

RECORD BUSINESS

WITH
RADIO WEEK

Singles chart, 6-7; Album chart, 21; New Singles, 22; New Albums, 17; Small Labels, 11; Video, 14-15.

September 1, 1980 VOLUME THREE Number 24

60p

PRT, RCA & Levy pick up the pieces

THE THREE participants in the unsuccessful Pye/PRT-RCA merger plan were this week in various ways attempting to resume normal working and to make plans for the future.

Most immediate outcome of the breakdown of the negotiations was at RCA where with the impending return of md Jack Craig to America, probably

by the end of October, new executive responsibilities were announced. The rapid upward climb of John House from national sales manager two years ago to his recent appointment as divisional director of commercial marketing continues with his promotion to deputy managing director. He shares responsibilities with Ed Lavish, previously

divisional director of finance.

Howes will take on extra responsibility for A&R and business affairs, with Lavish, a former vp of finance and administration with RCA Brazil, overseeing all financial, operational, planning and personnel functions.

John Merritt, general manager of Sunbury Music, will continue to report to Craig.

At Magnet, Michael Levy will still smarting from the breakdown of a deal which would have made him managing director of the new joint company and would have meant the purchase of Magnet, with £1.4 million reportedly being his asking price. "I was given firm assurances by both sides that the joint venture was proceeding. The news of its being terminated was not relayed to me and the first indication I had was when the formal press announcement was made," he stated. Levy added that a deal for the acquisition of Magnet for "a substantial capital sum" had been agreed. Asked if he felt there were any legal grounds for his taking further action, Levy said: "This is a delicate matter on which I am not able to make any comment."

Under the proposed arrangement, Magnet would have maintained its label identity worldwide, with all existing licensing and sub-publishing deals being continued.

With the end of what Levy called "a limbo period", Magnet is now gearing for Autumn activity from some of its currently hot acts. Rockably revivalists Matchbox who have been enjoying international success will have a new album out later this month and will be playing UK dates at the end of their European tour in October. A new Darts LP and two are due in October and Bad Manners will be promoting a November album with UK concert dates.

"The figures are the most serious indication so far of the extent of home taping and are considerably in excess of the figures produced for the BPI by outside market research organisation," said a statement. "The figure of 61 percent of home tapers who would have bought a record is particularly alarming and underlines the devastating loss of business that is now being suffered by the record industry."

"Sales of records in this country are currently running at around 20 percent below the figures for the same time last year."

"That there should be no levy on blank tapes and recording equipment because it discriminates against people who have already bought the record and want it taped for the car, or to make their own compilations."

"That the record companies are pushing out far too many records that they must know haven't a hope of charting."

"That they must reduce their own costs before they push up ours. That they are looking for a scapegoat."

"That the BPI feels the RM figures strengthen its case. It regards the survey as indicating a very serious growth in the home taping problem."

'Home taping is a scapegoat' claims Record Mirror survey

A SURVEY of home-taping, published last week in *Record Mirror*, seems certain to spark off more industry controversy and criticism as the record business's campaign for a blank tape levy builds up steam.

The BPI is asking the government to consider introducing legislation for a surcharge on blank tape to recompense manufacturers, publishers and artists for home tape losses which are put at more than £200 million per year.

The *Record Mirror* survey reports an alarming 94.7 percent of the 700 replies to its questionnaire admitted taping discs at home. A total of 61.1 percent of respondents said they would have bought the records if they didn't have access to a tape recorder.

It has already prompted a *Daily Star* editorial blaming big record companies for their current misfortunes by charging too much and churning out flops.

The RM figures are far in excess of the BPI's findings, but the paper draws different conclusions from those of the industry watchdog. Comments in the paper: "We say losses (from home taping) can't be that high - piracy (bootlegging) is more the villain than the ordinary person who tapes at home."

"That the rise in price of records has a



JOHN HOUSE (left) and Ed Lavish - RCA's two new deputy managing directors.

ILR needletime rates appeal

THE INDEPENDENT radio network is to appeal against the recent decision of a Performing Right Tribunal to change the royalty rates statutory pay to play discs on the air.

Last month's decision laid down a new sliding scale of payments based on stations' net advertising revenue. Smaller stations would pay less for needletime, but big companies like London's Capital Radio would pay considerably more.

At a stormy meeting last Tuesday the Association of Independent Radio Contractors finally agreed to appeal to the Chancery Division of the High Court against the Tribunal's ruling, but the vote was not unanimous.

Radio industry sources say four stations - Swansea Sound, Plymouth Sound, Beacon and Forth - dissented against the appeal, which must be lodged by August 31.

Swansea Sound managing director Charles Graham told RB: "We had to consider the benefits to our shareholders when considering an appeal against a Tribunal decision which did not adversely affect Swansea Sound."

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Two charts – the way to beat the manipulators

BY THE EDITOR

SOME WEEKS ago in a comment on the future of the industry chart contract, *Record Business* urged the BPI to reconsider its whole approach towards the continued funding of the "official" sales monitoring.

Then came the unsavoury disclosures of the *World In Action* investigation into chart hyping which merely served to emphasise the validity of the argument put forward at that time. While insiders may to some extent sympathise with the predicament in which companies find themselves with the need to limit the odds against failure to sell high-investment talent in a declining marketplace, there is another aspect to consider.

