE ISLAND (12)WIP 6836 EMI |
| 13 | 11 | SCORPIO
GRANDMASTER FLASH SUGARHILL SH(L) 118 PRT | 38 | 30 | 12 | YOUNG GUNS (GO FOR IT)
WHAM! INNERSVISION IVLA (13)2766 CBS |
| 14 | 16 | I FEEL LOVE (REMIX)
DONNA SUMMER CASABLANCA FEEL 7(12) POLYGRAM | 39 | 35 | 6 | JUST KEEP ON WALKING
ROD (PRELUDE PRLD 645) IMPORT |
| 15 | 23 | NATURE BOY
CENTRAL LINE MERCURY MER(X) 131 POLYGRAM | 40 | — | 8 | GIRL I LIKE THE WAY YOU MOVE
STONE CARRERE CAR(T) 261 RCA |
| 16 | 6 | FRIENDS
SHALAMAR SOLAR CHUM 1(T) WEA | 41 | 29 | 7 | JAZZY RHYTHM
MICHELLE WALLACE SYSTEM SYS(L) 101 PRT |
| 17 | 26 | DO IT ANY WAY YOU WANNA
CASHMERE (PHILLY WORLD PWR-2009) IMPORT | 42 | 37 | 4 | IT'S RAINING MEN
WEATHER GIRLS CBS CBS A2924 CBS |
| 18 | 18 | (SEXUAL) HEALING
MARVIN GAYE CBS CBS A(13)2855 CBS | 43 | 21 | 5 | CHANGES
IMAGINATION R&B RBS(RBL)(RBP) 213 PRT |
| 19 | 40 | THE CHINESE WAY
LEVEL 42 POLYDOR POSP(X) 538 POLYGRAM | 44 | 39 | 8 | LET LOVE SHINE
NEW YORK SKYY EPIC EPC A(13)2957 CBS |
| 20 | 10 | MAGIC'S WAND
WHODINI JIVE JIVE(T) 28 CBS | 45 | 33 | 3 | SUCH A FEELING
AJURRA (SALSOUL SG 387) IMPORT |
| 21 | NEW | WHAM! RAP
WHAM! INNERSVISION IVLA(13)2442 CBS | 46 | 42 | 1 | DEAR ADDY
KID CREOLE & THE COCONUTS ZE (12)(PI)WIP 6840 EMI |
| 22 | 34 | GIVE ME THE FUNK
CHARADES (BRUNSWICK D224) IMPORT | 47 | 8 | 14 | E.T. BOOGIE
EXTRAT'S (SUNNYVIEW SUN 404) IMPORT |
| 23 | NEW | LET'S STAY TOGETHER
BOBBY M GORDY TMG(T) 1288 RCA | 48 | 50 | 2 | HOW HIGH
SPENCER JONES ELITE DAZZ 16 PINNACLE |
| 24 | 19 | CREME DE CREME
WILLIAM DE VAUGHN EXCALIBUR EXC(L) 527 PRT | 49 | 50 | 5 | SUPER DUPER DONE
MASURATI HARRIS (LIONESS IDC 001) IMPORT |
| 25 | 21 | LOOKING FOR THE PERFECT BEAT
SOUL SON FORCE (TOMMY BOY TB 831) (IMPORT) | 50 | NEW | 1 | 1999
PRINCE WARNER BROS W9896(T) WEA |

Indie Top 50

- | | | | |
|----|-----|-----|---|
| 1 | 2 | 8 | HEARTACHE AVENUE
MAISONETTES READY STEADY GO RSG(T)1
IDS |
| 2 | 1 | 4 | FAT MAN
SOUTHERN DEATH CULT SITUATION 2 SIT
19(T) PINNACLE/CARTEL |
| 3 | 3 | 4 | HALLOWEEN
DEAD KENNEDYS STATIK STAT 27(12) STAGE
ONE |
| 4 | 5 | 5 | MORE THAN A DREAM
FARMERS BOYS BACKS NCH 003 ROUGH
TRADE/CARTEL |
| 5 | 7 | 15 | SHIPBUILDING
ROBERT WYATT ROUGH TRADE RT 115(T)
ROUGH TRADE/CARTEL |
| 6 | 4 | 9 | SAVE YOUR LOVE
RENEE AND RENATO HOLLYWOOD HWD 003
PINNACLE |
| 7 | 6 | 7 | SUMMER OF '81
VIOLATORS NO FUTURE 01 19 PINNACLE/
CARTEL |
| 8 | 8 | 9 | THE OTHER SIDE OF LOVE
YAZOO MUTE (12) YAZ 002 SPARTAN/CARTEL |
| 9 | 10 | 8 | FOR YOU
ANTI-NOWHERE LEAGUE WXYZ ABCD 6
PINNACLE/FAULTY/CARTEL |
| 10 | 11 | 4 | BABY, BABY
VIBRATORS ANAGRAM ANA 4 PINNACLE/
CARTEL |
| 11 | 12 | 20 | BEASTS (EP)
SEX GANG CHILDREN ILLUMINATED ILL 112
STAGE ONE |
| 12 | 15 | 6 | ALICE
SISTERS OF MERCY MERCIFUL RELEASE MR
015 CARTEL |
| 13 | 9 | 8 | GIVE ME FIRE
G.B.H. CLAY CLAY 16(P) PINNACLE |
| 14 | 18 | 3 | GROOVING IN GREEN
MARCH VIOLETS MERCIFUL RELEASE MR 017
ROUGH TRADE/CARTEL |
| 15 | 25 | 2 | PLAIN SAILING
TRACEY THORN CHERRY RED, CHERRY 53
PINNACLE |
| 16 | 16 | 4 | NELLIE THE ELEPHANT
TOY DOLLS VOLUME VOL 3 CARTEL |
| 17 | 37 | 2 | ORDERS OF THE DAY (EP)
COMBAT '84 VICTORY VIC 1 PINNACLE |
| 18 | 22 | 1 | INTO THE ABYSS
SEX GANG CHILDREN ILLUMINATED ILL 15
PINNACLE/CARTEL |
| 19 | 14 | 5 | GOVERNMENT POLICY (EP)
EXPELLED RIOT CITY RIOT 17 PINNACLE/
CARTEL |
| 20 | 35 | 2 | OUT ON THE FLOOR
DOBBIE GRAY INFERNO (12) BURN 2(P)
PINNACLE |
| 21 | NEW | 1 | OBLIVIONS
AZTEC CAMERA ROUGH TRADE RT 122
ROUGH TRADE/CARTEL |
| 22 | 13 | 11 | EASTWORLD
THEATRE OF HATE BURNING ROMÉ BRR 4(T)
ROUGH TRADE/CARTEL |
| 23 | 19 | 72 | BELA LUGOSI'S DEAD
BAUHAUS SMALL WONDER WEENY 2 CARTEL |
| 24 | 17 | 12 | HOW DOES IT FEEL (TO BE THE
MOTHER OF A THOUSAND DEAD)
CRASS CRASS 22 1984/6 CARTEL |
| 25 | 27 | 3 | NO CONCERN
MAU MAUS PAX 8 CARTEL |
| 26 | 24 | 11 | DRUMBEAT FOR BABY
WEEKEND ROUGH TRADE RT 116(T) ROUGH
TRADE/CARTEL |
| 27 | 26 | 19 | MUTANT ROCK
METEORS WXYZ ABCD 5 PINNACLE/FAULTY/
CARTEL |
| 28 | 23 | 8 | SHAME AND SCANDAL
IN THE FAMILY
CLINT EASTWOOD & GENERAL SAINT
GREENSLEEVES (12) OINK 3 SPARTAN |
| 29 | NEW | 1 | NO TIME TO TALK
BOX GO! DISCS VFM 1 PINNACLE |
| 30 | 20 | 10 | CHINESE TAKEAWAY
ADICTS RAZOR RZS 101 IDS |
| 31 | 21 | 6 | ALL ABOUT YOU
THOMAS LEEER CHERRY RED (12) CHERRY 52
PINNACLE |
| 32 | 33 | 27 | DON'T GO
YAZOO MUTE 7YAZ (12) YAZ 001 SPARTAN/
CARTEL |
| 33 | 41 | 2 | JERUSALEM
ONE WAY SYSTEM ANAGRAM ANA 5
PINNACLE |
| 34 | NEW | 1 | FEELS LIKE WINTER AGAIN
FIAT LUX COCTEAU COO 9 IDS |
| 35 | 36 | 129 | LOVE WILL TEAR US APART
JOY DIVISION FACTORY FAC 23 PINNACLE/
CARTEL |
| 36 | 40 | 2 | FOR WHOM THE BELL TOLLS
FAD GADGET MUTE MUTE 026 SPARTAN/
CARTEL |
| 37 | 29 | 7 | RUSSIAN ROULETTE
LORDS OF THE NEW CHURCH ILLEGAL ILSP
0033 PINNACLE/CARTEL |
| 38 | 42 | 12 | STATE VIOLENCE/STATE CONTROL
DISCHARGE CLAY CLAY 14 PINNACLE |
| 39 | 34 | 9 | SHAKE UP THE CITY (EP)
U.K. SUBS ABSTRACT ABS 012 PINNACLE |
| 40 | NEW | 1 | GIS A JOB
YOSSER S GANG RIALTO (12) RIA 14 PINNACLE |
| 41 | 48 | 19 | LIVE AT THE CENTRO IBERICO (EP)
CONFLICT XNTRIX XN 2001 ROUGH TRADE/
CARTEL |
| 42 | 28 | 8 | JUST A GIRL
PALE FOUNTAINS OPERATION TWILIGHT OPT
9 PINNACLE/CARTEL |
| 43 | 38 | 7 | DAY TRIPPER (EP)
WALL NO FUTURE 0221(7)(12) PINNACLE/
CARTEL |
| 44 | 39 | 6 | KEEP ON RUNNING
CRUX NO FUTURE 01 18 PINNACLE/CARTEL |
| 45 | 30 | 12 | LIVELY ARTS
DAMNED BIG BEATS 80 PINNACLE |
| 46 | 47 | 2 | LICENSING HOURS
NEWTOWN NEUROTICS ONT ONT 010 ROUGH
TRADE/CARTEL |
| 47 | 31 | 7 | NEW BARBARIANS
CHARLIE HARPER'S URBAN DOGS FALLOUT
FALL 008 CARTEL |
| 48 | NEW | 1 | LOST IN A MOMENT
SAD LOVERS & GIANTS MIDNIGHT MUSIC
DING 1 STAGE ONE |
| 49 | 46 | 12 | BURN 'EM DOWN
ABRASIVE WHEELS RIOT CITY RIOT 16
PINNACLE/CARTEL |
| 50 | 49 | 12 | BABY TURNS BLUE
VIRGIN PRUNES ROUGH TRADE RT 119(T)
ROUGH TRADE/CARTEL |

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C/O STAND 11.18
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MAJESTIC HOTEL

No Future

WHERE TO FIND THE INDIE LABELS AT MIDEM

Y RECORDS

DICK O'DELL'S Y Records is to be represented at Midem by Linda Nevill. The label has been in operation for two years but this is the first time they have appeared at Midem.

Dick O'Dell suggests their aim is to renew some old licensees and to cultivate some new ones, or possibly switch a few around. "Territories up for grabs are Germany, Benelux, France, Scandinavia, Italy, Portugal and Spain", says O'Dell. "Product lined up is the new Pigbag single 'Hit The O Deck' and their LP *Lead An Ear*. A Shreikback single, 'Lined Up', is followed by an album *Care*.

Y Records is distributed by IDS and can be contacted at the IDS stand.

KLUB

KLUB RECORDS Ltd have established their labels: OK, Igus, Lochshore as major distributed labels by PRT.

In August 1982 they moved to new offices and warehouses just outside Glasgow and have large expansion plan for 1983, having already established releases in Europe and USA for some of their pop Material. They have already scheduled some 25 Albums and 15 singles for 1983 and intend concentrating on heavy advertising for their labels.

STATIK

LAURIE DUNN has been running his independent Statik Records for two

years now, and 1983 will be his second visit to MIDEM. Last year came to a successful conclusion for the label as The Blockheads were signed and the offices moved to premises in Greyhound Road, London W14.

Although Statik has no official stand, Laurie Dunn can be contacted at his hotel, The Mediterranean, where he will be meeting his existing licensees and discussing the label's current deals.

Dunn stresses that he is not looking for new product or licensing agreements at this time.

"I will be taking a small sampler of stuff down, including recent singles by The Blockheads and Men Without Hats, says Dunn. We shall also be talking about our newest signing, Belgian band Luna Twist, who are now on a long term deal with Statik and we are expecting an album from them around the end of February."

RED LIGHTNIN'

SPECIALISTS IN rhythm & blues and country blues Red Lightnin' Records' Peter Shertser insists there is a difference between his label and straightforward revivalist operations. "We record the music as it is now — in the '80s — and keep it alive that way rather than just re-issues from back catalogue. Recently, we've had a lot of success debuting new artists' material, for example, JJ Malone's releases on Red Lightnin'".



Readies change hands in the normal showbiz manner over a cuppa and a sausage roll and Stage One's Turbo Records signs a production deal with Code Black — the new Jimmy Pursey-fronted label. Grabbing the used ten-ners (left) is Pursey. Keeping hold of them until the name goes on the dotted line is Stage One a&r labels manager Kevin Nixon.



Magic's two executives are both well-known as artists in their own night; Herbie Flowers of Sky and J.J. Barrie (above) who had a hit with 'No Charge' back in the '70s.

Shertser has no stand of his own, but can be reached at Windsong. He will be taking along quite a lot of current product including albums by Norfolk local band Airbridge, Canadian King Biscuit Boy, Mike Turner, King Curtis and the third volume in the series from the TV series *Devil's Music*. There is also a six LP series produced by Ralph Bass who worked for the Chess and King '50s labels. These will feature un-released material recorded in the '70s by R & B artists.

While Shertser is not short of product, he will be trying to arrange better distribution for it in countries all over the world.

SURVIVAL

WEST LONDON based label Survival Records has been around for some 18 months now and pays a first visit to MIDEM this year. Representatives will be founders/artists David Rome and Anne-Marie Heighway. The couple are known as Drinking Electricity, the first act on Survival.

Distributed by Pinnacle Records, the label can be contacted on the Pinnacle stand, number 22.05.

David Rome says he will be looking for licensing deals and new foreign contacts both for the label and the publishing company Survival Music. Product on display will be headed by *Mind And Matter/Megamix*, which features six of the Survival artists, as well as albums by Faith Global, Richard Bone and a re-release of a Drinking Electricity LP from last year. They will also be taking "A load of selected singles down," adds Rome.

Survival has just changed its British telephone number. It is now 01-847 2625.

MAGIC

NEW LABEL Magic Records has re-

cently been formed by two well-known names in the music business — JJ Barrie, a singer and manager in his own right, and Herbie Flowers, currently with the group Sky. The label is based in London's Hampstead where most of their artists' material is recorded using Flowers' own studio.

Obviously as Magic has only been around for a few weeks, Barrie will be looking predominantly for a world wide licensing deal for the label and a publishing deal for the affiliated Magical Music company. Main product will be singles by Herbie Flowers, 'I Love 'Er', a punk love song, and JJ Barrie's 'I've Got A Honey Of A Deal (Lucille)'.

Other artists on show will be Tom Jackson, Patrick Ross and a band called Small Change. Distributed by Pinnacle, Magic Records can be contacted on the Pinnacle stand (22.05).

GRADUATE

BEST KNOWN for the launching of Birmingham reggae band UB40, Graduate Records are back at full strength for this year's MIDEM. The 1983 conference will be attended by managing director David Virr, also head of Graduate Music, publicity consultant Charlie Crane and Sue Caldicott. They can be contacted at the label's own stand, number 07.27, or at their hotel, The Mediterranean.

"We are there to talk to our existing licensees and to present for the first time out two new labels Ready Steady Go! and 5th Column," says Virr. With the current hit 'Heartbreak Avenue' by The Maisonettes riding high in the charts, Ready Steady Go! will be announcing a new single by the group, followed by an LP next month. There are new signings in the offing for both Graduate and 5th Column, and Virr is looking for world wide deals for all three labels.

THE U.K.'s No.1 INDEPENDENT

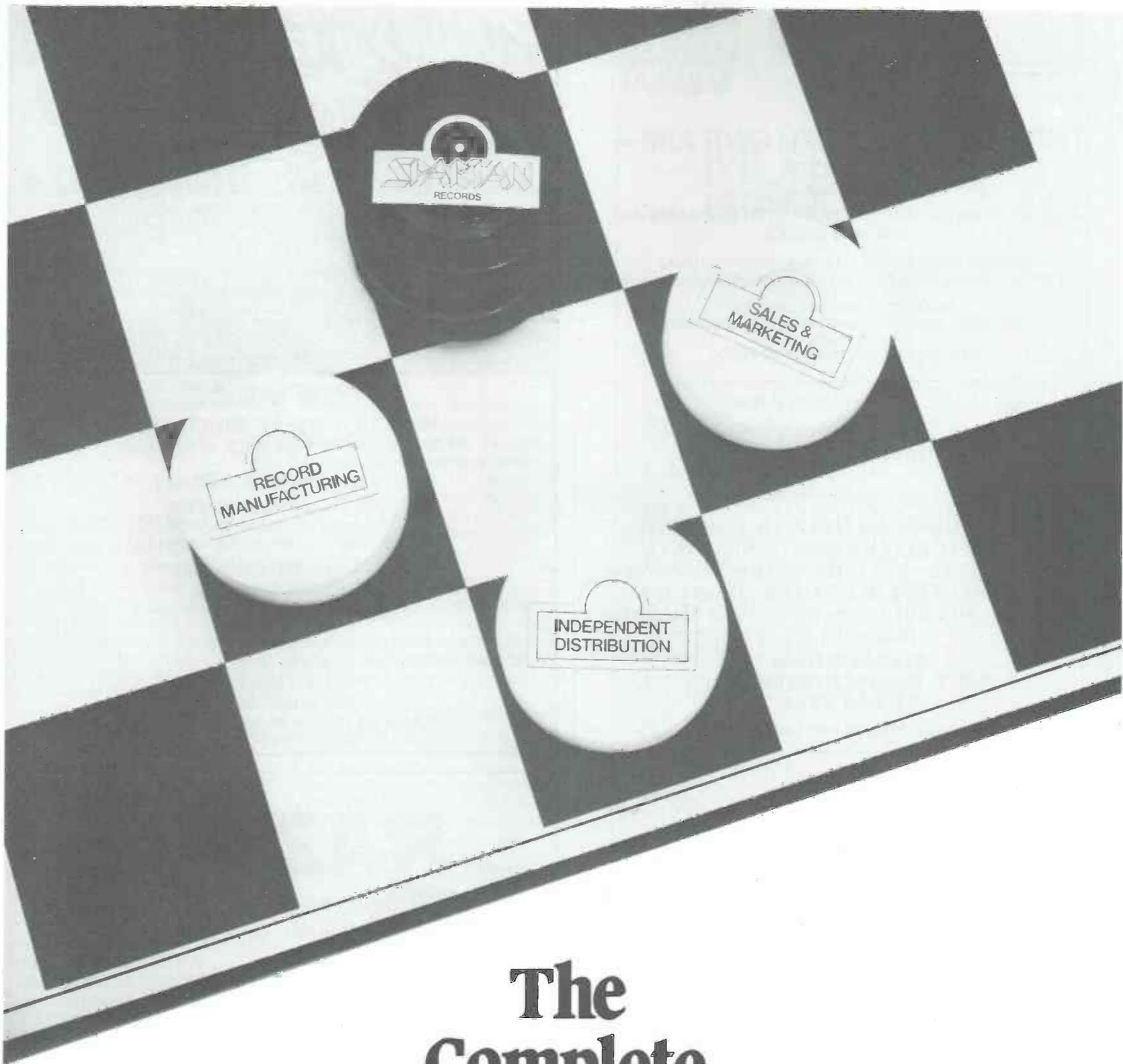
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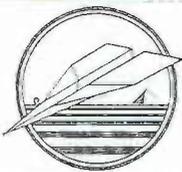


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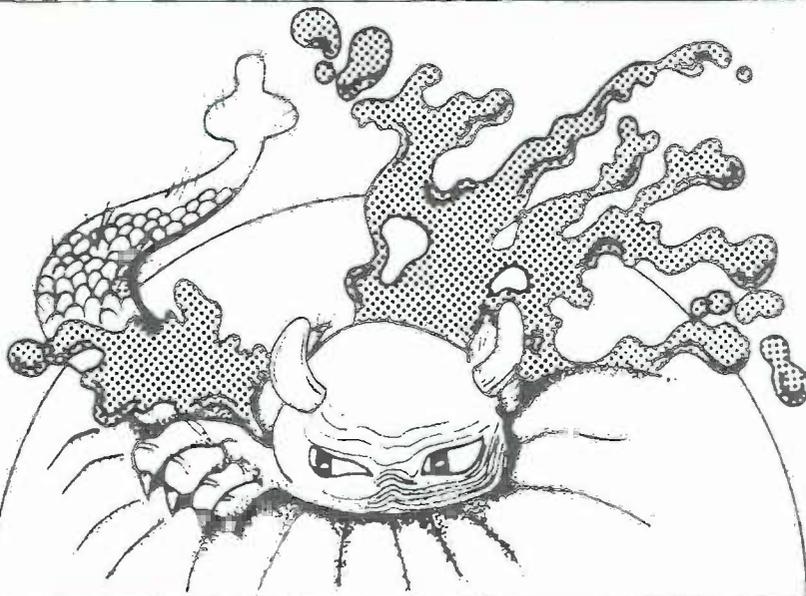
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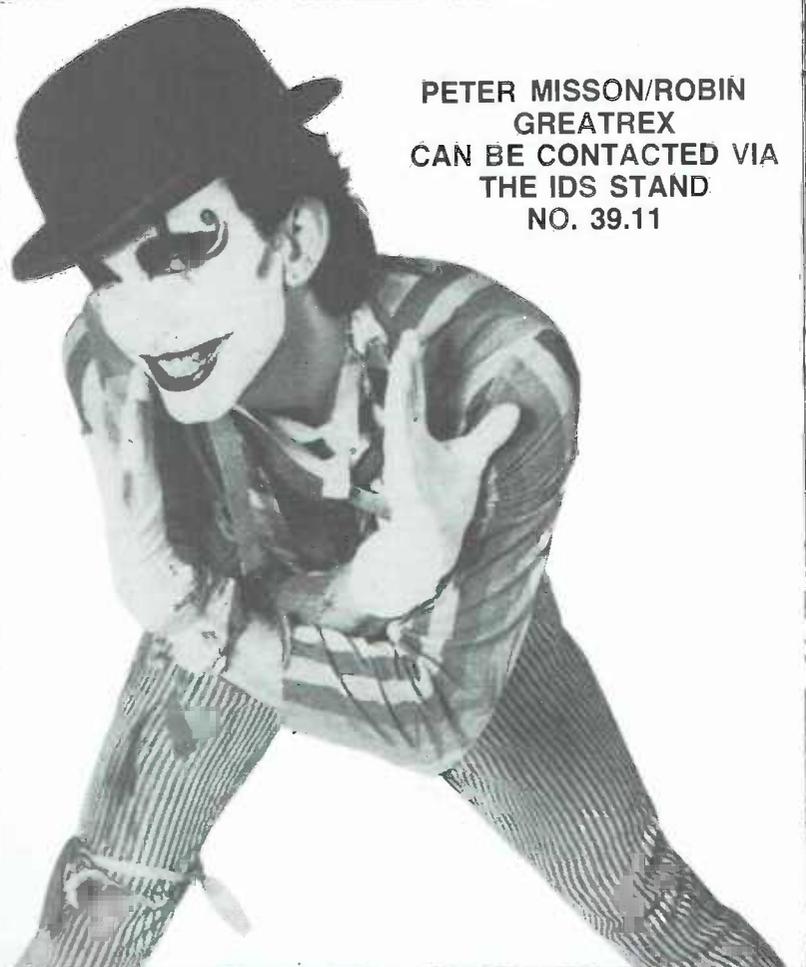
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THE IDS STAND
NO. 39.11

INDEPENDENT LABELS

● FROM PAGE 14

Graduate still have some UB40 back catalogue including their first album *Signing Off* and the *Singles Album* available for certain territories.

SUPERMUSIC

PRESENTING SUPERMUSIC this year are Mal Spence and Dave Leaper, who will be contactable for the whole week at Pinnacle's stand (number 22.05). The label was started three years ago in York and now incorporates Supermusic, Superville Records and the Exploited Record Company.

Dave Leaper attended last year and found the experience very helpful. The main product he will be pushing in 1983 is the new album by The Revillos, *Attack*, plus a single from that LP, both of which he hopes to place around the world. A compilation album, *Scottish Kulture*, featuring Revillos, APB and Another Pretty Face, will also be available for licensing.

MAGNUM FORCE

ROCK AND ROLL label Magnum Force pays another visit to MIDEM this year and representatives are Adrian Owlett and Sue Wytham. They can be found at their own stand, number 12.13.

Based at Shepperton, Middlesex for around three years, the label hopes to extend the number of territories in which product is available, especially in the United States.

This year, Magnum Force's main commitment is to an original rockabilly band, The Strollers, who have recently been signed for management. Other points of interest are albums by Gene Vincent, the Blue Cats and Shakin' Stevens (who also plans an EP).

Magnum Force is distributed by PRT.

AURA

AURA'S AARON Sixx will be making his fourth trip to MIDEM since his label was launched in 1979. During the year, Aura is based in London's West End, at Cannes Sixx can be contacted at his hotel The Carlton.

Aims are "To meet existing licensees and publishers (for Aura Music), and to speak to new licensees concerning territories available including Australia, Spain, Japan. We're hoping for some publishing deals in France, Australia and Japan, says Sixx. "MIDEM saves a lot of money spent travelling all around the world, I just wish a few more people would show up."

Of the eight new albums to be featured, Sixx mentioned product by Annette Peacock, Alex Chiltern and the Revillos.

Aura Records is distributed by Spartan.

ELITE

A CHANGE of personnel marks Elite Records' visit to MIDEM this year. Manager Andy Sojka will be accompanied by Dick Miller, who was until very recently with MCA. Both men can be found on the Pinnacle stand (22.05) hoping to tie up some deals mainly in Europe.

"We've been regarded very much as an English label up to now," says Sojka.

"While we were into heavily black orientated disco, we're now moving into a more pop black area. We've been around for three years and produced and released what became the early Level 42 tapes. Currently, Elite is doing well in Holland, Belgium and New York, with singles by Spencer Jones and Antoniou.

"Apart from that, we have a secret weapon that we hope will set MIDEM alight this year."

NO FUTURE

PUNK ORIENTATED label No Future Records will not be represented by boss Chris Berry at Midem this year. Instead, Theo Chalmers will be looking after their interests from the Cherry Red stand.

The Malvern, Worcestershire, label will have on display albums by Blitz, (*New Age*), Peter And The Test Tube Babies, (*Pissed And Proud*) and the *Voice Of A Generation* album. They are hoping for US licensing deals for this product.

Publishing business will be handled by Sylvia of Sylvia Music.

STILLETTO

THE STILLETTO entourage divides into two sections at MIDEM - Stilletto Records and Stilletto Visual Programmes. Manning two stands (numbers 07.29 and 07.31) will be Rob Harris, Peter Oakland, Paul Watts and Ian Cassie.

The record label, going about three years, hopes to start conversations about licensing deals and meet people generally. Hot records at the moment are *Past Present And Future* by Cindy And The Saffrons and *'Am I Normal'* by David.

Stilletto's Video representatives hope to meet UK artists and companies who need promotional films made. Stilletto Records is distributed through CBS.

SUNDANCE

MIKE HURST will be presenting Sundance Records, his own label based in West London, at MIDEM this year. Hurst and general manager Mike Everett will be seeking licensing and publishing deals for Sundance Records during their stay.

They can be contacted on stand 07.38, or at the Hotel Montfleury. Sundance Records are distributed in the UK by IDS, press and promotions are handled by Rime Enterprises.

RAZOR

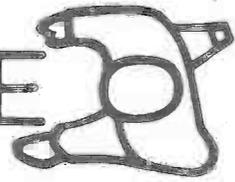
ONE OF the most go-ahead labels launched this year, Razor Records, who are based in London's Soho, will be represented at MIDEM 1983 by Peter Misson and Robin Greaterex.

The pair can be contacted at the IDS stand (number 39.11) and will be concentrating on obtaining international deals and finalising a few others for Razor. Territories most in demand will be in Italy, Spain, New Zealand and Scandinavia to put together licencing deals for Razor.

Although this is the first MIDEM year for the label, Misson says he knows basically how things run from previous visits.

Product featured will be the Adicts' LP *Sound Of Music* and the new Splodge album.

MUTE
RECORDS



FEATURING:

DEPECHE MODE
DUET EMMO
FAD GADGET
LIAISONS DANGEREUSES
NON
THE NORMAL
ROBERT GÖRL
ROBERT RENTAL
SILICON TEENS
YAZOO

U.K. DISTRIBUTION
BY
THE CARTEL
&
SPARTAN

-MIDEM-
Stand No~1607

MUTE RECORDS
49-53 KENSINGTON GARDENS
SQUARE
LONDON W.2.
Telephone
01-221 4840

Top 100 Airplay

THIS WEEK	LAST WEEK	ILR STATIONS	TITLE ARTIST	LABEL/CAT NO.	DISTRIBUTOR
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1	6	34	DOWN UNDER MEN AT WORK EPIC EPC A1980 CBS
2	1	38	YOU CAN'T HURRY LOVE PHIL COLLINS VIRGIN VS 531(12) CBS
3	14	35	THE STORY OF THE BLUES WHAM! EXTERNAL JF 1 WEA
4	3	32	STEPPIN' OUT JOE JACKSON A&M AMS(X) 8262 CBS
5	16	34	UP WHERE WE BELONG JOE COCKER & JENNIFER WARNES ISLAND WIP 6830 EMI
6	4	34	MY LOVE IS WAITING MARVIN GAYE CBS CBS A(13)3048 CBS
7	24	30	TWISTING BY THE POOL DIRE STRAITS VERTIGO DSTR 2(12) POLYGRAM
8	8	32	OH DIANE FLEETWOOD MAC WARNER BROS FLEET 1(T)(P) WEA
9	14	33	ELECTRIC AVENUE EDDY GRANT ICE ICE(T) 57 RCA
10	21	37	ONE ON ONE DARYL HALL & JOHN OATES RCA RCA 305 RCA
11	18	35	SIGN OF THE TIMES BELLE STARS STIFF BUY 167 CBS
12	9	34	HEARTACHE AVENUE MAISONNETTES READY STEADY GO RSG(T) 1 IDS
13	20	32	EUROPEAN FEMALE STRANGLERS EPIC EPC A2893 CBS
14	13	35	GLORIA LAURA BRANNIGAN ATLANTIC K11759(T) WEA
15	32	32	SO CLOSE DIANA ROSS CAPITOL CL 277 EMI
16	19	31	HOLD ME TIGHTER IN THE RAIN BILLY GRIFFIN CBS CBS A(13)2935 CBS
17	70	27	TOO SHY KAJAGOOGOO EMI (12)EMI 5359 EMI
18	NEW	30	YOU ARE LIONEL RITCHIE MOTOWN TMG(T) 1290 RCA
19	12	31	GASOLINE ALLEY ELKIE BROOKS A&M AMS 8306 CBS
20	23	31	CACHARPAYA INCANTATION BEGGARS BANQUET BEG 84(T) WEA
21	97	28	ALL RIGHT CHRISTOPHER CROSS WARNER BROS W9843 WEA
22	76	31	I'VE GOT A ROCK 'N' ROLL HEART ERIC CLAPTON DUCK W9780 WEA
23	22	31	MIND UP TONIGHT MELBA MOORE CAPITOL CL 272 EMI
24	40	19	CHRISTIAN CHINA CRISIS VIRGIN VS 562(12) CBS
25	5	26	ALL THE LOVE IN THE WORLD DIONNE WARWICK ARISTA ARIST 507 POLYGRAM
26	31	30	MY KIND OF LADY SUPERTRAMP A&M AMS 8301 CBS
27	2	27	A WINTER'S TALE DAVID ESSEX MERCURY MER 127 POLYGRAM
28	NEW	26	BILLIE JEAN MICHAEL JACKSON EPIC EPC A(13)3084 CBS
29	25	21	TIME (CLOCK OF THE HEART) CULTURE CLUB VIRGIN VS 558(12) CBS
30	43	28	LET'S STAY TOGETHER BOBBY M MOTOWN TMG(T) 1288 RCA
31	35	22	LOVE OF THE COMMON PEOPLE PAUL YOUNG & THE FAMILY CBS PY 1 CBS
32	27	27	SHINY SHINY HAYSI FANTAYSEE REGARD RG(T) 106 RCA
33	52	27	THE CHINESE WAY LEVEL 42 POLYDOR POSP(X) 538 POLYGRAM
34	NEW	22	FALL IN LOVE WITH ME EARTH WIND & FIRE CBS CBS A(13)2927 CBS

35	74	26	NEW FRONTIER DONALD FAGEN WARNER BROS W9792 WEA
36	77	19	PLEASE PLEASE ME BEATLES PARLOPHONE R(P)4983 EMI
37	47	20	NATURE BOY CENTRAL LINE MERCURY MER(X) 131 POLYGRAM
38	28	17	BEST YEARS OF OUR LIVES MODERN ROMANCE WEA ROM 1(T) WEA
39	37	22	IN THE NAME OF LOVE SHARON REDD PRELUDE PRL A(13)2905 CBS
40	17	24	THEME FROM E.T. JOHN WILLIAMS MCA MCA 800 CBS
41	87	26	JODY AMERICA CAPITOL CL 274 EMI
42	7	24	IF YOU CAN'T STAND THE HEAT BUCKS FIZZ RCA RCA(T) 300 RCA
43	36	11	YOUNG GUYS (GO FOR IT) WHAM! INNERSVISION IVL A(B)2766 CBS
44	28	13	BUFFALO GALS MALCOLM MCLAREN CHARISMA MALC(T) 1(12) POLYGRAM
45	42	28	FRONTLINE STEVIE WONDER MOTOWN TMG(T) 1289 RCA
46	NEW	22	SHAME ON THE MOON BOB SEGER & THE SILVER BULLET BAND CAPITOL CL 275 EMI
47	55	24	AIN'T NOBODY HERE BUT US CHICKENS STARGAZERS EPIC EPC A3013 CBS
48	39	28	HAND TO HOLD ONTO JOHN COUGAR RIVA RIVA 38(T) WEA
49	41	17	LET'S FORGET WHITE & TORCH CHRYSALIS CHS 2661 POLYGRAM
50	48	21	LOVE ON YOUR SIDE THOMPSON TWINS ARISTA ARIST (12)504 POLYGRAM
51	78	21	THE BLUES RANDY NEWMAN & PAUL SIMON WARNER BROS W9803 WEA
52	34	20	1999 PRINCE WARNER BROS W9896(T) WEA
53	88	17	HEY LITTLE GIRL ICEHOUSE CHRYSALIS CHS (12)2670 POLYGRAM
54	95	17	THE CUTTER ECHO & THE BUNNYMEN KOHOVA KOW(T) 26(C) WEA
55	33	27	GOT YOU WHERE I WANT YOU JOHNNY MATHIS & DIONNE WARWICK CBS CBS A3005 CBS
56	75	22	THE HARDER THEY COME ROCKERS REVENGE LONDON LON(X) 18 POLYGRAM
57	85	17	NEW YEARS DAY U2 ISLAND UWIP 9848 EMI
58	15	13	UNDER ATTACK ABBA EPIC EPC A2971 CBS
59	NEW	15	LAST NIGHT A DJ SAVED MY LIFE INDEEP SOUND OF NY SNY(L) 1 PRT
60	10	15	CHANGES IMAGINATION R&B RBS(RBL) 213 PRT
61	NEW	19	STOP IN THE NAME OF LOVE BARBARA DICKSON EPIC EPC A3069 CBS
62	NEW	21	BABY COME TO ME PATTI AUSTIN & JAMES INGRAM WARNER BROS 15005(T) WEA
63	79	17	LOVE ME RIGHT ARETHA FRANKLIN ARISTA ARIST (12)500 POLYGRAM
64	NEW	4	OBLIVIOUS AZTEC CAMERA ROUGH TRADE RT 122 ROUGH TRADE
65	45	18	I FEEL LOVE (REMIX) DONNA SUMMER CASABLANCA FEEL 7(12) POLYGRAM
66	26	21	OUR HOUSE MADNESS STIFF (P)BUY(IT) 163 CBS