For years the industry has struggled to live down an image of irresponsibility and exploitative attitudes towards the artists it seeks to promote to stardom. Thanks to determined lobbying, there has been some indication of an understanding attitude on the part of the government towards the industry's plea for a levy on blank tapes and copying equipment as a means of recouping at least a proportion of the money being lost because of the high level of home-taping. Even if the industry's supporters in the Department of Trade did not see the programme, it is unlikely that they would have missed the resulting Fleet Street comment. At the very least it must be assumed that the Granada expose did not help the industry's levy campaign at all. What sort of impression must have been provoked in the minds of civil servants most closely associated with the matter in hand. Inevitably, it must have been of an industry totally incapable of putting its own house in order.

Last week the *Daily Star* newspaper commented that the pop industry has been called "the greediest business on earth" and was blaming tumbling sales and profits on fans making their own

tape copies. The editorial accused record companies of not knowing how to run their own business. "The trade," the paper continued "has often been described as being run by amateurs for amateurs... The record companies should stop blaming the fans for their mess – and get themselves sorted out." Once again by the industry press – at a critical time.

Where stands the BBC in all this sorry mess? It is difficult to escape the conclusion that were it not for its endorsement by Radio-1 and *TOTP*, the two most influential promotion media in the land, then the industry's reasons for providing financial support for its own chart, and then pouring more money into attempting to influence its conclusions, would cease to exist.

In *Billboard*, Derek Chinnyer, head of Radio-1, is reported as saying that he was satisfied the chart was protected from hyping attempts. He described the BMRB as a "respected independent research organisation, free from commercial pressures" while admitting that the programme appeared to produce evidence of attempted hyping by certain companies. On the first point we would agree with his assessment of BMRB, but to suggest that the company's work is not subjected to commercial pressures sounds rather like turning a blind eye to something that has been blatantly obvious to everybody else for years. Radio-1 has sensibly shifted the emphasis of its programming away from a close adherence to the Top 40. The question is – did the Corporation go far enough?

We repeat what we said two months ago – the best way to counteract chart rigging is for there to be two charts independently compiled by the appropriate trade papers. With the BBC showing partiality to neither.

PRS hikes in-store play tariff

RECORD DEALERS are facing an increase of almost 30 percent in the tariff paid to the PRS for in-store plays.

The Performing Right Society has forwarded details of the proposed increases to the MTA for its comments. Calculated on rises in the retail price index and the cost of living index, the PRS is planning to up the tariff by 28.1 percent.

The increases are due to come into effect from September 6. In the meantime, the MTA is canvassing its membership and a meeting to discuss the

● PYE/PRT FROM PAGE 1

"We are taking a hard look at the future to find ways of improving our financial situation," commented PRT chairman Louis Benjamin.

"There will be variations in the way we operate, but right now we are up to our necks planning our Autumn programme."

issue is scheduled for later this week.

MTA secretary Arthur Spencer-Bolland told *RB*: "We hope that the increases will be open to negotiation. Obviously we don't want to see any increase but retailers have to be realistic. But at a time when business is very slow, increases of this magnitude would be another nail in the retailers' coffin."

Record retailers have had to pay for the right to play copyright music in-store since the MTA lost its High Court case against the PRS last year. At present the tariff is 18.2 pence per square

PR's immediate need will be to motivate staff and plans for a morale-boosting Autumn campaign will be revealed at an expanded two-day sales meeting this week. A new mid-price LP series plus a dealer incentive scheme will be announced together with ambitious release plans for the Precision Video subsidiary.

NEWS

BPI team to visit WEA after TV chart-hype row

THE BPI is setting up a committee of enquiry to look into allegations of wide-scale chart-hyping made in the TV programme *World In Action*.

The committee will consist of BPI director general John Deacon, and representatives from *Music Week*, research company BMRB and the GRDD, and the first meeting will be on Wednesday.

Meanwhile WEA – the company that came in for most coverage in the Granada TV show – has answered charges of sharp practice with a statement from managing director John Fruin.

He has asked the BPI's code of conduct committee to visit his company and offered to make available all invoices, systems promotion methods and sales statistics and give it every co-operation.

"They are welcome to spend as much time in the company as they need to establish the facts about the way we sell records," he said. "I re-emphasise that the company has always been totally opposed to hyping of records." He declined to make any further comment until the enquiry committee had made its inspection.

Polygram world results fall

POLYGRAM'S TURNOVER worldwide in 1979 dropped by DM97 million to almost DM2.3 billion, equivalent to 1.3 billion dollars. In his final report before moving to join the Shareholders' Delegation of the parent company, Coen Solleveld, president, blames the downturn on "the weak music market, growing piracy home taping and the unhealthy returns situation in the US".

As usual, the company does not disclose its profitability, but with the music publishing division once again enjoying a record breaking year, the company has been able to take some satisfaction from pointing out that while 1978 was a freak year with the *Saturday Night Fever* and *Grease* phenomena, the 1979 figures

remained 20 percent up on 1977.

"It was the enormous cost factor that affected results," the annual report complains. "Higher cost encountered at every step in the business from recording to manufacturing and distribution."

It states that the company remains confident that 1979's decline, which continued into 1980, is only temporary and that "there is ample room for growth in the music industry".

European results are described as "disappointing" with "uncharacteristically low growth rates and even some declines." In the UK, Polydor and Phonogram sales are mentioned as having been "disappointing in line with the rest of the market."

Woollcott to CBS marketing

IN A top level reorganisation, CBS Records' senior director, Tony Woollcott, has taken over direct responsibility for both the marketing and sales departments.

As CBS senior director, Woollcott was responsible for the production and manufacturing areas. Prior to that appointment he was CBS marketing

director.

The reorganisation comes in the wake of former marketing director Peter Robinson's move back to the company's international A&R department.

Reporting to Woollcott in future will be John Mair, sales director, Jeff Gilbert, CBS general manager, Ian Groves, EPA general manager, David Adams, commercial marketing manager, Martin Nelson, field promotions manager, and Roslav Szyabo, art director.

Woollcott himself will report to both managing director David Betteglier and CBS chairman Maurice Obershein.

Tipsheet push for Dance Band

DAVE DEE'S Double D label is embarking on a new kind of album promotion in September for its debut LP – *Fancy Footwork* by The Dance Band.

The company is to showcase highlights of the LP on a 30-minute segment of *Tip Sheet*, a singles review cassette hosted by DJ Tommy Vance and supplied to 200 disc jockeys and radio stations nationally every week.

It will be the first time an album has been featured on the promotion vehicle.

MULLINGS

A SAD farewell at the end of the month to *Fab208* magazine, one of the last links with those long gone days of excitement when the Beatles ruled the world and all was well with the British record industry. Launched in 1964 as *Fabulous*, it later formed a link with Radio Luxembourg, hence its present title, and until the decision was taken to close it down with a circulation still nudging 100,000 copies weekly, had survived all the many changes of pop music fashions. The magazine is being merged with its sister publication *Oh Boy* and among the 14 staff who will be losing their jobs is **Betty Hale**, a founder member and its editor for the past 12 years. She's been with the IPC group for 35 years, but is contemplating continuing some involvement probably in a consultative capacity . . . further to last week's story of quietly spoken **Malcolm McLaren's** anti-hype squabble with EMI and the BPI over the 'Bow Wow Wow' single, manager and group apparently called on md **Cliff Busby** and, reports suggest, rearranged his office. But if another Sex Pistols-style sacking was anticipated, then McLaren was disappointed. The chaps at the Square are managing to keep their cool and hang on to their costly asset . . .

AT RCA'S bijou bash for *Odyssey* at The Gardens (nee Regines) md **Jack Craig** thought for a moment before using 'ilted' as his description of the PRT-RCA deal . . . notwithstanding the general wailing and gnashing of teeth, Virgin boss **Richard Branson** hosted his usual summer party at the Manor Studios. There were 1,000-plus liggers in attendance with entertainment including hot air balloons, live music and strange aircraft as well as a groaning festive board - but very few donned the obligatory pyjamas . . . expect personal statement from *Record World's* London bureau chief **Val Falloon** not unconnected with former *Cash Box* London Staffer **Nick Underwood's** Neptune label plans . . . last Friday, **Marjorie Murray** chalked up her 25th year at Southern Music, a rare achievement . . . **Dead Kennedys** banned from London Lyceum gig on October 9 because, "we've had some trouble with punk rock bands like Boomtown Rats in the past and this sounds like more of it." Show is being transferred to the Music Machine, which ain't so choony . . . incidentally, RCA pressguy **Richard Routledge**, attending a Gary Glitter gig at the Lyceum, was forced to part with a fiver to five gentlemen wearing boots and not a lot of hair. Originally they asked for 10p for a pint of beer and when the jocular Routledge told them 10p wouldn't buy much, they requested he part with the contents of his wallet. What Routledge didn't tell them was that he was carrying the RCA float of £60 for a Venue gig later that evening - devotion above and beyond the call of duty . . .

THIS MONTH ICA is running a series of discussions at its HQ in the Mall under the heading *Rock On The Rocks?* **Robin Deneslow**, **Neil Spencer**, **Derek Jewell** and **Nina Myskow** will be among the pundits discussing *The Music Press* on Wednesday (10). **Tony Wilson** of Factory Records and **Richard Stott** of Rough Trade will be covering the *Record Industry* (10), while **Jack Milton** of Blurt and **Mark E. Smith** of The Fall will be putting the musicians' viewpoint in *The Inside Story* (17). All sessions start at 7.30pm and tickets cost a quid . . . notes to **Logo's** HM compilation *New Electric Warriors*, collated by **Nigel Burnham/Des Moines**, turn out to be a diatribe against a&er departments, the music press and the industry in general - so what else is new? . . . according to **N. Dempster** of the *D. Mail*, **Chris Blackwell** has abruptly disappeared from his Nassau home complaining of a takeover by "frogs" - not those damned French fishermen again . . .

JUST 20 minutes after reading *Sunday Times* Atticus piece which called him a "high energy ty" for an early coronary", comedy impresario and record producer **Martin Lewis** admitted to Edinburgh Infirmary with a suspected heart attack. But all is well with the budding tycoon, he's suffering from peri-cardial inflammation, which a rest will clear up. This will involve bedside silver disc presentations to **Rowan Atkinson** and **Billy Connolly** - obviously the opportunity for media exposure is just too good to miss . . . bidding reported to have rocketed for American **Stray Cats** rockabilly outfit who played at Virgin's summer party. Not surprisingly, Virgin's bid is reportedly the highest, ahead of **Chrysalis**, **CBS** and **Hansa**. Could the rumoured management involvement of publicist **Keith Altham** be in any way responsible for this show of interest?