67	NEW	15	SCATTERLINGS OF AFRICA JULUKA SAFARI ZULU(A) 1 SPARTAN
68	38	14	HYMN ULTRAVOX CHRYSALIS (12)CHS 2657 POLYGRAM
69	54	16	ORVILLE'S SONG KEITH HARRIS & ORVILLE BBC RESL 124 PRT
70	NEW	13	I KNEW YOU WHEN LINDA RONSTADT ELEKTRA D9853 WEA
71	NEW	17	LOVED ONE'S AN ANGEL BLUE ZOO MAGNET MAG 240 CBS
72	46	11	PAST PRESENT & FUTURE CINDY & THE SAFFRONS STILETTO STL 9 CBS
73	84	13	BROTHER BRIGHT CAVA CAVA REGARD REG 105 RCA
74	62	17	MAKE A CIRCUIT WITH ME POLECATS MERCURY POLE 4(12) POLYGRAM
75	30	9	FRIENDS SHALAMAR WEA CHUM 1(T) WEA
76	53	20	WHAT ABOUT ME MOVING PICTURES EPIC EPC A3044 CBS
77	61	10	LOVE ISN'T A HOME JIGSAW SPLASH SP 25 PRT
78	90	5	AM I NORMAL DAVID STILETTO STL(T) 11 CBS
79	57	15	OLD AND WISE ALAN PARSONS PROJECT ARISTA ARIST 494 POLYGRAM
80	NEW	14	ON THE WINGS OF LOVE JEFFREY OSBOURNE FUNKA&MERICA USA(F) 1225 CBS
81	58	9	DIRTY LAUNDRY DON HENLEY ASYLUM E9894(T) WEA
82	34	12	SAVE YOUR LOVE RENEE AND RENATO HOLLYWOOD HWD 003 PINNACLE
83	64	16	EVERYTHING I OWN CRYSTAL GAYLE ELEKTRA E9909 WEA
84	72	5	THE LOVE PARADE UNDERTONES ARDECK ARDS (12)11 EMI
85	60	12	IF YOU REALLY LOVE ME DANA CREOLE CR 44 CBS
86	81	17	NOBODY SYLVIA RCA RCA 298 RCA
87	NEW	12	THE TROUBLE WITH ME IS YOU HANK MARVIN POLYDOR POLYGRAM
88	NEW	11	FIRST LOVE KRISTY MCNICHOL & CHRIS ATKINS POLYDOR POSP 548 POLYGRAM
89	NEW	7	I DO J. GEILS BAND EMI AMERICA EA 149 EMI
90	63	20	I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN EMI (12)EMI 5360 EMI
91	56	11	LOVE MAKES YOU CRAZY MIKE BATT EPIC EPC A3011 CBS
92	NEW	7	DANCE SUCKER SET THE TONE ISLAND (12)WIP 6836 EMI
93	65	11	HOLDING ON FOR LOVE CARGO GREYHOUND CG 1021 IDS
94	100	8	INSEPERABLE GAIL GREER IDS IDS 003 IDS
95	NEW	7	LAGARTIJA NICK BAUHAUS BEGGARS BANQUET BEG 88(T) WEA
96	NEW	6	WONDERFUL YOU ARE SLEEPING LIONS CBS CBS A2815 CBS
97	92	11	I'M READY NARADA MICHAEL WALDEN ATLANTIC A9949(T) WEA
98	97	9	TRUE LOVE BILLY FIELDS CBS CBS A3049 CBS
99	NEW	5	SENSITIVE MICK KARN VIRGIN VS 508(12) CBS
100	NEW	19	AFRICA TOTO CBS CBS A2510 CBS

Only the top add ons for each station are listed. Full breakdowns are available only by special arrangement with the RB Research department on 01-836-9311.

Add Ons

AIRE

A LIST
PLEASE PLEASE ME BEATLES
HOLD ME TIGHTER IN THE RAIN BILLY GRIFFIN
ELECTRIC AVENUE EDDY GRANT
UP WHERE WE BELONG JOE COCKER & JENNIFER WARNES
GLORIA LAURA BRANNIGAN
EUROPEAN FEMALE STRANGLERS
NEW YEARS DAY U2

BEACON

A LIST
SHAME ON THE MOON BOB SEGER
YOU ARE LIONEL RITCHIE
MIND UP TONIGHT MELBA MOORE
BILLIE JEAN MICHAEL JACKSON

HIT PICK
EVERYBODY WANTS YOU BILLY SOLIER
TAKIN' IT STRAIGHT CORI JOSAIS
AM I NORMAL DAVID
BALLAD OF THE LONE RANGER GERRY COTT
WHAT ABOUT ME MOVING PICTURES
AFRICA TOTO

BRMB

PLAYLIST
OBLIVIOUS AZTEC CAMERA
SHAME ON THE MOON BOB SEGER
TWISTING BY THE POOL DIRE STRAITS
JOY TO THE WORLD ERUPTION
ON THE WINGS OF LOVE JEFFREY OSBOURNE
TOO SHY KAJAGOOGOO
CRAZY MAGGIE BELL
BILLIE JEAN MICHAEL JACKSON
BABY COME TO ME PATTI AUSTIN
THE HARDER THEY COME ROCKERS REVENGE
THE STORY OF THE BLUES WAH

CAPITAL

A LIST
JODY AMERICA
SHAME ON THE MOON BOB SEGER
ALL RIGHT CHRISTOPHER CROSS
I'VE GOT A ROCK 'N' ROLL HEART ERIC CLAPTON
BILLIE JEAN MICHAEL JACKSON

CLIMBER
OBLIVIOUS AZTEC CAMERA
STOP IN THE NAME OF LOVE BARBARA DICKSON
THE TROUBLE WITH ME HANK MARVIN
ON THE WINGS OF LOVE JEFFREY OSBOURNE
YOU ARE LIONEL RITCHIE

CBC CARDIFF

A LIST
ON THE WINGS OF LOVE JEFFREY OSBOURNE
GOT YOU WHERE I WANT YOU MATHIS & WARWICK
YOU ARE LIONEL RITCHIE
BILLIE JEAN MICHAEL JACKSON
I CAN'T HOLD ON NATASHA
HE REMINDS ME RANDY CRAWFORD
AFRICA TOTO

HIT PICK
SHAME ON THE MOON BOB SEGER
FALL IN LOVE WITH ME EARTH WIND & FIRE
THE TROUBLE WITH ME HANK MARVIN
SAY YOU WANNA HOWARD JOHNSON
SOUL AND INSPIRATION SHOWADDYWADDY

CENTRE

A LIST
YOU ARE LIONEL RITCHIE
BILLIE JEAN MICHAEL JACKSON
AFRICA TOTO

HIT PICK
STOP IN THE NAME OF LOVE BARBARA DICKSON
THE BLUES RANDY NEWMAN

CITY

HIT PICK
STOP IN THE NAME OF LOVE BARBARA DICKSON
EVERYBODY WANTS YOU BILLY SOLIER
SHAME ON THE MOON BOB SEGER
ALL RIGHT CHRISTOPHER CROSS
IF YOU REALLY LOVE ME DANA
INSEPARABLE GAIL GREER
THE TROUBLE WITH ME HANK MARVIN

CLYDE

STATION HIT
BILLIE JEAN MICHAEL JACKSON

DEVON AIR

HIT PICK
JODY AMERICA
STOP IN THE NAME OF LOVE BARBARA DICKSON
SHAME ON THE MOON BOB SEGER
SO CLOSE DIANA ROSS
BALLAD OF THE LONE RANGER GERRY COTT
THE CHINESE WAY LEVEL 42
YOU ARE LIONEL RITCHIE
AFRICA TOTO

STATION HIT
ALL RIGHT CHRISTOPHER CROSS

DOWNTOWN

A LIST
SIGN OF THE TIMES BELLE STARS
HOLD ME TIGHTER IN THE RAIN BILLY GRIFFIN
SHAME ON THE MOON BOB SEGER
NEW FRONTIER DONALD FAGIN
TOO SHY KAJAGOOGOO
I KNEW YOU WHEN UNDA RONSTADT
LOVE OF THE COMMON PEOPLE PAUL YOUNG
MAKE A CIRCUITS WITH ME POLECATS
THE BLUES RANDY NEWMAN
MY KIND OF LADY SUPERTRAMP
SHOT BY LOVE TOKYO OLYMPICS

HIT PICK
STOP IN THE NAME OF LOVE BARBARA DICKSON
I'VE GOT A ROCK 'N' ROLL HEART ERIC CLAPTON
GOT YOU WHERE I WANT YOU MATHIS & WARWICK
I DO J.GELLS BAND
YOU ARE LIONEL RITCHIE
BABY COME TO ME PATTI AUSTIN
THE HARDER THEY COME ROCKERS REVENGE

ESSEX

HIT PICK
JODY AMERICA
SHAME ON THE MOON BOB SEGER
BROTHER BRIGHT CAVA CAVA
LAST NIGHT A DJ SAVED MY LIFE INDEEP
YOU ARE LIONEL RITCHIE
BILLIE JEAN MICHAEL JACKSON
YOUR LOVE IS DRIVING ME CRAZY SAMMY HAGAR

FORTH

A LIST
STOP IN THE NAME OF LOVE BARBARA DICKSON
CHRISTIAN CHINA CRISIS
FALL IN LOVE WITH ME EARTH WIND & FIRE
THE CUTTER ECHO & THE BUNNYMEN
SHINY SHINY HAYS! FANTAYSEE
LAST NIGHT A DJ SAVED MY LIFE INDEEP
TOO SHY KAJAGOOGOO
YOU ARE LIONEL RITCHIE
BILLIE JEAN MICHAEL JACKSON
LOVE OF THE COMMON PEOPLE PAUL YOUNG
WHAMI RAP WHAMI

HEREWARD

A LIST
PLEASE PLEASE ME BEATLES
HOLD ME TIGHTER IN THE RAIN BILLY GRIFFIN
GLORIA LAURA BRANNIGAN
EUROPEAN FEMALE STRANGLERS
MAGIC'S WAND WHODINI

LUXEMBOURG

A LIST
FALL IN LOVE WITH ME EARTH WIND & FIRE
YOU AND I EDDY RABBIT
YOU ARE LIONEL RITCHIE

BULLETS
LAGARTIZIA NICK BALHAUS
PAST PRESENT & FUTURE CINDY & THE SAFFRONS
JAILHOUSE ROCK ELVIS PRESLEY
LAST NIGHT A DJ SAVED MY LIFE INDEEP
BILLIE JEAN MICHAEL JACKSON
MY KIND OF LADY SUPERTRAMP

METRO

PLAYLIST
SIGN OF THE TIMES BELLE STARS
HOLD ME TIGHTER IN THE RAIN BILLY GRIFFIN
SHAME ON THE MOON BOB SEGER
LET'S STAY TOGETHER BOBBY M
CHRISTIAN CHINA CRISIS
ALL RIGHT CHRISTOPHER CROSS
YOU ARE LIONEL RITCHIE

MERCIA SOUND

HIT PICK
STOP IN THE NAME OF LOVE BARBARA DICKSON
SHAME ON THE MOON BOB SEGER
NEW FRONTIER DONALD FAGIN
ON THE WINGS OF LOVE JEFFREY OSBOURNE
SCATTERLINGS OF AFRICA JULUKA
YOU ARE LIONEL RITCHIE
BILLIE JEAN MICHAEL JACKSON

MANX

A LIST
STOP IN THE NAME OF LOVE BARBARA DICKSON
SHAME ON THE MOON BOB SEGER
ONE ON ONE DARYL HALL & JOHN OATES
THE VERY THOUGHT OF YOU DON MCLEAN
YOU AND I EDDY RABBIT
THE TROUBLE WITH ME HANK MARVIN
YOU ARE LIONEL RITCHIE
FRONT PAGE STORY NEIL DIAMOND
I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN
SOUL AND INSPIRATION SHOWADDYWADDY
MY KIND OF LADY SUPERTRAMP
SOMEWHERE DOWN THE ROAD TOM SNOW
AFRICA TOTO

NORTHSOUND

A LIST
HOLD ME TIGHTER IN THE RAIN BILLY GRIFFIN
HIT PICK
HEY LITTLE GIRL ICEHOUSE

ORWELL

HIT PICK
ALL RIGHT CHRISTOPHER CROSS
FALL IN LOVE WITH ME EARTH WIND & FIRE

THE TROUBLE WITH ME HANK MARVIN
YOU ARE LIONEL RITCHIE
BILLIE JEAN MICHAEL JACKSON
WONDERFUL YOU ARE SLEEPING LIONS

PENNINE

A LIST
PLEASE PLEASE ME BEATLES
SIGN OF THE TIMES BELLE STARS
HOLD ME TIGHTER IN THE RAIN BILLY GRIFFIN
SO CLOSE DIANA ROSS
TWISTING BY THE POOL DIRE STRAITS
THE CUTTER ECHO & THE BUNNYMEN
ELECTRIC AVENUE EDDY GRANT
OH DIANE FLEETWOOD MAC
STEPPIN' OUT JOE JACKSON
ORVILLE'S SONG KEITH HARRIS & ORVILLE
MIND UP TONIGHT MELBA MOORE
I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN
THE STORY OF THE BLUES WAH
STATION HIT
YOU ARE LIONEL RITCHIE

PICCADILLY

PRIORITY
STOP IN THE NAME OF LOVE BARBARA DICKSON
I'VE GOT A ROCK 'N' ROLL HEART ERIC CLAPTON
YOU ARE LIONEL RITCHIE
BILLIE JEAN MICHAEL JACKSON

TOP PRIORITY
SIGN OF THE TIMES BELLE STARS
SO CLOSE DIANA ROSS
TWISTING BY THE POOL DIRE STRAITS
ELECTRIC AVENUE EDDY GRANT
UP WHERE WE BELONG JOE COCKER & JENNIFER WARNES
STEPPIN' OUT JOE JACKSON
TOO SHY KAJAGOOGOO
MY LOVE IS WAITING MARVIN GAYE
DOWN UNDER MEN AT WORK
WHAT ABOUT ME MOVING PICTURES
IN THE NAME OF LOVE SHARON REDD
FRONTLINE STEVE WONDER
THE STORY OF THE BLUES WAH

PLYMOUTH SOUND

A LIST
JODY AMERICA
HOLD ME TIGHTER IN THE RAIN BILLY GRIFFIN
NATURE BOY CENTRAL LINE
ALL RIGHT CHRISTOPHER CROSS
YOU ARE LIONEL RITCHIE
IN THE NAME OF LOVE SHARON REDD
AFRICA TOTO

BBC SCOTLAND

A LIST
LOVED ONE'S AN ANGEL BLUE ZOO
AM I NORMAL DAVID
TWISTING BY THE POOL DIRE STRAITS
THE CUTTER ECHO & THE BUNNYMEN
I'VE GOT A ROCK 'N' ROLL HEART ERIC CLAPTON
LAST NIGHT A DJ SAVED MY LIFE INDEEP
UP WHERE WE BELONG JOE COCKER & JENNIFER WARNES
TOO SHY KAJAGOOGOO
THE CHINESE WAY LEVEL 42
YOU ARE LIONEL RITCHIE
IN THE NAME OF LOVE SHARON REDD
AIN'T NOBODY HERE BUT US CHICKENS STARGAZERS
FRONTLINE STEVE WONDER
MY KIND OF LADY SUPERTRAMP
LOVE ON YOUR SIDE THOMPSON TWINS
SOMEWHERE DOWN THE ROAD TOM SNOW
NEW YEARS DAY U2
WHAMI RAP WHAMI

SEVERN SOUND

A LIST
STOP IN THE NAME OF LOVE BARBARA DICKSON
LOVED ONE'S AN ANGEL BLUE ZOO
SHAME ON THE MOON BOB SEGER
NATURE BOY CENTRAL LINE
FALL IN LOVE WITH ME EARTH WIND & FIRE
LAST NIGHT A DJ SAVED MY LIFE INDEEP
STEPPIN' OUT JOE JACKSON
I DO J.GELLS BAND
YOU ARE LIONEL RITCHIE
CRAZY MAGGIE BELL
BILLIE JEAN MICHAEL JACKSON
SOUL AND INSPIRATION SHOWADDYWADDY
AFRICA TOTO

HIT PICK
SCATTERLINGS OF AFRICA JULUKA
BABY COME TO ME PATTI AUSTIN
SOMEWHERE DOWN THE ROAD TOM SNOW

SWANSEA SOUND

A LIST
STOP IN THE NAME OF LOVE BARBARA DICKSON
MY LIFE BUBBLE & THE BEET
NEW FRONTIER DONALD FAGIN
FALL IN LOVE WITH ME EARTH WIND & FIRE
MAGGIE FOSTER & ALLEN
THE TROUBLE WITH ME HANK MARVIN
TOO SHY KAJAGOOGOO
YOU ARE LIONEL RITCHIE
I CAN'T HOLD ON NATASHA
FRONT PAGE STORY NEIL DIAMOND
BABY COME TO ME PATTI AUSTIN
HE REMINDS ME RANDY CRAWFORD
SOUL AND INSPIRATION SHOWADDYWADDY
AIN'T NOBODY HERE BUT US CHICKENS STARGAZERS
HIT PICK
ALL RIGHT CHRISTOPHER CROSS
THE VERY THOUGHT OF YOU DON MCLEAN
INSEPARABLE GAIL GREER
BILLIE JEAN MICHAEL JACKSON

TAY

A LIST
THE CUTTER ECHO & THE BUNNYMEN
OH DIANE FLEETWOOD MAC
UP WHERE WE BELONG JOE COCKER & JENNIFER WARNES
THE CHINESE WAY LEVEL 42
NEW YEARS DAY U2
HIT PICK
JODY AMERICA
LOVE ME RIGHT ARETHA FRANKLIN

LET'S STAY TOGETHER BOBBY M
BROTHER BRIGHT CAVA CAVA
FALL IN LOVE WITH ME EARTH WIND & FIRE
HEY LITTLE GIRL ICEHOUSE
SCATTERLINGS OF AFRICA JULUKA
YOU ARE LIONEL RITCHIE
BILLIE JEAN MICHAEL JACKSON
BABY COME TO ME PATTI AUSTIN
THE BLUES RANDY NEWMAN
SOUL AND INSPIRATION SHOWADDYWADDY
FRONTLINE STEVE WONDER
WALKAWAY RENEE VICERGAT
STATION HIT
ALL RIGHT CHRISTOPHER CROSS