RECORD BUSINESS

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Charisma stars packaged in new mid-price series

CHARISMA RECORDS is releasing the first three albums of a new mid-price series on September 5 under the masthead 'Repeat Performance'.

The LP's will retail at £3.99 and feature artists connected with the label since its birth in 1969. Cassettes are also available at £4.15 carrying an extra bonus track.

The first releases will be *Repeat Per-*

formance (*Charisma Hits and Near Misses*) BGI carrying hits by Lindisfarne, Rare Bird, Gary Shearston, Peter Gabriel and Bill Lovelady among the 14 tracks. *Hawkwind* (BG2) and *Van Der Graaf Generator* (BG3) make up the remainder of the initial batch.

Further releases in the series, which has been compiled by David Brown, are planned for late 1980 or early next year.

normal price of £5. The band is supporting Peter Gabriel's European dates.

MOTOWN RECORDS is following up Diana Ross's silver disc 'Upside Down' with another 45 lifted from the Diana LP called 'My Old Piano' (TMG 1202) out on September 8 on both 7-inch and 12-inch formats packaged in picture sleeves. The 12-inch catalogue number will be 12/TMG 1202.

Merchandising

BACKED BY an advertising campaign in the music consumer press, the debut single *The Bombay Ducks - titled 'Sympathy For The Devil'* (CON 1) - was released by Complete Control Records last week. Available in a picture sleeve, distribution is through Pinnacle.

MARTHA AND THE MUFFINS' second album is due for September 26 release entitled *Trance And Dance (DID 5)*. Part of the marketing campaign will certainly include a free 'live' EP recorded at gigs earlier this year to be included in the first 20,000 album copies.

MCA RECORDS is rushing releasing a 12-inch version of Barbara Thompson's single 'Sunset' - currently receiving disco play - as a 12-inch pressing. It features a full length version of the number on the 'A' side with an edited treatment and 'Frankfurt Fayre' on the flip.

THE FIRST 10,000 copies of *The Lookalikes* single 'Call Me (If You Really Want Me)' (RIVA 24), released on August 29, are being issued in a laminated picture bag, with a selected amount having a special Lookalikes badge attached.

ARISTA RECORDS is rushing-releasing *Simple Minds'* new album *Empire And Dance* on September 12 to negate the risk of parallel imports and is also marketing the first 10,000 copies of the LP at £3.99 after which it reverts to the

Ins & Outs

ALAN WELCH, formerly field sales manager, has been appointed PRK national sales manager. He replaces Ron Gayle, who has joined Bellaphon Records.

MAX MANSFIELD, previously Record Merchandisers' development manager, has been appointed the company's national accounts manager. RM has also appointed Doug Fryer to the new position of key account manager for the North of England.

THE THIRD generation of the Solomon family, Richard, has joined Northern Ireland's Solomon & Peres operation and been appointed to head

Deals

THE PRETENDERS and The Beat have joined the roster of Ian Flork's and Bob Gold's Wasted Talent Agency. The Pretenders were previously with Cowbell and The Beat with Derek Block.

EMI MUSIC has finalised a sub-publishing deal for the world (excluding North America) for all new composition from singer songwriter Gerry Rafferty.

LONDON REGGAE band Black Slate has signed to Ensign Records. The debut single 'Amigo' (ENY 42) is released this week in 7-inch and 12-inch formats and an album is scheduled for October.

EAGLE RECORDS has signed a lease deal with Australian M7 Records. First release will be the single 'Rhythm And Chips' and negotiations for other overseas lease deals are currently under way.

MORGAN FISHER has formed a new label called Pipe Records to cater for

of promotion. He will service radio and TV stations and handle dealer promotions including displays and for the first time in Ulster, service the discos and roller discos.

Deals have been concluded with the promotion departments of CBS and A&M to look after Hazel O'Connor's *Breaking Glass*, Chris De Burgh's *Eastern Winds* and Blue Oyster Cult's *Cultusaurus Erectus*.

MARK ROWLES has been promoted to senior professional executive at Chappell Music where he will continue to report to creative director Steve Stevenson.

GRAHAM BONFIELD, until recently with CBS Records, has joined Spartan Records as sales representative for the North East of England.



THE NEW Same Records label - distributed by Satril and Pye - makes its first signing in the picturesque environs of Regents Park. The bank is The Cylones whose disc 'Having Such A Good Time' extolls the virtues of cycling - hence the prominence of the push bikes. Pictured above (left to right) are: (top) CJT, Huge, Delicious and Rats, (bottom) Denny and label boss Jon Elkon.

his and other artists future output. First release will be *Slow Music (PIPE 1)* by Lol Coxhill due out on September 5 priced at £4.95. This will be followed by *Miniatures (PIPE 2)* - a compilation album containing a total of 51 tracks with contributions from Dave Vanian, The Residents, George Melly, Andy Partridge and Quantum Jump among many others. The label will be available through Cherry Red outlets.

Letters

THE CURRENT sad state of the industry alarms me just as much as it did when I earned my living from it. Now as more of an observer with many friends still in the industry each other in seeing which can be one item of advice of value.

The most worrying aspect of the whole downturn in trade is to me the appalling low standard of criticism evident in the weekly consumer journals. These publications which millions appear to rely on as their sources of record and artist information seem these days hell bent on attempting to out do each other in seeing which can be the most vitriolic and destructive of both artists and music. I feel that an approach from them which conveyed to the consumer some of the excitement and value available both live and on record could in time help

increase demand. There was a time, for example, when one could find a critic on whose opinion one could rely and buy albums on his reviews. These days that is impossible. These days that is impossible. It is more true to say that if you find someone who says that something is terrible then you can actually bet it is worth buying!

The critic in 1980 has an even more important job than he did say ten years ago when albums could be easily heard in record shops.

And yet is there a critic who does not refer to this band or that as 'boring old farts'? Compare your journal's constructive and accurate review of the recent Pink Floyd show with that of Melody Maker. The MM reader could believe the show to have been an artistic disaster. It was not. But the MM reader therefore was misled on that occasion just as the readers of a majority of the weekly music consumer journals are when they read unconstructive, vitriolic, uninformed record reviews.

A campaign to improve the standard of journalism on the weeklies would in time help the industry towards better days. How, without an enthusiastic and constructive press it could otherwise do this defests me.

My congratulations incidentally on a fine journal which serves the industry well. BRIAN HARVEY, 191 Watling St., Radlett, Herts.

SATRIL RECORDS has announced various new appointments following the launch of its Crash label and the opening of its new recording studios.

Dave Wall, previously with A&M, has been appointed label manager, Tony Dodd becomes head of A&R and promotion, Ilona Cowie is appointed press and artist liaison officer and Paul Woodman, formerly Chalk Farm studio manager, becomes studio and administrative manager.

RON GOLDSTEIN, most recently general manager at Warner Brothers Records, has been appointed vice president managing director of Island's US and Canadian operations. He will be based at Island's New York offices.

IN Record Business (August 18) I came across this reported statement from Derek Block - "Labels are continually trying to create a performer's career through record." This was presumably their moan about the lack of opportunity for them to make an artist's career. We mention all this because some time ago we sent Derek Block a copy of the debut single by Sany ("Love Slide Boogie"/"Problem In The City") which the people at Derek Block thought was very good. Although they were not taking on any new groups they asked to see them live. When a performance was arranged - very difficult without an agency like Derek Block behind you - nobody turned up. (surprise). Later invitations have also been ignored. Maybe one goes to them anymore because they don't/can't do their job any longer. BOB SMART, Syron Records, 41 Wadston St., London E2.