TWO COUNTIES

A LIST
STOP IN THE NAME OF LOVE BARBARA DICKSON
THE VERY THOUGHT OF YOU DON MCLEAN
I'VE GOT A ROCK 'N' ROLL HEART ERIC CLAPTON
THE TROUBLE WITH ME HANK MARVIN
ON THE WINGS OF LOVE JEFFREY OSBOURNE
YOU ARE LIONEL RITCHIE
FRONT PAGE STORY NEIL DIAMOND
BABY COME TO ME PATTI AUSTIN
THE BLUES RANDY NEWMAN
SHE WEARS MY RING RENATO
SOUL AND INSPIRATION SHOWADDYWADDY
SOMEWHERE DOWN THE ROAD TOM SNOW

TEES

A LIST
NATURE BOY CENTRAL LINE
AM I NORMAL DAVID
FALL IN LOVE WITH ME EARTH WIND AND FIRE
LAST NIGHT A DJ SAVED MY LIFE INDEEP
YOU ARE LIONEL RITCHIE
BILLIE JEAN MICHAEL JACKSON
MAKE A CIRCUITS WITH ME POLECATS
AFRICA TOTO
HIT PICK
I DON'T UNLOVE YOU DAVE GIBBS
HE REMINDS ME RANDY CRAWFORD
THE BLUES RANDY NEWMAN
SOUL AND INSPIRATION SHOWADDYWADDY
LOVE ON YOUR SIDE THOMPSON TWINS

210

A LIST
I KNEW YOU WHEN UNDA RONSTADT
HIT PICK
SHAME ON THE MOON BOB SEGER
FALL IN LOVE WITH ME EARTH WIND & FIRE
YOU ARE LIONEL RITCHIE
BILLIE JEAN MICHAEL JACKSON
FRONT PAGE STORY NEIL DIAMOND
THE ANVIL VISAGE

TRENT

A LIST
NATURE BOY CENTRAL LINE
YOU ARE LIONEL RITCHIE
AFRICA TOTO
HIT PICK
LAST NIGHT A DJ SAVED MY LIFE INDEEP
HE REMINDS ME RANDY CRAWFORD
THE HARDER THEY COME ROCKERS REVENGE
SOUL AND INSPIRATION SHOWADDYWADDY

VICTORY

A LIST
HOLD ME TIGHTER IN THE RAIN BILLY GRIFFIN
NEW FRONTIER DONALD FAGIN
FALL IN LOVE WITH ME EARTH WIND & FIRE
LAST NIGHT A DJ SAVED MY LIFE INDEEP
ON THE WINGS OF LOVE JEFFREY OSBOURNE
SCATTERLINGS OF AFRICA JULUKA
BILLIE JEAN MICHAEL JACKSON
FRONT PAGE STORY NEIL DIAMOND
I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN
SHE WEARS MY RING RENATO

WEST

A LIST
PLEASE PLEASE ME BEATLES
SIGN OF THE TIMES BELLE STARS
HOLD ME TIGHTER IN THE RAIN BILLY GRIFFIN
ALL THE LOVE IN THE WORLD DIONNE WARWICK
TWISTING BY THE POOL DIRE STRAITS
OH DIANE FLEETWOOD MAC
MIND UP TONIGHT MELBA MOORE
NEW YEARS DAY U2
HIT PICK
I'VE GOT A ROCK 'N' ROLL HEART ERIC CLAPTON
SAY YOU WANNA HOWARD JOHNSON
SCATTERLINGS OF AFRICA JULUKA
YOU ARE LIONEL RITCHIE
1999 PRINCE
AFRICA TOTO

WILTSHIRE

A LIST
GLORIA LAURA BRANNIGAN

WYVERN

A LIST
CHRISTIAN CHINA CRISIS
AFRICA TOTO
NEW YEARS DAY U2
HIT PICK
SHAME ON THE MOON BOB SEGER
ALL RIGHT CHRISTOPHER CROSS
BILLIE JEAN MICHAEL JACKSON
HE REMINDS ME RANDY CRAWFORD

CHART CERTS

RANDY NEWMAN: *Trouble in Paradise* (Warner Bros W 3755) Prod: Russ Titelman/Lenny Waronker
A new Randy Newman album is always an event – the last was the *Born Again* set back in '79 – and this one has certainly been worth the wait. He uses his sharp tongue and acute ear for idiom to scourge the dumb rich and the racists, as well as delivering a quota of his unusual love songs that say more about the human condition than a truckload of early '70s singer-songwriters. On 'The Blues', the single, he duets with Paul Simon, and will be making solo concert appearances in the UK during February, so sales should be strong.

THE STRANGLERS: *Feline* (Epic EPC 25237) Prod: Stranglers/Steve Churchyard
The Stranglers first Epic album suggests retrenchment of a kind rather than a continuation of previously indicated moves, towards a wider record-buying public. Side one, featuring their unconvincing single 'The European Female' is a dour, introspective effort. The reverse shows rather more promise with occasional signs of a desire to sing, but the approach remain low key and oppressively doomy. Consumer reaction will be interesting, if difficult to assess up front.

BLACK SABBATH: *Live Evil* (Vertigo SAB10) Prod: Tony Iommi/Geezer Butler
In the beginning there was Black Sabbath, and the heavymetal giants are still pursuing their satanic way umpteen years on. In the manner of the idiom, they take no prisoners, but as befits their status they don't play everthing at the speed of light. Rather the mood is as deliberate as a power hammer, with Tommy Iommi's menacing guitar dominating the proceedings, recorded in concert in the States. It's a 2LP, but the extra expense will not deter the HM fraternity.

SKY: *Five Live* (Ariola 302 171) Prod: Sky/Tony Clark/Haydn Bendall
At £5.99 maximum, and offering 96 minutes playing time, this double album represents excellent value by a band whose appeal may not be quite as strong on disc as in the past. Old favourites like 'Sahara', 'Hotta' and 'Meheeco' are reworked attractively on this Australian-made in-concert 2LP. The new material shows the band to be as entertainingly innovative as ever, whether adapting the cello concerto from Saint Saens. 'The Swan' to Tristram Fry's marimba, or running the gamut of musical expression on the 20-minute workout on 'The Animals'. A sell-out February tour will give the release an extra sales lift.

BEST OF THE REST

HERBIE HANCOCK: *Quartet* (CBS 22219) Prod: David Rubinson/Herbie Hancock
After Hancock's experiments with electronics and chart-slanted repertoire, *Quartet* finds him back in an uncompromising jazz environment, directing operations from the piano. With Ron Carter on bass and the wondrous Tony Williams on drums, the rhythm is in expert hands, and Hancock is further assisted by the exceptional trumpet playing of Wynton Marsalis. A mutual inspiration league is clearly at work, and this 2LP will surely be rated as one of 1983's best jazz releases.

ELOY: *Time To Turn* (Heavy Metal HMI LP3) Prod: Frank Bornemann/Eloy
Part two of Eloy's space opera trilogy, which mixes Nordic myths with Moorcock-style pulp fiction techniques and portentous pomp-rock themes. The implausible blend is cleverly executed, replete with soaring guitars and surging synths and will be sought out by those who bought the first part of the series.

OST: Night Shift (Warner Bros WB K 57024) Prod: Carole Bayer Sager/Stephen Paley
A film starring Henry 'The Fonz' Winkler with songs from Burt Bacharach and Carole Bayer Sager. Performers are Rod Stewart, Al Stewart, Pointer Sisters and Quarterflash. The new music contribution is from Marshall Crenshaw, Heaven 17 and Talk Talk.

KRIS KRISTOFERSON-WILLIE NELSON-DOLLY PARTON-BRENDA LEE: *The Winning Hand* (Monument MNT88611) Prod: Fred Foster
A notably maudlin collection of country songs which ultimately makes a double album heavy going, despite the glittering promise of the combined talents of the four principals. They combine on duets and have their own solo showcases and it would be difficult to fault the performances all round, particularly that of Brenda Lee who sings magnificently throughout (Bring On The Sunshine' as a single?). But a 2LP of country music these days has to have a strictly limited appeal.

HEADPINS: *Turn It Loud* (Atco ATC K 50897) Prod: Brian Macleod/Bill Henderson
Canadian HM outfit sporting remarkable vocalist Darby Mills. Standard metallic approach to a clutch of eight straightforward guitar-dominated rockers, with Mills' banshee scream adding the drama.

TWELFTH NIGHT: *Fact and Fiction* (Twelfth Night TN 006) Prod: Twelfth Night/Andy McPherson
Billed as one of the leaders of the new 'progressive' movement along with Merillion and Pallas, Twelfth Night's album appears on the band's own label before being snapped up by a larger record company, according to the buzz. The outfit has built up a following by gigging nationwide. The material is the usual turgid, slightly wimpy aggregation, heavy on the melting string effects slowly building to small climaxes.

SINGLES REVIEWS

CHART CERTS

MICHAEL JACKSON – *Billie Jean* (Epic EPC A3084) Producer – Quincy Jones
After the corny 'The Girl Is Mine' this is a timely antidote. Like the former, 'Billie Jean' is penned by Jackson who's matured into a fine writer and an even better vocalist. An immaculate record from 'Q's production to Jackson's attractively hiccupped vocals, and nothing whatever to do with tennis.

EARTH, WIND & FIRE – *Fall In Love With Me* (CBS A2927) Producer – Maurice White
Instantly recognisable as Earth, Wind & Fire from the very first bar with dynamic brassy instrumentation, White's stylish vocals and the usual falsetto harmonies. The verses are somewhat insubstantial, but the chorus is punchy and infectious. Another floorfiller.

LOUIS CLARK with the **ROYAL PHILHARMONIC ORCHESTRA** – *Theme From Gandhi* (For All Mankind) (RCA 303) Producer – George Fenton
The movie has had a very mixed reception from the critics – one dismissed it as "like going to the funeral of someone you neither knew or wanted to know" – but has done great business at the box office from day one. Not such an instant hit is the theme, a carefully crafted marriage between Indian and Western music which takes time to register but ultimately ingrains itself on the subconscious. It's rather different from, say, Mon-

soon's cross-cultural efforts but every bit as enchanting. As the film rolls out to the provinces so the theme's chances of success increases. Writers Ravi Shankar and George Fenton had an unenviable task, but have come up with quite one of the most hypnotic and evocative pieces for some time.

CHRISTOPHER CROSS – *All Right* (Warner Bros.) Producer – Michael Ormartian.
Sex symbol he ain't, but Christopher Cross can certainly sing a sweet tune and this, the first single from his long awaited second album, is just that with a devastatingly simple but effective chorus and some admirably intoned words of reconciliation Radio has already taken to this one in a big way and sales are but a step behind.

LIONEL RICHIE – *You Are* (Motown TMG 1290) Producer – Lionel Richie and James Anthony Carmichael
After a succession of languid ballads both with and without the Commodores Richie takes his latest at a more lively pace. Unfortunately it lacks the poignancy and charm of his better work and, though assured of a chart placing, it's unlikely to fare nearly so well as 'Truly'.

SUPERTRAMP featuring vocals by **RICK DAVIES** – *My Kind Of Lady* (A&M AMS 8301) Producers – Supertramp and Peter Henderson
Supertramp turn in a deliberately dated performance on slight, '50s-

style song. Of its kind it's quite good, but hardly compares with 'It's Raining Again'.

ROCKERS REVENGE featuring **DONNIE CALVIN** – *The Harder They Come* (London/Streetwave LON 16) Producer – Arthur Baker
Last time out Rockers Revenge worked wonders on Eddy Grant's 'Walking On Sunshine'. For their second single they've opted to re-interpret another reggae favourite, Jimmy Cliff's 'The Harder They Come'. The basic ingredients are the same with exciting electronic wizardry replacing the original reggae beat. Rockers Revenge also turn in a first rate vocal perform-

ance with at least as much emotion as Cliff's original. A brilliant performance. The B-side is a superb 'fierce' instrumental version of the song.

BLUE ZOO – *Loved One's An Angel* (Magnet MAC 240) Producer – Tim Friese-Green
Blue Zoo descend to the same woe-ful level of competence they displayed prior to 'Cry Boy Cry'. The verse is messy and seemingly goes on forever, the chorus is Bowie-like in a feeble sort of way and the guitar solo is perhaps the worst to make it onto vinyl for a long time. For the faithful only.

All review singles should be sent to ALAN JONES at 41 Brighton Road, Surbiton, Surrey.

Indie Albums



- 1 1 PILLOWS AND PRAYERS Various
Cherry Red ZRED 41
- 2 3 PISSED AND PROUD
Peter & The Test Tube Babies
No Future PUNK 3
- 3 2 PLASTIC SURGERY DISASTERS
Dead Kennedys
Statik/Alternative Tentacles STATLP 11
- 4 4 THE DAY THE COUNTRY DIED Subhumans
Spiderleg SDL 9
- 5 5 LEATHER BRISTLES,
NO SURVIVORS AND SICK BOY
G.B.H. Clay CLAYLP 5
- 6 12 THE MAVERICK YEARS Wah!
Wonderful World WW 1
- 7 6 UPSTAIRS AT ERICS Yazoo Mute STUMM 7
- 8 9 LA VARIETE Weekend Rough Trade ROUGH 39
- 9 7 LIVE AT SHEPPERTON Damned Ace NED 1
- 10 15 NEVER MIND THE DIRT,
HERE'S THE BOLLOCKS
Dirt Crass 221984/7
- 11 8 I'D LIKE TO SEE YOU AGAIN A Certain Ratio
Factory FACT 65
- 12 14 VOICE OF A GENERATION Blitz
No Future PUNK 1
- 13 17 NOTHING CAN STOP US Robert Wyatt
Rough Trade ROUGH 35

- 14 11 CITY BABY ATTACKED BY RATS G.B.H.
Clay CLAYLP 4
- 15 10 BURNING AMBITION Various
Cherry Red DRED 3
- 16 19 WHEN THE PUNKS GO MARCHING ON
Abrasive Wheels Riot City CITY 001
- 17 13 SOUND OF MUSIC Adicts Razor RAZ 2
- 18 16 A BROKEN FRAME Depeche Mode
Mute STUMM 9
- 19 21 A PART OF AMERICA THEREIN Fall
Rough Trade/Cottage LP 1
- 20 — 1981-1982 MINI-LP New Order
Factory FACTUS 8
- 21 25 SCIENTIST ENCOUNTERS PAC MAN Scientist
Greensleeves GREL 46
- 22 18 IN THE FLAT FIELD Bauhaus 4AC CAD 13
- 23 23 BLOOD AND THUNDER Outcasts
Abstract AABT 004
- 24 27 SEDUCTION Danse Society Society SOC 8.82
- 25 20 THE SINGLES ALBUM UB40
Garduate GRADLSP 3
- 26 28 BULLSHIT DETECTOR VOLUME 2 Various
Crass 221984/3
- 27 30 CHRIST THE ALBUM Crass Crass/BOLLOX 2U2
- 28 — A DISTANT SHORE Tracey Thorn
Cherry Red MRED 35
- 29 29 SONGS TO REMEMBER Scripta Poffiti
Rough Trade ROUGH 20
- 30 24 WHERE'S THE PLEASURE Poison Girls
Xntrix XN 2006