UB40



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THE SINGLES CHART 1 - 60

Record Business guide to last week's market strength

SALES RATING
100 = Strong No. 1 Sales

AIRPLAY RATING
100% = maximum radio play plus 88CB's Top Of The Pops

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

Action Of The Week



HAZEL O'CONNOR: No 7 Single, No 5 Album

This Week	Last Week	Who's on Chart	TITLE/ARTIST	Label/Cat. No.	D	Order/Use
★ 1	2	4	84 84	ASHES TO ASHES DAVID BOWIE		
2	1	3	73 70	START JAM	○ RCA BOW 6	R
★ 3	6	6	49 65	FEELS LIKE I'M IN LOVE KELLY MARIE	○ POLYDOR 2059 266	F
4	4	8	46 79	9 TO 5 SHEENA EASTON	CALIBRE PLUS PLUS(L) 1	A
★ 5	13	2	45 78	I DIE YOU DIE GARY NUMAN	○ EMI 5066	E
6	3	6	38 88	THE WINNER TAKES IT ALL ABBA	BEGGARS BANQUET BEG 46	W
★ 7	17	4	36 65	EIGHTH DAY HAZEL O'CONNOR	EPIC EPC 8835	C
8	9	6	35 66	TOM HARK PIRANHAS	A&M AMS 7553	C
9	7	12	28 29	OOPS UPSIDE YOUR HEAD GAP BAND	SIRE/HANSA SIR 4044	W
★ 10	12	6	28 65	SUNSHINE OF YOUR SMILE MIKE BERRY	MERCURY MER(X) 22	F
★ 11	21	3	26 87	DREAMIN' CLIFF RICHARD	POLYDOR 2059 261	F
12	5	8	26 49	UPSIDE DOWN DIANA ROSS	EMI 5095	E
★ 13	16	4	25 28	BANKROBBER CLASH	○ MOTOWN (12)TMG 1195	E
14	10	8	23 74	GIVE ME THE NIGHT GEORGE BENSON	CBS 8323	C
15	8	6	23 75	OH YEAH ROXY MUSIC	WARNER K17673 (LV 40)	W
★ 16	19	4	22 26	MODERN GIRL SHEENA EASTON	POLYDOR 2001 972	F
17	11	9	19 26	FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE	EMI 5042	E
18	14	6	18 77	ALL OVER THE WORLD ELECTRIC LIGHT ORCHESTRA	ARISTA ARIST (12)357	F
★ 19	22	4	18 50	CAN'T STOP THE MUSIC VILLAGE PEOPLE	JET 195	C
★ 20	30	7	18 72	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL	MERCURY MER 16	F
21	23	3	15 69	BEST FRIEND - STAND DOWN MARGARET BEAT	CBS 8753	C
★ 22	29	5	15 64	A WALK IN THE PARK NICK STRAKER BAND	GO-FEET FEET 3	F
★ 23	34	4	15 55	MARIE, MARIE SHAKIN STEVENS	CBS 8525	C
24	20	6	14 30	PRIVATE LIFE GRACE JONES	EPIC EPC 8725	C
25	15	10	14 19	MORE THAN I CAN SAY LEO SAYER	ISLAND (12)WIP 6629	E
26	18	9	13 34	MARIANA GIBSON BROTHERS	○ CHRYSALIS CHS 2442	F
★ 27	56	2	13 61	I WANT TO BE STRAIGHT IAN DURY & THE BLOCKHEADS	ISLAND WIP 6617	E
28	24	3	13 8	BIKO PETER GABRIEL	STIFF BUY 90	C
★ 29	89	2	12 36	IT'S ONLY LOVE ELVIS PRESLEY	CHARISMA CB 370(12)	F
30	27	3	12 54	CIRCUS GAMES SKIDS	RCA 4	R
31	32	5	12 70	I GOT YOU SPLIT ENZ	VIRGIN VS 359	C
★ 32	44	2	12 55	UNITED JUDAS PRIEST	A&M AMS 7546	C
★ 33	40	3	11 64	THE WHISPER SELECTER	CBS 8897	C
★ 34	37	3	10 78	MAGIC OLIVIA NEWTON-JOHN	CHRYSALIS CHS S1	F
★ 35	42	4	12 4	PARANOID BLACK SABBATH	JET 196	C
36	33	5	10 39	YOU GOTTA BE A HUSTLER IF YOU WANNA GET ON SUE WILKINSON	NEMS BSS 101	S
★ 37	43	4	9 58	SUMMER FUN BARRACUDAS	CHEAPSKATE CHEAP 2	R
38	39	4	8 62	SOUND OF CONFUSION SECRET AFFAIR	ZONOPHONE 25	E
39	26	10	11 7	SLEEPWALK ULTRAVOX	I-SPY SEE 8	F
★ 40	48	3	8 57	ONE DAY I'LL FLY AWAY RANDY CRAWFORD	CHRYSALIS CHS 2441	F
41	25	13	11 4	LIP UP FATTY BAD MANNERS	WARNER BROS K17680(T)	W
★ 42	■	1	8 21	WEST ONE (SHINE ON ME) RUTS	MAGNET MAG 175	A
★ 43	46	3	6 89	SARTORIAL ELOQUENCE ELTON JOHN	VIRGIN VS 370	C
44	28	12	9 5	COULD YOU BE LOVED BOB MARLEY & THE WAILERS	ROCKET XPRES 41	F
★ 45	49	4	6 54	YEARS FROM NOW DR.HOOK	ISLAND WIP 6610	E
★ 46	71	2	6 66	ALL THE WAY FROM AMERICA JOAN ARMATRADE	CAPITOL CL 16154	E
47	31	11	8 10	USE IT UP AND WEAR IT OUT ODYSSEY	A&M AMS 7552	C
★ 48	57	4	7 8	UNLOCK THE FUNK LOCKSMITH	○ RCA PB (PB) 1962	R
49	50	5	6 32	ANOTHER DAY (ANOTHER GIRL) LAMBRETTAS	ARISTA ARIST (12)364	F
★ 50	61	3	5 68	LATE IN THE EVENING PAUL SIMON	ROCKET XPRES 36	F
★ 51	81	2	5 43	I OWE YOU ONE SHALAMAR	WARNER BROS K17666	W
52	35	9	7 7	BABOOSHKA KATE BUSH	SOLAR SO (12)11	R
53	52	4	6 14	BACKSTROKIN' FATBACK	○ EMI 5085	E
54	41	8	6 19	THERE, THERE MY DEAR DEXY'S MIDNIGHT RUNNERS	SPRING POSPIX] 149	F
55	36	6	6 3	C30, C60, C90 GO WOW-WOW-WOW	PARLOPHONE R6038	E
56	59	5	3 44	IF IT'S ALRIGHT WITH YOU BABY KORGIS	EMI 5088	E
★ 57	■	1	5 *	ARMED AND READY MICHAEL SCHENKER GROUP	RIALTO TREB 118	A
58	38	8	5 11	ARE YOU GETTING ENOUGH OF WHAT MAKES YOU HAPPY HOT CHOCOLATE	CHRYSALIS CHS 2455	F
★ 59	65	2	4 5	DYNAMITE STACY LATTISAW	RAK (12)IRAK 318	E
★ 60	■	1	4 16	DANCIN' ON A WIRE SURFACE NOISE	ATLANTIC K11554(T)	W
					GROOVE GP 102(T)	W

RECORD BUSINESS CHARTS 8-100

• **Bullet**
 Strong upward movement in sales and/or airplay
New Entry
 • **Platinum Disc**
 1 million sales (BPI certified)
 • **Gold Disc**
 500,000 sales (BPI certified)
 • **Silver Disc**
 100,000 sales (BPI certified)
 • **Sales or Airplay index less than 0.5**
 For details of distributor codes, see Single Page
Brackets as part of catalogue numbers indicate 12-inch availability, e.g. CABL1 503 indicates catalogue numbers as follows:
 CABL 503 = 7-inch single
 CABL 503 = 12-inch single