Compiled by MRIS

Albums/Tapes Top 60

BESTSELLERS
RECORD BUSINESS

Rank	Weeks	Title	Artist	Label	Price	Distributor	
1	4	BUSINESS AS USUAL	MEN AT WORK	EPIC (EPC) 40	85.66	CBS	
2	50	FELINE	STRANGLERS	EPIC (EPC) 40	25.23	CBS	
3	28	THE ART OF FALLING APART	SOFT CELL	SOME BIZARRE (BIZL) 3	3.25	38 POLYGRAM	
4	6	HELLO, I MUST BE GOING	PHIL COLLINS	VIRGIN (TC) V2252	3.20	CBS	
5	1	RAIDERS OF THE POP CHARTS	VARIOUS	RONCO (4C) RTL 2088	5.89	RONCO	
6	35	LIVE EVIL	BLACK SABBATH	VERTIGO SAB (N) 10	3.25	38 POLYGRAM	
7	2	THE JOHN LENNON COLLECTION	JOHN LENNON	EMI (TC) EMTV 37	3.59	EMI	
8	3	RIO	DURAN DURAN	EMI (TC) EMC 34	11 3.25	EMI	
9	5	HEARTBREAKER	DIONNE WARWICK	ARISTA 204 (404)	97.4	3.05 POLYGRAM	
10	12	KISSING TO BE CLEVER	CULTURE CLUB	VIRGIN (TC) V2232	3.20	CBS	
11	9	DIG THE NEW BREED	JAM	POLYDOR POLDC (C) 5075	3.25	38 POLYGRAM	
12	13	CACHARPAYA	INCANTATION	BEGGARS BANQUET BEGA (BEGC) 39	2.79	WEA	
13	10	FRIENDS	SHALAMAR	SOLAR K (4) 52345	3.20	WEA	
14	42	RARE	DAVID BOWIE	RCA (TK) PL 45406	2.95	RCA	
15	19	GREATEST HITS	OLIVIA NEWTON-JOHN	EMI (TC) EMTV 36	3.59	EMI	
16	7	THE SINGLES - THE FIRST TEN YEARS	ABBA	EPIC ABBA (40) 10	10 CBS		
17	8	RICHARD CLAYDERMAN	RICHARD CLAYDERMAN	DELPHINE SKL (KSKC) 5329	POLYGRAM		
18	11	PEARLS II	ELKIE BROOKS	A & M ELK (CLK) 1982	3.05	CBS	
19	14	COMPLETE MADNESS	MADNESS	STIFF (Z) HIT TV 1	3.58	CBS	
20	17	RISE AND FALL	MADNESS	STIFF (Z) SEEZ 46	3.20	CBS	
21	5	NIGHT AND DAY	JOE JACKSON	A & M AMLH (CAM) 64906	3.20	CBS	
22	16	QUARTET	ULTRAVOX	CHRYSALIS (Z) CDL 1394	3.34	POLYGRAM	
23	18	FROM THE MAKERS OF . . .	STATUS QUO	VERTIGO PROLP (PROMC) 1.6	49 POLYGRAM		
24	25	LOVE OVER GOLD	DIRE STRAITS	VERTIGO 6359 (7150)	109.3	50 POLYGRAM	
25	5	KILLER ON THE RAMPAGE	EDDY GRANT	ICE ICE LP (ICEK) 3023	2.95	RCA	
26	23	LOVE SONGS	DIANA ROSS	K-TEL NE 1200 (CE 2200)	5.99	K-TEL	
27	20	TOO-RYE-AY	DEXY'S	MIDNIGHT RUNNERS MERCURY MERS (C) 5	3.05	3.15 POLYGRAM	
28	24	UPSTAIRS AT ERICS	YAZOO	MUTE (C) STUMM 7	2.89	SPARTAN/CARTEL	
29	21	LIONEL RITCHIE	LIONEL RITCHIE	MOTOWN (C) STMA 8037	3.50	RCA	
30	26	NEW GOLD DREAM	SIMPLE MINDS	VIRGIN (TC) V2230	3.20	CBS	
31	29	THE LEXICON OF LOVE	ABC	NEUTRON NTRS (C) 1.3	05/3.15	POLYGRAM	
32	22	20 GREATEST HITS	BEATLES	PARLOPHONE (TC) PCTC 260	3.55	EMI	
33	30	MIDNIGHT LOVE	MARVIN GAYE	CBS (40) 85977	CBS		
34	16	THE KIDS FROM FAME	VARIOUS	BBC REB (ZCH) 447	3.20	PRT	
35	33	THRILLER	MICHAEL JACKSON	EPIC (EPC) 40	85930	CBS	
36	NEW	SKY FIVE LIVE	SKY	ARIOLA 302 (502)	171	3.95	POLYGRAM
37	27	SQUEEZE - SINGLES - 45'S AND UNDER	SQUEEZE	A & M AMLH (CAM) 6855	3.05	CBS	
38	32	TROPICAL GANGSTERS	KID CREOLE AND THE COCONUTS	ZE (P) ILS (ICT) 7016	3.25	EMI	
39	47	THE DISTANCE	BOB SEGER	CAPITOL (TC) EST 12254	EMI		
40	39	HAPPY FAMILIES	BLANCMANGE	LONDON SH (KSAC) 8552	POLYGRAM		
41	48	IN THE HEAT OF THE NIGHT	IMAGINATION	R & B RBLP (ZCRB) 10023	20	PRT	
42	36	CODA	LED ZEPPELIN	SWANSONG A 0051 (-4)	3.20	WEA	
43	43	THE YOUTH OF TODAY	MUSICAL YOUTH	MCA YOU LP (YOU C) 1	3.20	CBS	
44	34	REFLECTIONS	VARIOUS	CBS (40) 10034	CBS		
45	31	DURAN DURAN	DURAN DURAN	EMI (TC) EMC 3372	EMI		
46	53	FACE VALUE	PHIL COLLINS	VIRGIN (TC) V 2185	CBS		
47	58	VISIONS	VARIOUS	K-TEL ONE 1199 (OCE 2199)	5.99	K-TEL	
48	37	CHART HITS '82	VARIOUS	K-TEL NE 1195A/B (CE 1195)	5.99	K-TEL	
49	49	LOVE HURTS	EVERLY BROTHERS	K-TEL NE 1197 (CE 2197)	5.99	K-TEL	
50	44	THE STORY OF THE STONES	ROLLING STONES	K-TEL NE 1201 (CE 2201)	5.99	K-TEL	
51	41	GREATEST LOVE SONGS	NAT 'KING' COLE	CAPITAL (TC) EMTV 35	3.59	MI	
52	45	BEST FRIENDS	VARIOUS	IMPRESSION LP (TC) IMP 1	3.58	CBS	
53	51	THE VERY BEST OF DAVID ESSEX	DAVID ESSEX	TV TYA (TVC) 4	5.99	CBS	
54	4	E.T.	ORIGINAL FILM	SOUNDTRACK MCA MCF (C) 3160	3.20	CBS	
55	46	"FAMOUS LAST WORDS"	SUPERTRAMP	A & M AMLK (CKM) 63732	3.05	CBS	
56	54	LOVE SONGS	COMMODORES	K-TEL NE 1171 (CE 2171)	5.99	K-TEL	
57	33	MAKIN' MOVIES	DIRE STRAITS	VERTIGO 6359 (7150)	034	3.50 POLYGRAM	
58	57	H2O	HALL & OATES	RCA RALP (RCAK) 6056	3.25	RCA	
59	55	DARE	HUMAN LEAGUE	VIRGIN (TC) V2192	3.40	3.20	CBS
60	56	A FLOCK OF SEAGULLS	A FLOCK OF SEAGULLS	JIVE HOP (C) 201	CBS		

This Last Week Weeks TITLE ARTIST Label Catalogue No Price(s) DISTRIBUTOR

Prices show are dealer prices except on certain TV product. Where two prices are shown, the first is for LP, the second cassette

* Platinum disc (300,000 sales)
● Gold disc (100,000 sales)
○ Silver disc (60,000 sales)

This Last

Top 40 Tapes

1	THE COLLECTION	JOHN LENNON	EMI (TC) EMTV 37
2	RAIDERS OF THE POP CHARTS	VARIOUS	RONCO 4CRTL 2088
3	TEN YEARS - THE SINGLES	ABBA	EPIC ABBA 4010
4	HELLO I MUST BE GOING	PHIL COLLINS	VIRGIN TCV 2252
5	HEARTBREAKER	DIONNE WARWICK	ARISTA 404974
6	PEARLS 2	ELKIE BROOKS	A & M CLK 1982
7	GREATEST HITS	OLIVIA NEWTON-JOHN	EMI (TC) EMTV 36
8	RISE & FALL	MADNESS	STIFF ZSEEZ 46
9	KIDS FROM FAME	VARIOUS	BBC ZCH 447
10	RIO	DURAN DURAN	EMI (TC) EMC 3411
11	KISSING TO BE CLEVER	CULTURE CLUB	VIRGIN TCV 2232
12	YOUTH OF TODAY	MUSICAL YOUTH	MCA YOU C 1
13	BEST FRIENDS	VARIOUS	IMPRESSIONS TCIMP 1
14	GREATEST HITS	BEATLES	EMI TC PCTC 260
15	COMPLETE MADNESS	MADNESS	STIFF ZHITV 1
16	TWENTY GREATEST LOVE SONGS	NAT 'KING' COLE	EMI (TC) EMTV 35
17	GIVE ME YOUR HEART TONIGHT	SHAKIN' STEVENS	CBS 40 10035
18	KIDS FROM FAME AGAIN	RCA	K5067
19	I WANNA DO IT WITH YOU	BARRY MANILOW	ARISTA TCBM 2
20	INTRODUCING	RICHARD CLAYDERMAN	DELPHINE KSKC 5329
21	FRIENDS	SHALAMAR	WEA K 452345
22	UPSTAIRS AT ERIC'S	YAZOO	MUTE CSTUMM 7
23	SAVE YOUR LOVE	RENEE AND RENATO	LIFESTYLE LEGC 9
24	LOVE OVER GOLD	DIRE STRAITS	VERTIGO 7150109
25	LOVE SONGS	DIANA ROSS	K-TEL CE 2200
26	LEXICON OF LOVE	ABC	NEUTRON NTRS C 1
27	CACHARPAYA	INCANTATION	BEGGARS BANQUET BEGC 39
28	LOVE HURTS	EVERLY BROS	K-TEL CE 2197
29	REFLECTIONS	VARIOUS	CBS 4010034
30	LIVE	THE JAM	POLYDOR POLDC 5075
31	PEARLS	ELKIE BROOKS	A & M CLK 1981
32	KILLER ON THE RAMPAGE	EDDY GRANT	ICE ICE 3023
33	QUARTET	ULTRAVOX	CHRYSALIS ZCDL 1394
34	DURAN DURAN	DURAN DURAN	EMI (TC) EMC 3372
35	E.T.	SOUNDTRACK	MCA MCF 3160
36	VERY BEST OF DAVID ESSEX	DAVID ESSEX	TV RECORDS TVC 4
37	TROPICAL GANGSTERS	KID CREOLE	ISLAND ICT 7016
38	SINGLES, 45s AND UNDER	SQUEEZE	A & M CAM 68552
39	LOVE SONGS	BARBARA STREISAND	CBS 4010031
40	CHART HIT 82	VARIOUS	K-TEL CE 2195

Compiled by RECORD MERCHANDISERS from a sample of 100 retail accounts

New Singles

TOTAL RELEASES: 95

ARTIST A SIDE TITLE B Side Title Label O 7-inch catalogue number
● 12-inch catalogue number DISTRIBUTOR (Pic sleeve)

ALLEZ ALLEZ FLESH & BLOOD/Time You Cost Me/Flesh & Blood (Club Mix) (*12" only) Virgin O VS 565
● VS 56512 CBS ■

BARDO HANG ONTO YOUR HEART/Write You Letters Epic O EPC A2903 CBS ■
BARRY BIGGS BREAK YOUR PROMISE/Unmetered Taxi Parts I & II Taxi O 12WIP6847 ● 12WIP 6847 EMI
BAUHAUS LAGARTIA NICK/Paranoia Paranoia Watch That Grandad Go*/In The Flat Field (Live in Paris) (*12" only)
Beggars Banquet O BEG 88 ● BEG 88T WEA ■
BAUHAUS TELEGRAM SAM/Rose Garden/Funeral Of Sores/Crowds (Re-issue) 4AD O AD 17T PINNACLE
BILL SPENCER GET ON UP/African Girl Olympic O PIC 003 ● PIC 003
BLUEBELLS CATH/All I Ever Said/Fall From Grace London O LON 20 ● LONX 20 POLYGRAM ■
BOB SEGER & THE SILVER BULLET BAND SHAME ON THE MOON/House Behind The House Capitol O CL 275
EMI ■
BRIAN COOKMAN MAN OVERBOARD/Everyone Mummer O MUMSP 001 POLYGRAM

CANDY FROM PEPPERMINT ROCK CANDY PART I/Candy Part II KA O KA 13 CBS
CHIC HANGIN'/City Lights Atlantic O A9898 ● A9898T WEA
CHICAGO IF YOU LEAVE ME NOW/25 or 6 to 4/Baby What A Big Surprise/Wishing You Were Here CBS O A40306
(Cassingle) CBS
CHRISTOPHER CROSS ALL RIGHT/Arthur's Theme (The Best That You Can Do/Long World) (*12" only) Warner
Bros O (Out Now) ● W9843T WEA ■
CINTRON GET AWAY (EP) In Rock O IR 1 PINNACLE ■
CLASSIC BLACK WHAT IS LIFE/TBA Classic Black O CBR 007 ● CBR 007 JETSTAR
CLOUD STEPPIN' OUT (WITH YOU)/Rice/Steppin' Out Jam* (*12" only) Rygel O RY 7 ● RYG 7 IDS
COLIN PILDITCH TAKE A HAND/Take A Hand (Instrumental) Thunderbay O TBR 026 PINNACLE ■
CRYSTAL GALE EVERYTHING I OWN/Easier Said Than Done/He's Beautiful To Me* (*12" only) Electra O (Out Now)
EMI ● E9909T WEA ■

DAMAGE CROWDED COMPANY/TBA Danger O DANGER 01
DEE & COLIN BACK TO BACK/TBA Thunderbay ● TBR 012 PINNACLE ■
DEF LEPPARD PHOTOGRAPH/TBA Vertigo O VER 5 ● VERX 5 O VERP 5 (Pop Up Bag) POLYGRAM ■
DETROIT SPINNERS I'LL BE AROUND/City Full Of Memories/How Could I Let You Get Away* (*12" only) Atlantic O
(Out Now) ● A9891T WEA ■
DIVA SENTIMENTAL PROMENADE/Aria From "La Wally"/Gordish Palace O PS 1 IDS ■
DOBBY DOBSON SEEMS TO ME/Losing You Musicworks O MWRT 1292 ● MWRT 1292 JETSTAR
DON HENLEY DIRTY LAUNDRY/Lieh Them & Us* (*12" only) Asylum O (Out Now) ● E9849T WEA ■
DONALD FAGIN NEW FRONTIER/Maxine/The Goodbye Look* (*12" only) O (Out Now) ● W9792T WEA

ECHO & THE BUNNYMEN THE CUTTER/Villiers Terrace/Ashes To Ashes/Monkeys/Read It In Books Korova O (Out
Now) O KOW 26C (Cassingle) WEA ■
ELLIE HOPE LUCKY/Shake/Lucky (Instrumental) (*12" only) Polo O POLO 25 ● POLO 1225 CBS ■
ELVIS PRESLEY JAILHOUSE ROCK/Treat Me Nice/The Elvis Medley* (*Pic Disc Only) RCA O RCA 1028 O RCAP
1028 (Pic Disc) RCA ■
EURYTHMICS SWEET DREAMS (ARE MADE OF THIS)/I Could Give You (A Mirror)/Baby's Gone Blue* (*12" only)
RCA O DA 2 ● DAT 2 RCA ■

FARMERS BOYS MORE THAN A DREAM/The Country Life EMI O EMI 5367 EMI ■
FEEL I'D LIKE TO/D Like To (Instrumental) Buddah O BDS 499 ● BDSL 499 PRT
FLEETWOOD MAC OH DIANE/Only Over You Warner Bros O (Out Now) O FLEET IP (Pic Disc) WEA
FUN BOY THREE TUNNEL OF LOVE/The Lunacy Legacy Chrysalis O CHS 2678 ● CHS 122678 POLYGRAM ■

HAWKWIND SILVER MACHINE/Seven By Seven United Artists O (Out Now) ● 12UP 35381 EMI

IAN SLUDGE LEES CAN YOU DO THE BOOGIE/The New Hand Jive (Double A) Swoop O RTL 005 STAGE ONE ■

JIMMY CLIFF LOVE IS ALL/Originator/Roots Radical* (*12" only) CBS O CBS A3037 ● CBS A133037 CBS
JODY & DEE SOME GIRLS/Some Girls (Instrumental) Thunderbay O TBR 024 PINNACLE ■
JOHN COUGAR HAND TO HOLD ONTO/Hurt So Good/Miami* (*12" only) Riva O (Out Now) ● RIVA 38T WEA ■
JOHNNY MATSIS I'M STONE IN LOVE WITH YOU/Misty/A Certain Smile/The Twelfth Of Never CBS O A403068
(Cassingle) CBS
JUDAS PRIEST BREAKING THE LAW/Living After Midnight/Think On The World/United CBS O A40367
(Cassingle) CBS
JULUKA SCATTERLINGS OF AFRICA/Ijwanasibeki Safari O ZULU 1 ● ZULUA 1 SPARTAN ■

KATE ROBBINS THE REAL ME/Photofit RCA O RCA 309 RCA ■
KENNY LOGGINS WELCOME TO HEARTLIGHT/The More We Try CBS O CBS A3056 CBS
KISSING THE PINK LAST FILM/Shine Magnet O KTP 3 PRT ■
KLO FUN/Wierdo 101 International O INTER 1 CBS ■
KLYMAXX THE MAN IN MY LIFE/Heartbreaker (I'm Such A Mess)/The Man In My Life (Dub)* (*12" only) Elektra
O E9910 ● E9910T WEA

LA BATERIE LET THERE BE DRUMS/Shogun Polo O POLO 24 ● POLO 1224 CBS ■
LIMELIGHT ORCHESTRA SKORPION/Seven Days Of The Scorpion BBC O RESL 126 PRT ■
LINDA RONSTADT I KNEW YOU WHEN/Talk To Me Of Mendocino Elektra O (Out Now) ● E9853T WEA ■
LINDISFARNE DO WHAT I WANT/Some Way Down (Double A) LMP O FOG 2 PRT

MAGGIE BELL CRAZY/All I Have To Do Is Dream SWANSONG O MB 1 WEA ■
MAHOOGANY RIDE ON THE RHYTHM/Ride On The Rhythm (Dub) Arista O ARIST 517 ● ARIST 12517
POLYGRAM ■
MARINE GIRLS DON'T COME BACK/You Must Be Mad (If You Think You'll Get Away) Cherry Red O CHERRY 54
PINNACLE ■
MATCHBOX (FEATURING KIRSTY MACCOLL) I WANT OUT/Heaven Can Wait (Rescheduled) Magnet O MAG 238
PRT ■
MATIC 16 GET MYSELF TOGETHER/Unity LC International O LC 004 ● LC 004 JETSTAR
MEN WITHOUT HATS SAFETY DANCE/Security/Antarctica/I Got The Message* (*12" only) Statik O STAT 24
● STAT 2412 CBS ■

NEIL YOUNG LITTLE THING CALLED LOVE/We Are In Control Geffen O GEF A2781 CBS ■
NEIL DIAMOND YOU DON'T BRING ME FLOWERS/Do You Know What I Mean/September Morn/Beautiful Noise
CBS O A403065 (Cassingle) CBS
NICKY ONDIS BABY I LOVE YOU/Will Give You My Heart Carrere O CAR 259 RCA
NIGHTMARE NEW ORLEANS/DRAC'S BACK (DOUBLE A) Swoop O RTL 001 STAGE ONE ■
NORTHERN LIGHTS THE EXTRA TERRESTRIAL/The Return Of The Extra Terrestrial Albion O OWN 1A2 SPARTAN

OTTIS 4 O'CLOCK ROCK/Thailand Sonet O SON 2250 PRT

PANCOUTE & TRINITY IF LOVING JAH IS WRONG/TBA September O SEP 003 ● SEP 003 JETSTAR
PATTI AUSTIN & JAMES INGRAM BABY COME TO ME/Solero/Do You Love Me? Warner Bros O 15005T WEA
PRINCE 1999/Uptown/Controversy/Dirty Mind/Sexuality Warner Bros O (Out Now) ● W9896C (Cassingle)
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QUILL SAY IT AIN'T SO/TBA Kite O KITE 21 PINNACLE ■

RANDY CRAWFORD HE REMINDS ME/Declaration Of Love Warner Bros O K17970 WEA ■
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SCHOOLBOYS MISTER MOUTH/While The Others Cry Avatar O AVAT 1 CBS/SALESPeOPLE
SKY THE ANIMALS (PART I)/K.P. II Ariola O ARO 292 POLYGRAM ■
SOUTHERN DEATH CULT FAT MAN/Moya (Double A)/The Girl* (*12" only) Situation 2 O SIT 19 PINNACLE/
CARTEL ■
SPACEWALKERS CAPTAIN ZEP/Race Against Time BBC O RESL 127 PRT ■
STEEL PULSE YOUR HOUSE/Blues Dance Raid/Find It Quick/Who Responsible Wise Man Doctrine O (Out Now)
● 12WMDIS 002 JETSTAR
STEVE HILLAGE KAMIKAZE EYES/Before The World Was Made/Glory Virgin O VS 574 ● VS 57412 CBS ■
STEVE MILLER BAND THE JOKE/Living In The USA/My Dark Hour Capitol O CL 258 EMI
SURVIVOR THE ONE THAT REALLY MATTERS/Hesitation Dance Scotti Bros O SCT A3038 CBS
SUSAN CADOGAN LOVE ME/Careless Me Dubber Hawkeye O HD 43 ● HD 43 JETSTAR
SYL JOHNSON MS. FINE BROWN FRAME/Keep On Loving Me/You Don't Have To Go Epic O EPC A3016 CBS
SYLVIA & THE SAPPHIRES I'M A FOOL FOR YOU/Only Wish Tonight Could Last Forever Stiff O BUY 162
● BUYIT 162 CBS

TEARS FOR FEARS CHANGE/The Conflict/Change (Extended) (*12" only) Mercury O IDEA 4 ● IDEA 412
POLYGRAM ■
TOKYO OLYMPICS SHOT BY LOVE/Shot By Love (Instrumental) Ritz O RITZ 031 ● 12RITZ 031 SPARTAN
TONY COOK & THE PARTY PEOPLE DO WHAT YOU WANNA DO/Do What You Wanna Do (Instrumental) Half
Moon O HM 1125 PINNACLE ■
TODD RUNDGREN I SAW HER LAST NIGHT/TBA Avatar O AVAB 1P SPARTAN

TRISTAN PALMER RUB-A-DUB SESSION/Lee Brown/Rub-A-Dub Session (Inst) in Tent O INT 005 ● INT 005
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WALL OF VOODOO MEXICAN RADIO/Call Of The West Illegal O ILS 0036 PINNACLE/CARTEL ■

YARBROUGH & PEOPLES HEARTBEATS/Heartbeats (Instrumental) Total Experience O TED 703 ● TED 703
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Distributor Guide

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Disco from 5

dealers now, with a full release to follow on Rygel in a couple of weeks. Titles are 'Steppin' Out' (a little unfortunate, as this title has been used to exhaustion before), and 'Rico Rico'. Finally, it is worth noting that the import new entry 'Rock The Boat' by Forrest, fresh in at 26, is a European release on Ariola (of which the UK company is presumably aware), rather than an American import. Most of the usual importers seem to be handling it, however.

BARRY LAZELL

New albums from 5

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VARIOUS SURVIVAL... MIND & MATTER/MEGAMIX Survival O SURLP 002 2.65 PINNACLE
VARIOUS THESE CATS IS NOTHING BUT TRASH Ace O NED 3 1.82 PINNACLE
VELVET UNDERGROUND 1969 WITH LOU REED LIVE Polygram (Italy) O 9279 141 1.82 POLYGRAM/(IMS)
VIBRATORS GUILTY Anagram O GRAM 002 2.86 PINNACLE
WALTER DICKERSON/SIRONE/ANDREW CYRILLE LIFE RAYS Soulnote O SN 1028 3.15 JSU
WILD BILL DAVISON THAT'S A PLENTY Teldec (Germany) O AG6 24059 2.44 POLYGRAM/(IMS)
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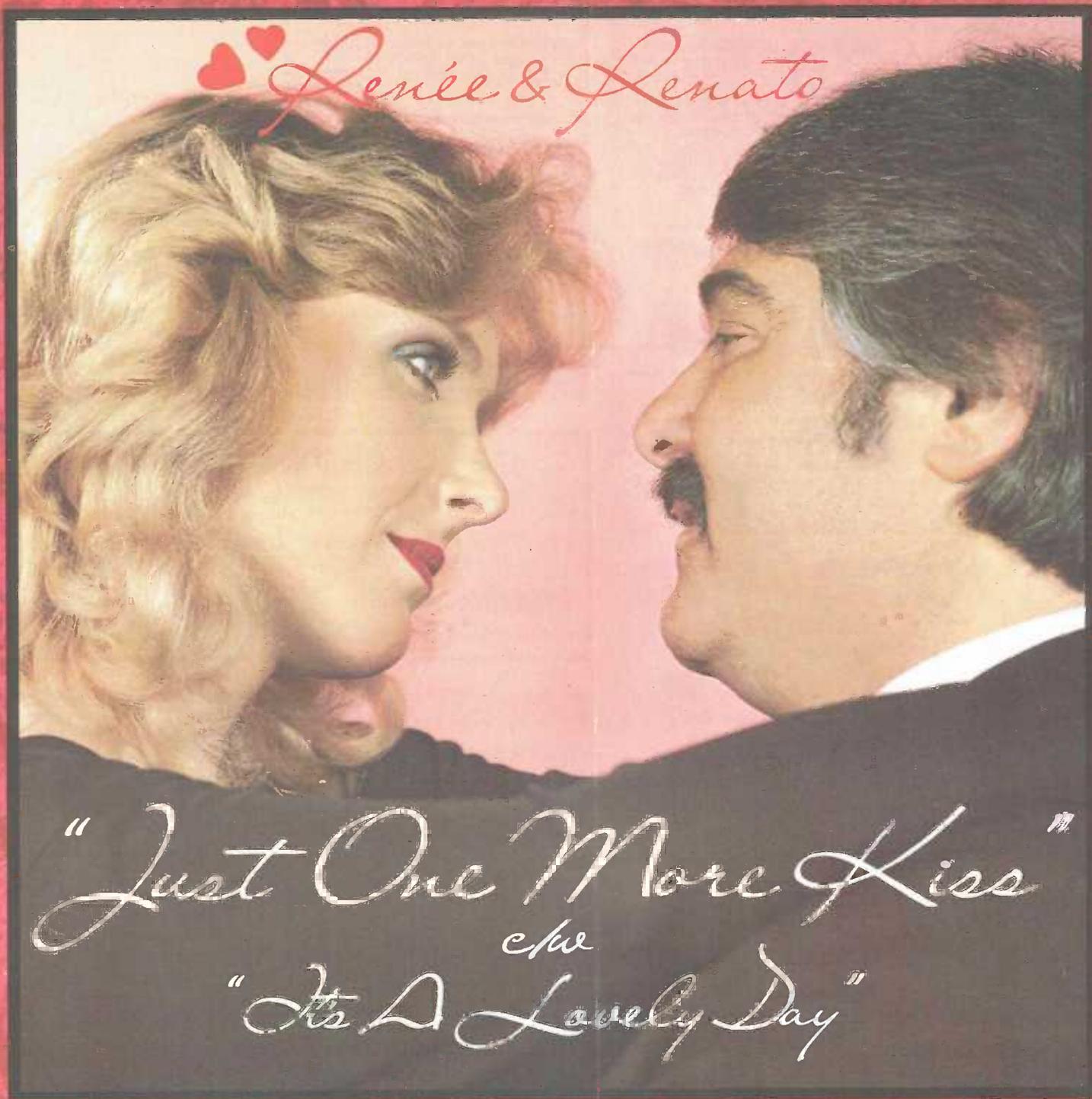
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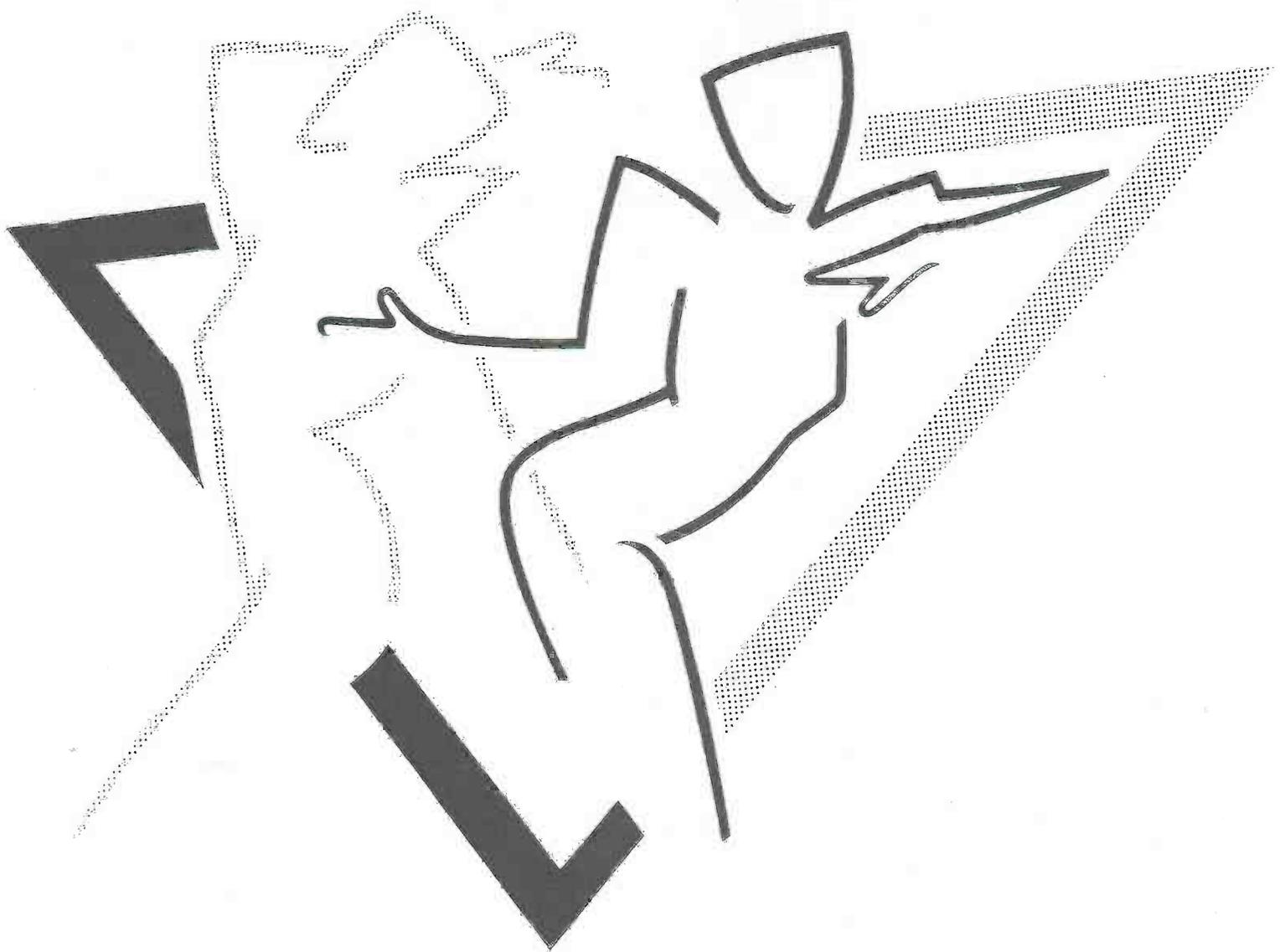
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"PRT is on the way to re-establishing itself as a major force"



WALTER WOYDA, chief executive of PRT Records, states: "Despite the serious recession in the UK, I am very pleased to say that PRT is well on the way to re-establishing itself as a major force in the British record industry. After a period of some uncertainty, the new ACC management reaffirmed its commitment to PRT early last year and the company is now enjoying one of its most successful periods for a long while.

"In recent months we have had a whole string of hits with product supplied by our distributed and licensed labels and I am confident that this success will continue throughout 1983. Coinciding with the achievements in this area of the operation we have started to build PRT's own roster of artists to re-establish PRT as a label in its own right. We are now pursuing a major talent acquisition programme and we will be using MIDEM to unveil to our licensees some of the exciting new acts already signed to the label.

"We have proved that even in a time of recession the PRT formula is working and working extremely effectively. We have a lean and highly professional operation which has been specifically geared to what I think the needs of the 80s are going to be. I have every confidence that 1983 is going to be an outstanding year for PRT."

BY JUST about any yardstick for gauging industry survival potential, there should not be a PRT Records still in existence today. When the confidence-sapping on-off merger with RCA finally aborted, followed by the inevitable staff pruning and the closedown of an outdated factory, the company looked to be on the verge of final extinction.

But, as 1983 gets underway, PRT is viewing the future with quiet confidence. Slimmed down and hungry for success, the company which 29 years ago bravely challenged the establishment might of EMI and Decca and went on to become a power on the booming UK scene of the mid-'60s, is once again plotting a course of future growth.

Within ACC House flourishes a lively a&r-marketing unit, a mere six-strong, but provenly capable of catering for the needs of in-house artists and a clutch of licensed labels. Down at Mitcham is the solid bedrock of PRT's revival blueprint - the sales and distribution operation. This boasts all the experience and support services of a major. But without a looming parent label so large that it demands an overwhelming right to priority treatment, PRT distribution also enjoys the freedom and flexibility of a committed independent.

In the view of Ian Holloway, general manager of Mitcham operations, these are vital advantages for a company trying to meet the demands of a particularly competitive marketplace. Industry capacity is now double the number of records being sold, estimates Holloway, a one-time Vauxhall Motors production engineers and a work-study expert who began working full-time for PRT in 1979 after a spell as consultant troubleshooter with particular responsibilities for warehousing and computer systems.

"If a distribution company is to work efficiently and profitably, it is important to be able to offer the trade a broad spread of product from which at any given moment dealers can make up a worthwhile order. It is no good just being dependent on those records which are on the charts. Our advantage is that even in the quiet times there is usually enough going on for dealers to be able to avoid a handling surcharge for orders of less than £25."

Mitcham the bedrock of PRT's revival

And in recent months, there has been plenty going on, particularly with the runaway success of *The Kids From Fame* album which gave BBC Records another chart-topping LP, and Imagination's *In The Heat Of The Night* best-seller, both contributing substantially to a turnover which has been running consistently at £500,000 a week during the latter months of the year.

As well as the wide range of BBC Records repertoire, PRT sells and distributes the lively Magnet label, Marvin Howell's ERC Records, with the Boystown Gang, Morgan Khan's Streetsounds Records, specialising in black dance-music compilations, the American Audio Fidelity label, Lindisfarne's LMP Productions, Rick Wakeman's Moon label, John Sherry's AVM label with Wishbone Ash, Post Music with the popular Postman Pat, and ASV, which specialises in classical and vintage reissues, plus several more. First signing of 1983 will be Sepia Records, the label owned by John Dankworth and Cleo Laine. Also shipping out of Mitcham is Ronco's business with the independent retail trade and, of course, PRT's own releases and those of its licensed labels, Red Bus, R&B, Sugarhill.

Holloway, who set up PRT's production planning and production scheduling systems in 1979, takes some pride in the quality and depth of sales information which is supplied to all clients weekly in the form of a computer printout. Another service which can be organised is accounting to MCPS for mechanical royalties. This is an area which small labels frequently overlook until faced with a heavy bill from the Society, and PRT's scheme allows for a monthly deduction from earnings to cover the required mechanical payments.

Actually handling the sales side are 12 reps - or territory managers as they are now known - shortly to be increased by the addition of a further two salesmen, plus two area managers supplemented

by a telephone-sales team, 13 strong. Of the 4000 or so accounts doing business with PRT, the salesmen call on the principal 1,200 once a month, while contact is maintained with the rest of the retail trade by the telephone sales staff. Records are shipped daily by Courier Express, with 24-hour turnaround available Monday-Friday, with Saturday morning deliveries to major cities.

Although PRT can no longer offer in-house manufacturing, it has contracted for a major proportion of capacity available at Damont Records, reckoned to be the best-equipped of the factories offering custom-pressing. Damont's considerable resources are occasionally supplemented by those of other independent factories when demand is particularly high.

Ron Bullen, the company's former production manager is now in charge at Damont, assisted by another ex-PRT staffer Gillian Brett. On the tape front, PRT's duplication is handled by Frazer-Peacock, a company with a high reputation for top quality product and soon able to offer clients chromedioxide copies.

As Holloway points out, there are times when any distributor is faced with

demand exceeding capacity, and PRT is no exception to this situation. How can p&d clients expect to be treated when the pressure is on?

"First of all, it should be clearly understood that PRT only accounts for one-third of our turnover and therefore does not tie up the bulk of our distribution capacity. Its position is that of a distributed label," Holloway points out.

"When we can't supply everybody's requirements, we ensure that all our clients get a proportion of their needs. It is never a case of bigger customers getting 100 percent of their orders and the smaller companies getting nothing. We try to give everybody a fair crack of the whip."

While PRT reckons to be able to offer an attractive combination of major-independent sales and distribution pluses, what it does not claim to be is a specialist distributor.

"We take on offbeat repertoire, but we aim at being a broad-based distribution company. It is no good labels coming to PRT and expecting us to concentrate on specialist shops like a small specialist distributor, unless turnover justifies it. If the label believes its repertoire has a place in the total market place, then we will sell it and sell it well," says Holloway.

"We are on the lookout for labels to distribute, particularly if the people behind them have some appreciation of what they are doing and where they are going. We sometimes get prospective clients who don't realise the meaning of a p&d deal and expect us to plug and promote the records as though the artist were our own."

Looking to the future, Holloway has two major projects to be developed during the year. One is the introduction of strike-force promotion facilities to give client labels an extra boost in the shops. The other, due to be given the go-ahead at any moment, is the development of a more powerful computer system including the creation of relevant new programmes to make the company's service even more tailored to the needs of its distributed labels.

Such sophisticated aspects of a distribution operation are becoming essential factors in competing for business in the marketplace of the '80s.



Ian Holloway, general manager of operations at Mitcham



IT IS typical of PRT's eagerness to develop among its distributed labels a sense of personal involvement with the company and its sales activities, that each month all concerned get together for product and promotion discussions.

There was a time when the level of distributed business was such that it was most convenient to hold the meetings at some central location which everybody could reach reasonably easily. But as the number of labels handled through Mitcham began to grow, it became increasingly difficult to co-ordinate an out-of-town meeting which everybody could attend. The answer was simple - switch the venue to one of the hotels adjacent to Heathrow Airport. Now the company's 12-strong sales team gathers there each month, on the Friday before the call cycle begins, with the Scottish territorial managers flying down to attend.

"Sitting down to discuss new releases is beneficial to both our customers and the sales team," says PRT sales manager Tony Smith, now in his 20th year with the company he joined as a relief van salesman.

"These meetings allow our clients to find out at first hand what is happening in the shops and what dealers think about their particular products. At the same time, the reps can learn what the labels are planning in terms of live dates, TV and radio promotion."

Right now, Smith is in the final stages of adding a couple of salesmen to his team which he controls with the assistance of two regional managers, Christ-

The telephone sales team with **RECORDS** Tony Smith, head of sales, and Sue Oakley, head of telephone sales, second from left.