This Week	Last Week	Weeks on Chart	Title/Artist	Label/Cat. No.	D	Genre
61	47	5	FREE ME ROGER DALTRY	POLYDOR 2001 590	F	Rock
62	62	4	IT'S REALLY YOU BARBARA DICKSON	EPIC EPC 8938	C	Rock
63	45	12	XANADU OLIVIA NEWTON JOHN-ELECTRIC LIGHT ORCHESTRA	O JET 185110	F	Rock
64	53	5	YOU'VE BEEN GONE CROWN HEIGHTS AFFAIR	DE-LITE MERX1 28	F	Rock
65	51	5	KINGS OF THE WILD FROWNIER ADAM & THE ANTS	CBS 8877	C	Rock
66	64	10	4 • HOLIDAY IN CAMBODIA DEAD KENNEDYS	CERRY RED CERRY 13	M	Rock
67	88	2	4 • 9 EQUINOX (PART V) SHADOWS	POLYDOR 2001 149	F	Rock
68	61	4	13 TOKYO NIGHTS KROKUS	ARIELA AR001 541	A	Rock
69	54	11	4 • LOVE WILL TEAR US APART JOY DIVISION	FACTORY FAC 23	P	Rock
70	83	3	24 TASTE OF BITTER LOVE GLADYS KNIGHT & THE PIPS	CBS 131 8960	C	Rock
71	81	1	4 • 1 SEARCHING CHANGE	WEA 87915617	W	Rock
72	63	5	17 RACE WITH THE DEVIL GIRLSCHOOL	BRONZE BROS 100	E	Rock
73	80	1	2 47 GOTTA PULL MYSELF TOGETHER NOLAN	EPIC EPC 8878	C	Rock
74	60	4	3 2 GIVE ME BACK MY MAN B-52S	ISLAND VFW 6579	E	Rock
75	66	5	3 1 BLACK NIGHT DEEP PURPLE	HARVEST HAV 5210	E	Rock
76	81	1	3 1 DIES IRAE SKY	ARIELA DIES 1	A	Rock
77	73	6	3 14 THEME FROM NEW YORK, NEW YORK FRANK SINATRA	REPRISE R14502	F	Rock
78	90	4	3 15 LOVE MEETING LOVE LEVEL 42	POLYDOR 2001 170	F	Rock
79	82	1	2 26 JOHNNY AND MARY ROBERT PALMER	ISLAND VFW 6538	E	Rock
80	97	3	3 17 DON'T MAKE ME WAIT TOO LONG ROBERTA FLACK	ATLANTIC K1155571	W	Rock
81	81	1	1 53 PEACHES DARTS	MAGNET MAG 179	A	Rock
82	70	4	2 36 SINCE I DON'T HAVE YOU DON MCLEAN	EMI 5094	E	Rock
83	98	3	2 32 ROLLER JUBILEE AL DI MEOLA	CBS 113 8803	C	Rock
84	96	2	3 3 POP YOUR FINGERS ROSE ROYCE	WHITEFID K17674	W	Rock
85	55	7	3 • BURNING CAR JOHN FOX	METALBEAT VS 360	C	Rock
86	86	12	3 • STEPPIN' REVOLUTIONS - PERSONS UNKNOWN CRASS - POISON GIRLS	CRASS 421984-1	H	Rock
87	91	4	3 2 STOPYN SHAKATAK	FACTORY FAC 163	F	Rock
88	99	2	3 • TRANSMISSION JOY DIVISION	FACTORY FAC 13	P	Rock
89	92	1	2 24 BODY LANGUAGE DOOLEYS	GTO GT 276	G	Rock
90	90	1	2 15 HUNGRY FOR LOVE NEVILLOS	INDISCO DIN 2 20	C	Rock
91	68	6	3 • BACK TO FRONT - MR FIRE COAL-MAN STIFF LITTLE FINGERS	CHRYSALIS CHS 2447	F	Rock
92	58	12	3 • JUMP TO THE BEAT STACY LATTIWA	ATLANTIC K1149671	F	Rock
93	81	1	3 1 BIG SHOT - MOMENTARILY JONA LEWIE	STIFF BUY 5-85	C	Rock
94	84	1	3 1 MORNIN' LIFE EXPLOITED	EXPLOITED EXP 1001	H	Rock
95	80	10	3 • NEON KNIGHTS BLACK SABBATH	VERTIGO SAB 3	C	Rock
96	81	1	2 • SUZIE SMILED TYGERS OF PAN TANG	MCA 634	C	Rock
97	81	1	2 2 I'M THE LEADER OF THE GANG II AM GARY GLITTER	GTO GT 282	C	Rock
98	82	4	2 1 DON DEBERTS AT THE VIDEO SPINZ 90	ARM AMMS 2550	C	Rock
99	74	1	2 1 MY WAY OF THINKING - I THINK ITS GOING TO RAIN TODAY UB40	GRADUATE 112GRAD B	M	Rock
100	85	4	2 1 I'VE JUST BEGUN TO LOVE YOU DYNASTY	SOLAR 112-110	R	Rock

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All RECORD BUSINESS Charts are compiled by Record Business Research and are used by newspapers and broadcasters throughout the UK including Capital Radio, Smash Hits, Independent Television, New Music News, Daily Star, Sounds, Smax Hts, Black Echoes and the London Evening News.
 All enquiries concerning RB charts and listings should be referred to the research director, Godfrey Rust (01-836 9311)



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ODYSSEY

The follow-up to the number one silver disc
Use It Up And Wear It Out

If You're Lookin' For A Way Out

12 inch RCA12 5 7 inch RCA 5

from the chart album 'Hang Together'
PL 13528 Cassette PK 13528

As featured in the recent Blockbusting UK tour.