The sales team that is always available

ine Gray (South) and John Mearman (North), both of whom joined in 1977. One of the new recruits will be based in London and the other in the North. Their arrival will take some of the pressure off the salesmen already working those territories, thus allowing greater opportunities to establish contact with specialist outlets and to spend more time with dealers generally.

An anticipated development later this year will be the introduction of a retail promotion facility to supplement the activities of the 14 members of Susan Oakley's telephone sales team who contact the shops at least twice a week.

With happening releases, PRT can supply distributed labels with a sales up-date twice daily.

PRT's sales performance during the last couple of years speaks for itself, says Smith. As a result, the company has found customers beating a path to the door, rather than being lured there in response to promises made in a heavy-weight sales pitch. "Once a label becomes involved, I think it would be quite impressed with our order completion and speed of delivery," he adds. "Another point is that we are always available. The only reason you can't get through is because we are already on the phone. But we do ring back."

"Being a small closely-knit unit, we all know what is going on at a given moment."

Smith's route to the sales manager's job has taken him from relief van salesman, through two spells in the West End, to handling national accounts, field sales and telephone sales.

Product manager Mike Ryan, management accountant Mike Day and distributed labels accountant Fred Foot.



The Postman Pat phenomenon

POSTMAN PAT was one of the phenomena of 1982, a children's TV programme which spawned a minor hit single which to date has clocked up 100,000 sales after six months of steady sales.

The single 'Postman Pat' by Ken Barrie is still selling and an album of music from the series scored 25,000 sales over the Christmas period.

Music for the series is written

Letting the clients know about PRT's facilities

OFFICIALLY JOHN Morton, another long-serving employee with 17 years to his credit, is PRT's distributed labels liaison manager. Unofficially he regards himself as the company's trouble-shooter, the man clients deal with if there is a problem to be solved.

Morton sees his role as liaison manager as being more than just attending to labels' day-to-day needs. He naturally co-ordinates details supplied by the distribution labels of current promotion activity and then relays the information to the telephone-sales department. But



additionally, he feels he has a responsibility to educate customers, where necessary, into how a record company sales and distribution operation works and how they should fit themselves into it to gain maximum advantage.

"We make sure that our clients are aware of the facilities we offer, but sometimes we find that while they know a lot about how to produce a record, they know little about how to promote it. We try and give guidance in that area and also explain that while we can turn a release round quite quickly if necessary, there is a production schedule to follow if pressing and distribution resources are to be co-ordinated effectively."

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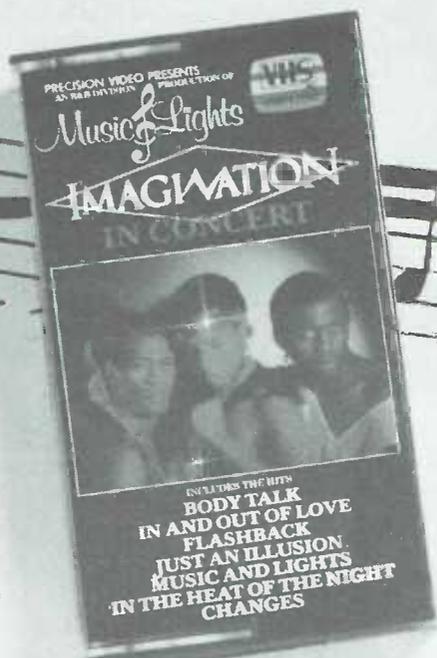
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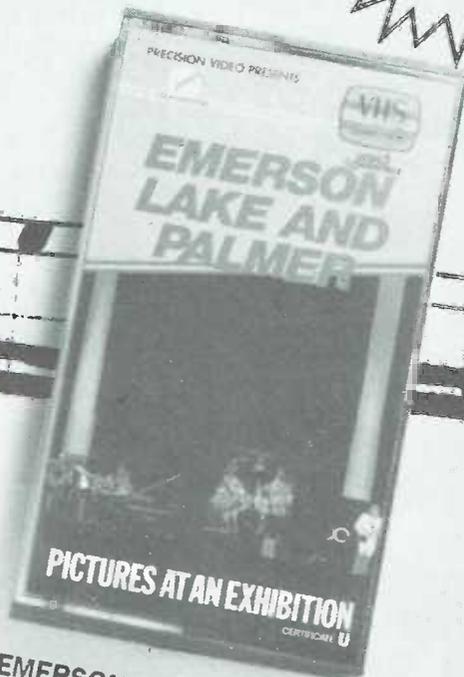
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Strengths on which to build a new artist roster

IT IS startling to behold the current state of PRT Records at Marble Arch. From a time when the company embraced an entire (and very big) floor at ATV House and employed around 40 people, it has now reduced to a small suite of offices at one end of this floor — and employs just six staff. It almost feels like an indie label.

Which is just how marketing and a &r director Matt Haywood seems to like it. He presides over a selective but often dynamic clutch of labels which have lately given his company a rather hip acceptance in the business, and he is able to detail exactly who is selling what kind of quantity.

The strength of PRT's new-found profitability in this slimmed-down role is based on certain strong areas of its back catalogue and partly on its good choice of licensed labels.

South African Haywood was originally taken on at PRT almost by accident. He had come to Britain to help launch the UK arm of Casablanca, but after some international company politics where PolyGram emerged with 50 percent of Casablanca's catalogue the idea was scrapped and Haywood found himself far from home and jobless.

He was just about to return when Pye phoned and asked if he would stay as catalogue manager with them. "It didn't take me long to realise that there was an absolute goldmine there," he remembers.

Then came the proposed RCA merger with PRT and the ensuing boardroom battles. When the smoke cleared Haywood found himself running what remained of PRT Records.

"I just assumed a whole lot more duties because there was basically nobody else there to do them. We had no great a&r depth but we had long-standing licensing deals — on the UK side for instance Red Bus which is obviously our most important deal, Sugarhill being the most important American one, and we had others in Buddah, Roulette, Vanguard and Hi-Cream.



Techno Twins: A UK signing

The PRT Records a&r and management team at ATV House.

From left: Kenny Barker, Jackie Howell, Anna Ind, marketing and a&r director Matt Haywood, David Yeats and Terry Brown.



"The other thing that we've always had is back catalogue, which we've always worked probably better than other record companies. Other companies like RCA and CBS have an advantage in which a whole in-company product source is coming from America."

While PRT still had this back catalogue to draw on, the reduced overheads gave Haywood a much better day-to-day picture of company profitability, an opportunity which he has seized, launching several budget album series which might not have been considered by some majors but which have paid off very well for PRT.

"The Spotlight series did in excess of 400,000 units for us, and I started another called Flashbacks which was a series of double-sided hit singles, which did over 200,000 sales — and that was with no marketing back-up, basically just re-packaging the product attractively and making sure that it got into the right areas, such as Woolworths and those sort of places.

"The pop and MOR stuff has been re-packaged so many times, in fact some Kinks tracks are on 14 different configurations. But I believe that every three or four years a new generation comes along and you have to package that product into that particular generation. You've got people like The Jam and The Pretenders — their heroes were The Kinks, and they are always mentioning them; it's a golden opportunity."

But of course current product must be the aim in the long run and PRT's reputation as a black music specialist paid off when the whole rapping boom took off for them.

"I think it was Morgan Khan who had the foresight to pick up 'Rapper's Delight' on a one-off basis; we hadn't signed the whole label, and out of it evolved a licensing deal for the label. It went quiet for a while because everybody regarded rap as a flash in the pan but we've made wonderful inroads this last year.

"What I'm trying to do now is to use our strengths to start a new artist roster at PRT. But I can't go out and spend £150,000 on an act."

So the home a&r policy is all-

important. Haywood has recruited David Yeats back to PRT because of his back catalogue expertise and so that he can act as "a&r runner" in the drive for new acts, especially those acts which break out of the dance clubs (either disco or progressive dance).

The rock and heavy metal areas are virtually closed to them because such acts build from a tour following and usually command heavy signing fees. But the black and disco styled acts need one good trend single for the dancefloor punters to start showing interest in that act. "With Imagination,

we released the first record 20 months ago so they built from nothing, they didn't have a track record before that. But the results speak for themselves." And a new signing which indicates something of PRT's new direction is The Techno Twins.

There are two in-house promotion men at PRT but the company uses Richard Robson Associates for press, and shares a regional promotion team with Magnet. "I think it's great this way," sums up Haywood. "There's no bureaucracy; everyone's a jack of all trades."

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PRT has lived up to promise, says Magnet

MAGNET RECORDS' move from EMI to PRT on January 1 1980, surprised the music industry but to Magnet it made perfect sense. As one of PRT's leading labels, it was assured the fullest possible attention, without the fear that it would be lost among a multitude of giants.

"PRT has lived up to that promise," stated general manager Graham Mabbutt. "Its distribution set-up is second-to-none, it has an extremely good sales force and, unless there are stock problems - a surprise hit, say, it's next-day delivery."

The long-term deal with PRT has proved profitable to both. "We really broke Bad Manners with PRT and from 'Ne Ne Na Na Na Nu Nu' onwards PRT has done us very well on sales of albums and singles". Although that first single was a bit of a sleeper, it eventually brought Bad Manners into the limelight during the Two-Tone craze and the band proved to be one of Magnet's biggest sellers of the past three years, with 'Can Can', three weeks at number three, missing the top spot but nevertheless selling 400,000 copies. There was Matchbox too, already a hit with 'Buzz Buzz A Diddle It', but going on to greater things. New Bad Manners product - a single and an album - is due in

The Distributed Labels

March. "The rockabilly vogue has levelled out, but the bands are still working and steadily producing good material" said Mabbutt. For example, Matchbox lead singer Graham Fenton has made a single with Kirsty McColl, who will be appearing at the Wembley Country Music Festival. Titled 'I Want Out' (MAG 238) it will be released on January 21.

But Magnet has also been busy establishing new acts - all of them British, as is the label's tradition. Lately



Blue Zoo has made waves with 'Cry By Cry', which went to number 13. This London band will have an LP, as yet untitled, released in March and meanwhile a new single - also on 12-inch - titled 'Loved One's Angel' (MAG 240). Kissing The Pink has had two breakers and Magnet is hoping that release number three 'Last Film I Ever Saw', will go much higher. The band has the accolade of having its own prefix - KTP 3 for the single and KTPL 1001 for the end-of-February album, *Naked*.

While Magnet's policy is to spend whatever is necessary to break an artist - and the label specialises in breaking artists - gimmicks like picture discs

have been stopped, as there were too many.

Promotion and press is run by Lynne Peacock who also hires an independent PR and freelance promoters to back up the work of Roger Bowman, the company's plugger.

Magnet is unusual in that it shares, with PRT Records, a sales promotion team, run from the Magnet office by Roger Lindley, and dealing with regional radio and key dealers. "We believe that if you've invested in the artist you must follow this up with an appropriate investment in the marketing, and this joint operation saves both of us costs."

In market share terms, Magnet would like to see four or five percent, so last year was a little disappointing compared with the previous two years. The company had concentrated on establishing its new signings. "There is also the rapidly-emerging, constantly working Wall Street Crash, a slick vocal harmony cabaret/rock act, already frequently on TV and with the prospect of an ITV special in the Spring. Signed to Magnet last Summer with a very respectable debut album simply titled *Wall Street Crash*, the band is building fans and Magnet expects great things of the next album.

"We like to think we look after our artists," continued Mabbutt. For example, Chris Rea, who has been with the



Wall Street Crash: much TV

label a long time. Successful in the US he has never quite managed to achieve the recognition he deserves, despite a big hit with his song 'Fool If You Think It's Over', which also did very well for Elkie Brooks last year. A new Chris Rea LP is scheduled for April, ("more commercial", said Mabbutt) and there will be a strong marketing campaign.

Magnet-watchers have given up trying to pin an image on the label. This doesn't bother Mabbutt a jot. "We don't go for any one sector of the market," he explained. "We take each act on its sales potential."

Some of the long-gone acts are far from forgotten, though Magnet will soon - for only the second time in memory - be releasing a mid-price catalogue of older product, particularly from Alvin Stardust and Darts. And another break with tradition - a new label, Midas, launching in the next month or two, which will be for dance oriented/disco material.

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Ways to sell more classics

ACADEMY SOUND and Vision celebrates its second anniversary this month, and despite a difficult first half of 1982 – in common with almost everyone else in the record business – md Jack Boyce looks at the second half of last year with immense satisfaction.

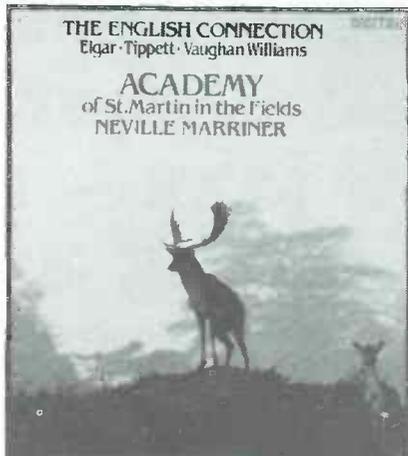
The purchase of the Enigma classical catalogue – 118 recordings – from WEA, combined with ASV's own product and one or two other acquisitions have proved a great success. Just as an example, a 2LP set of the Brandenburg Concertos by the Northern Sinfonia has sold 14,000 sets, an enormous number in this specialist market.

Classical product makes up about 80 percent of ASV's repertoire. There are



still several Enigma re-issues to come on the ASV label though all 28 of the previously-unreleased recordings are out. From this springboard, ASV followed a policy of finding unusual works for popular orchestras to record, such as Neville Marriner and the Academy of St. Martin's In The Field. Some have violinist Iona Brown directing from the keyboard, and Marriner's own "personal best" versions are among the tracks compiled on the new release *The English Connections* (works by Vaughan Williams, Elgar and Tippett). This follows the successful *French Connection*.

ASV has recorded all the top choral groups for Christmas records – Christchurch Cathedral Choir, whose Britten collection (performed on TV last December) did well; two albums by Kings College Choir and one by St. John's, and



the Winchester Cathedral Carols, released for Christmas '81, which is now among ASV's top sellers – 14,000 copies so far.

Altogether there are 60 ASV-made titles, retailing from £3.55 to £5.50 – £5.75. New among the full-price range is *The Complete Firebird* by Stravinsky, an Enigma recording by Dorati and the Royal Philharmonic.

A look through the unexpected catalogue takes you from Tamas Vasary conducting from the keyboard, to Robert Peer's *Three Cheers For Pooh*. ASV also has a budget series, simply titled *Beautiful Music* a 14-LP boxed set of the 'Narnia' stories, the living Era series of reissues of '20s and '30s recordings and 23 albums of train sounds on the Transacord Label.

Jack Boyce worked for PRT for a period in the '70s so naturally approached that company for sales and p&d when ASV was launched. "They have been so good for us," Boyce explained. "Perhaps one story will sum it up best."

Essex and East London is not renowned for its classical aficionados, but when PRT ran an ASV classical sales contest, Russel Frazer, that area's salesman, came second (winner was Paul Mather of Manchester). "All I can say is that PRT has pretty good salesmen," pointed out Boyce.

AVM to be run as an aggressive independent

WHEN JOHN Sherry re-launched his agency this year after a three-year shutdown while he concentrated on management and publishing, it was partly as a "shop window" for his new label, AVM. His group of companies now consist of the label, the agency – John Sherry Enterprises – AVM publishing and a video production arm. It also consists of John Velasco, who joined this time last year, bringing with him publishing expertise and the artists he manages – Osibisa, Randy Edelman and Jackie de Shannon. The partners run the amorphous business together, with some particular responsibilities, and the rest shared between them. John Sherry runs AVM Records. He told RB: I decided to have my own label because we can offer a

range of services to new bands – though they are under no obligation to sign to every division. They can either join the label, sign to us for management, as an agency, for publishing, any or all of those things."

Signed now are Wishbone Ash, who go on year after year and have fans in every corner of globe.

A new act, the Flying Pickets, are soon off to Australia, then Hong Kong. This six-piece a *capella* group have been popping up on TV screens with alarming frequency – six shows in January alone. They were the hit of last year's Edinburgh Festival and have an album, *Live At The Albany Empire*, doing "very well", Sherry said. Another new act, three girls and a boy is called, suitably, Outskirts, and their first single, 'Remember This', is released at the end of this month. Wishbone Ash's current LP is *Twin Barrels Burning*, and Sherry wants to license this and the Flying Picket's LP at MIDEM.

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Reggae a steady market for CSA

ONE OF PRT's most recent new signings is, appropriately, a brand-new label. And, happily for all concerned, it has already established itself in the special market it serves.

Clive Stanhope launched his CSA label on September 1 last year, and signed it to PRT for sales and distribution. The alliance has proved successful already: the first single release, Errol Dunkley's version of the Stylistics' hit 'Betcha By Golly Wow' made the reggae charts and, according to Stanhope, was the second biggest reggae single of 1982. The label's launch release, the John Holt LP *Just The Two Of Us* (CSLP1) looks like being a steady seller for a highly-respected artist who appeals to all age groups. Album number two (CSLP2) proved that CSA means business: Sly and Robbie's *Uhuru In Dub* leapt to Number Five in the reggae charts, proving popular with the younger, rock-oriented market.

Among other things, Stanhope was attracted to PRT's computerised system of handling advance orders. "They have regular monthly sales meetings, regular monthly selling periods and the computer means it's all very well planned. Selling in advance means that I know exactly how many initial pressings to order. Then I leave it all to the highly efficient PRT organisation."

As reggae is more a business of selling music than artists, and building a catalogue rather than looking for weekly hit singles, CSA is planning release of ten LPs a year, interspersed with singles aimed at the crossover market, such as Dunkley's hit. It's difficult to establish an artist who lives and

works in Jamaica, so, like all record men unable to resist the challenge of building stars, Stanhope is also looking for a British-based artist, possibly a group, to develop over a period of time. CSA already has one such artist - Raymond Naptale, who lives here and is currently being established via his LP *Trouble Possee* (CSLP3).

CSA - which also has a publishing company - wants to handle other specialist reggae labels, while a&r boss David Hendley will be visiting Jamaica this year looking for product. Also ex-Trojan he is, said Stanhope, "a reggae nut."

Though the reggae market, being small, was not hit as badly as the rock market in the last two years it was still squeezed. "There are a lot of black people out of work in Britain," said Stanhope. "When the economic climate improves, so will our sales. Meanwhile, we are glad to see overseas markets building up slowly. The market here is steady - that's the beauty of it, it's not so unpredictable like rock. The fans stay with the music and stay with the artists. Also, the bands seem to stay together longer than rock bands."

CSA works on a low turnover, low overheads and rigidly controlled spending - except when there's product with real crossover potential, such as the John Holt album and *Uhuru and Dub*, which attracted rock buyers. Sales targets are respectable, around 5,000 of each LP with a 20,000 upward limit, except when sales into other music markets are in prospect.



Le signing sur l'herbe, as Clive Stanhope and John Holt set a deal.

Oldies, standards & jazz - strictly a selling approach

THE MARKETING tactics of the rock world can't be applied to MOR - with some exceptions. And when it comes to back catalogue - re-issues of oldies or standards artists, the job required is strictly selling.

This is where PRT appealed to Robin Taylor of Audio-Fidelity, which signed its labels for p&d a year ago. "I'm very happy with our relationship. It's one of the best and most efficient distribution organisations in the country," said Taylor. "Another of PRT's strength is its sales force, which is essential for our type of product. - MOR, jazz, oldies, rock 'n' roll; music from artists with plenty of product out already."

Audio-Fidelity is a US - owned company, which launched here two years ago. It has access to an enormous volume of product, and 80 LPs are on release here, including newly-recorded titles by the Mantovani Orchestra, one of which was AFE's first release. The company exports a considerable amount. European countries, particularly, are not as chart-oriented as the UK, so re-issues receive quite a respectable welcome. Even here, the market is steady despite the massive competition from budget and midprice labels, imports and re-issues. "It's amazing how the market goes on and on," says Taylor, who runs the company - using outside services - with his secretary, Christine Williams. "Even an artist like Dionne Warwick who has so much product out still sells. It's highly competitive, but well-packaged good product eventually finds a home. We had albums that have built to 4-5,000, others that go up to 10,000 and particular special titles have done incredibly well."

Take, for example, The Silver Beatles, from which a single, 'Searchin' was lifted (the company's one and only 45). Culled from the Decca audition tapes, it has sold 34,000 since release last September. The Hamburg tapes, despite being released before on another

label, have sold 50,000 in under 18 months.

Surprise big sellers have been the Mantovani LPs (two doubles and a single LP) and Gene Pitney product - though Pitney frequently plays clubs here and appears on TV. And there's still a market for The Platters, Fats Waller or the Drifters.

Audio-Fidelity's product is not only MOR, of course. They have a wealth of pre-Experience Jimi Hendrix product, one of which, the very basic *High, Live and Dirty* (AFEMP 1031) has sold 13,000 units. A new release is Ted Nugent and the Amboy Dukes' set of '70s titles, a 2LP (MRD 5008) on the newly-acquired Mainstream label - which, as it indicates, makes Nugent the exception in musical style. It's released on February 4, at the same time as Carmen McCrae's *Alive* (MRD 5001) - another double album - and Blue Mitchell's *Graffiti Blues* (MRL 5006).

Mainstream LPs are offered to dealers at £1.82 and £2.12. AFE, the predominant label, is £2.12 to £3.04. A choice for the punter of a ten-track or a 20-track selection from a particular artist means the ten-track Phoenix label, at the

budget dealer price of £1.25. Then there is Jazzbird with product by Billie Holiday, Duke Ellington, Ella Fitzgerald and many others.

"Though this year looks like being a repetition of 1982 in sales terms, it's clear that good records sell. We rely for promotion on in-store displays, and the occasional consumer press ad if there's a contemporary LP, or a Mantovani Orchestra collection - these do extremely well, to my pleasant surprise. So you can see that we rely on PRT for our sales and distribution - and it's clearly been the right move for us."

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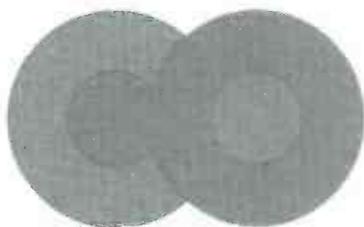
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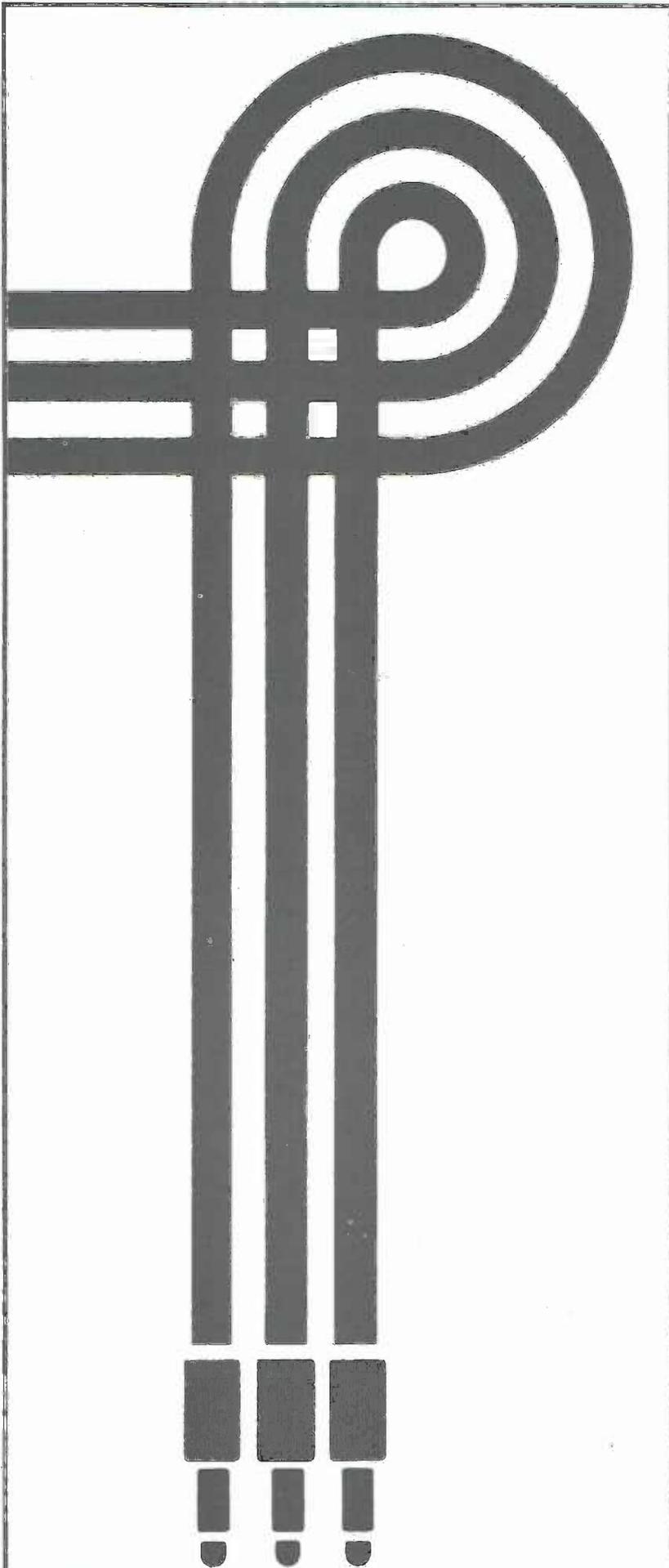


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BBC — the longest associated with PRT

BBC RECORDS has enjoyed the longest association of any major with PRT. The original deal, signed in September 1976, has been renewed twice, and that period has seen the label increase in complexity, update its image considerably and, more important in market terms, improve its sales record phenomenally. Turnover of under £1m a year in the early days has zoomed to £5m — only three-quarters of the way through this financial year.

Label chief Alan Bilyard has been associated with PRT for all his six years in BBC Records, to which he moved from BBC Enterprises. "As the label became more complex we needed a company with an output that would complement our own. It was difficult product to sell, and Pye as it was in those days, had an across-the-board catalogue too, which made us good partners," he says.

"We are extremely pleased with the results. A lot of this comes from our growing experience in the market, becoming more

was a breakthrough. "It could be that more theme music these days is commercial — though not enough of it, in my opinion," said Bilyard. "Obviously programme producers can't choose the music with us in mind and we have to consider their attitudes. But I think there are still more opportunities available for exploitation."

This year may see more releases on the lines of the Grace Kennedy and Marti Caine albums, with BBC Records sharing the marketing (and the rewards) with artists' own labels for TV-series related albums. So far, probably the biggest breakthrough in marketing terms was the comedy surge of the past 18 months. "Comedy took the whole industry by surprise," recalls Bilyard, "and proved that the record industry is not just about music. The first Not the Nine O'Clock News LP has now gone platinum, and on release was up there with Abba and Barbra Streisand. The three Fawcett Towers LPs continue to do well, and the third Not the Nine O'Clock News collection is expected to be a steady rather than spectacular seller now that the TV series has finished.

BBC Records & Tapes The best of BBC TV & Radio

selective with product and so on. And we've found that PRT's secret is in its flexibility and fast turnaround — essential for the small label BBC Records was. Now we can call ourselves 'medium sized' and much of this is thanks to PRT. Because of the nature of our product it's essential to tie in with broadcast times and on the occasions we have had to rush product out in, say two or three weeks, PRT has responded perfectly."

As if anyone needs reminding, the Royal Wedding LP appeared in London West End shops 24 hours after the ceremony, and in most other outlets within 48 hours. Pressing plants had to be blanketed with masters after the wee-hours editing was completed. "To PRT's credit, they shifted 60,000 copies — the first order — faster than any other company could possibly have done for us at that time," says Bilyard.

Bilyard visits retailers all over the country at frequent intervals and though that particular LP was an exception, in general terms dealers have nothing but praise for PRT. "Actually, they say PRT has made it difficult for the others," Bilyard emphasises.

While that once-in-a-lifetime album was a natural best-seller, more recently, The Kids From Fame album took six weeks and some persistent selling to reach the top of the charts where it remained for almost three months. Once there, demand was so high it was a problem meeting it — but PRT fulfilled all orders within a week, even without in-house pressing facilities.

BBC Records releases about 20 singles a year and 30 albums. Most of these singles are theme music and, in common with other majors, about 10 percent chart, most notably the No 2 instrumental hit, the 'Chi Mai Theme' — pipped for Number One by Bucks Fizz who had just won Eurovision.

The label is now in the happy position of becoming used to hit singles and albums — a far cry from the days when a low chart entry

Nestling among the TV and radio themes are, as well as the comedy records, an enormous range of children's material, nostalgia and — amazing as it may seem — 28 volumes of sound effects, all highly popular with the punters.

Currently enjoying a Top Ten single with Keith Harris' 'Orville's Song', BBC Records has high hopes for its end-of-January singles. These are themes from new programmes — 'Scorpion' (RESL 126) 'Captain Zep', the children's space series (RESL 127), 'The Cleopatras', a not-too-heavy look at Roman times with some unexpectedly contemporary music (RESL 128) and 'Vox Pop' (RESL 129) from the documentary series.

There's also an album, Lynne Marshall's Yoga, based on the current series (REH 461).



Kids From Fame: PRT fulfilled all orders

Moon much more than just a Wakeman vehicle

RICK WAKEMAN'S Moon Records has undergone considerable expansion of late, and is much more than a vehicle for the artist's own product.

Moon came to the industry's attention on December 3, with the appearance of the new Wakeman album *Rock 'n' Roll Profu* (LUN LP 1). The collection has the distinction of including his first vocal contributions to rock since the early A&M hit 'I'm So Straight I'm A Weirdo' - also now on this set with two other songs.



The tracks are mostly those recorded in between Wakeman's departure from A&M and his signing with Charisma, which will be releasing a new LP, tentatively titled *Sign Of The Times*. Wakeman started Moon seven years ago from his Swiss home, mainly to take advantage of the various acts that came to him for advice. It made sense to stay with some of the acts rather than see them make a success elsewhere, hence the label/publishing operation. One of his early signings, Bolland, are now with A&M and have done well in Europe.

Two years ago Martin Pursey became Wakeman's partner in Moon. Originally activities came under Len Beadle's Beadle Music umbrella, where Pursey

had moved from MAM. Pursey and Wakeman's musical tastes and ideas of how a label should be run resulted in the firming up of operations here. These include Continental Music and a spate of new product - and a formal p&d and sales agreement with PRT.

Says Pursey: "Beadle Music's links with the then ATV group meant strong contacts with the PRT organisation, so approaching them for Moon's re-launch in December was an obvious move. Though we had put out two singles in the past year, a major album was obviously quite another matter. Though people said we were mad to release on December 3, we wanted to have the

album in the shops well ahead of Rick's new Channel-4 Saturday pop show, *Gastank*.

"All the radio promotion and interviews have been done and the initial sell-in is looking good. Here I have to hand it to PRT. Ian Holloway, the general manager has always been encouraging, as has everyone there. They are all so helpful and professional.

One single due soon will be Nina Carter's German hit 'These Boots Are Made For Walking' (LU 4).

Mike Smith has joined the Moon set up, initially as director of publicity. "We have all sorts of projects line up," he says. "For example, our Lewis

Collins single 'Take It Out On Time', which was the B-side here, has just entered the German charts via a deal with Teldec. Moon represents indie label Sour Grapes - also distributed by PRT - and has just signed Portsmouth outfit, Astral Bodies. First release is due in April. Astral Bodies came second in the ILR song contest and will be appearing on a Thames TV pop show later in the year. Nina, also a photographer, is doing all their pictures and design and so on - again keeping it in the family. Rick has also made a single with John Inman, 'Do You Believe In Fairies', which will be out when the new TV series is shown."

Now Morgan Khan goes for compilations

WITH STREETSOUNDS, Morgan Khan may well have found a gap in the market which has been crying out for exploitation. Khan, ex-Pye and Red Bus promotion man, has shrewdly recognised that while 12-ins dance singles command strong sales to the disco fraternity, nobody had ever thought to use them to create compilation albums.

Khan released the first *Streetsounds* compilation in December and has been rewarded by positive consumer response to its playing time and modest price of around £3.99. It now stands in the upper reaches of the RB disco

albums chart. As Khan points out his concept is to offer at least eight 12-ins singles, which individually would retail at £1.99 and where possible back them up with some imports to make the value even better.

"Our aim is to release in compilation form the hottest and latest dance tracks in their full length, original versions," he says.

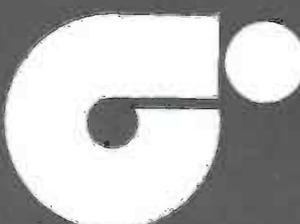
Initially, Khan points out, there was some scepticism from the majors about his plan, but the success of the first album has prompted them to make product more freely available. Now, he's hopeful that the independent

labels will come forward to negotiate licensing deals. "We shall be releasing one compilation each month and we want really good dance music. A placing in the Top 20 isn't the most important requirement."

Khan's next step will be to give tv backing to the release of *Streetsound's* second edition, due out on January 28. He has booked a series of advertising to appear during the screening of the weekly rock show *The Tube* for the next nine weeks. Tracks by Whodini, Imagination, Michelle Wallace and First Light will be among those featured.

Kissing the Pink Matchbox Blue Zoo Chris Rea Bad Manners Kissing the Pink Matchbox Wall Street Crash Search Party Geraldine Osibisa
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CHESS

Heavy Metal: always a market percentage there

ONE OF the newer additions to the PRT distribution camp is Heavy Metal Records which signed an agreement in November after a number of previous deals.

So far PRT has handled albums *Heavy Metal Heroes Vol 2*, Shiva's *Firedance* and Witchfinder General's *Death Penalty* and HMR head Paul Birch is delighted with the way the partnership has begun.

"We are looking forward to a prosperous relationship. We are trying to establish brand loyalty for Heavy Metal

Records so that the fans know that if it is on the label it must be good," he commented.

Heavy Metal music might not make



the headlines it once did but Birch believes that the fans are enough to keep sales steady for an indefinite time.

"HM has been around for 10 years and it has proved itself. It is also the only

real British music we have. It's an incredible market and it doesn't rely on airplay," said Birch.

He believes that Heavy Metal Records should be stocked regardless of whether the dealer has heard of the act because there will always be a percentage of the dealer's market who will be interested.

HMR is looking forward to a good 1983 and supplying PRT with quality product – the first of which is an album by Quartz, a group which contains two former members of Black Sabbath.

Technology plus experienced staff

COMBINING TECHNOLOGY and experienced staff has proved a successful formula for PRT Studios which at one point in 1982 boasted an involvement in 19 of the Top 75 singles.

The central London studios consists of two recording studios, two mastering suites and a comprehensive dubbing room and is noted for its cutting expertise.

Studio One is a traditional live studio ideal for use by such MOR stars as Lena Martell and Acker Bilk who recorded many hits there. It is now attracting the attention of new bands looking for a different sound.

Recently it played host to Earth Wind

PRT Studios

& Fire's brass section 'The Phoenix Horns' who were particularly impressed, and won the 'Presidential' seal of approval when Patty Davis – daughter of President Reagan – recorded there.

Studio Two has been developed along standard Eastlake lines and attracts major acts from the UK and abroad.

PRT's record company uses the studios extensively as do many of its affiliates and it also attracts the business of other major record companies. Chry-

salis and A&M do most of their mastering at PRT as do many other companies.

This business is due in no small way to the confidence companies have in studio manager and mastering engineer Malcolm Davies, who worked previously at Abbey Road and Apple, and chief cutting engineer Tony Bridge. Paul McCartney continues to bring them his work after a career-long association.

Like all studios PRT experienced a lean start to last year but bookings improved immensely in the latter part and this encouraging trend is continued to such an extent that Davies is confident of a successful year.

Over the past 20 years PRT has consistently been one of London's leading studios – used by artists of all types of music, from Glen Campbell to Bad Manners.

Since PRT Studios, formerly Pye, opened its doors it has been graced by such stars as Sammy Davis Jr, Burt Bacharach, Dionne Warwick, Status Quo, Elkie Brooks and The Kinks. Some like The Searchers return to this day.

"We are a professional studio with very high technical standards but we haven't forgotten that it is about people not equipment. We will keep pace with technical changes and offer the best engineers," said Davies.



Artists as disparate as Bad Manners (left) and Glen Campbell have used PRT's studios. Below, Chas & Dave take a break from a session.



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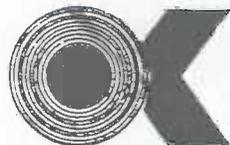
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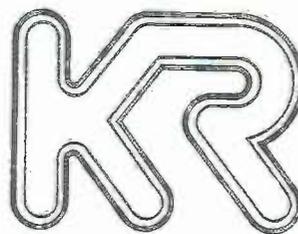
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