ORDER FROM: RCA LIMITED, LYNG LANE, WEST BROMWICH, WEST MIDLANDS B70 7ST. TELEPHONE: 021 523 3000

RCA

NEWS

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HIS NEW ALBUM

ALB-102

Distributed by Spartan (01-903-4753/6)

RECORD BUSINESS July 14 1980

ALBION
RECORDS

ALBION RECORDS—147 OXFORD STREET—LONDON W1

**THIS ALBUM IS
LEGAL, DECENT, HONEST AND TRUTHFUL**



THE INDIE CHART

SINGLES EPs	
1	PARANOID Black Sabbath NEMS BSS 001 (S)
2	HOLIDAY CAROLERS Cherry Red CERRY 13 (M)
3	LOVE WILL TEAR US APART Dead Kennedys Cherry Red CERRY 13 (M)
4	CANDY COT CHARM/VAN SUBVERT Crass Poson Girls CRAS 42184 (S)
5	BLOOD REVOLUTIONS/PERSONS Crass Poson Girls CRAS 42184 (S)
6	ARMY LIFE Exposed Embossed EP (M)
7	TERROR COUPLE KILL COLES Do! Do! Do! (N) (P)
8	HOW I WROTE ELASTIC MAN CITY GROGBLINS Fall (M) (N)
9	ZEROSIX Joy Division Factory FAY 13 (P) (H)
10	TRAMMADAM & The Anis Do! Do! Do! (N) (P)
11	THE THREE GIGGLES AGAIN And The Natives Hignsters Do! Do! Do! (N) (P)
12	CALIFORNIA LIBER ALLES Joy Division Fast FASH 12 (N) (P)
13	FIGHT BACK (EP) Discharge Do! Do! Do! (N) (P)
14	DEAD NEED YOUR MONEY Raven Neal 05 (N) (P)
15	REALITY ASYLUM CRASS Crass 19454 (H)
16	GET MY MOTHER WAS A FRIEND OF AN ENEMY OF THE PEOPLE Crass 19454 (H)
17	REALITIES OF WAR Discharge Crass 19454 (H)
18	WHERE'S CAPTAIN KIRK Sonic Youth RT RSO 4 (N)
19	NO ROOM AT THE INNOCENT Crass Poson Girls RT RSO 5 (N)
20	THE MATEPATROEN JAIL Do! Do! Do! RT 047 (N)
21	TONGUE TALKERS Final Solution FIS 02 (N)
22	SNOW REMEMBER YOU Bridgeway BHS 10 (H)
23	ILLNESS Adrian And The Anis Do! Do! Do! (N) (P)
24	MY WAY THINKING I'M THINKING TO RAIN TOWN Graduate 121 GRAD 8 (M) (T)
25	YOU CAN BE YOU (GIRL ON THE RUN) SOLDIER SOLDIER RT RSO 3 (H)
26	BORN IN FLAMES The Plimsouls RT 054 (N)
27	THE ACT OF THE BURNING CAGE CAGE 04 (M)
28	FOR MY COUNTRY Do! Do! Do! Fresh 12 (H)
29	JUST LIKE AN ANGEL Sonic Youth RT 051 (N)
30	BETTER SLEEP Sonic Youth Mute MUTE 008 (N)
31	BETTER SLEEP Sonic Youth RT 04475 (N)
32	TRENCH IT'S JUST The Teardrop Episodes 200 CAGE 00V 01 (H)
33	UNBORN TO THE MOTIONS Pinnacles RT 040 (N)
34	GOING GORILLA Sawtooth Rewind 2 (H)
35	WHITE MICE Mute MODE 1 (N)
36	MOTORHEAD Sawtooth Rewind NS 13 (P)
37	I THOUGHT YOU WERE DEAD Nonesuch Sawtooth Rewind NS 13 (P)
38	FERRY JACK FALL Sawtooth Rewind NS 13 (P)
39	NO ESCAPE Sawtooth Rewind NS 13 (P)
40	I WAS A YOUNG MAN Vindicta LUSH 3 (H)
41	MADMAN Cubby Toys Fresh 10 (H)
42	WARREN Ain't A Club Best Record RP 1 (H)

ALBUMS

1	CLOSER Joy Division Joy Division Factory FACT 25 (H) (P)
2	ZINXONAL Carter's Velours RT RTOU 11 (N)
3	ATTORNS OF THE CRASS Crass 52186 (A)
4	CROSS YOUTH Young Marble Giants RT ROU 8 (H)
5	Black Sabbath NEMS BSS 001 (S)
6	TOTAL TURNS IT'S NOW OR NEVER Mute MUTE 10 (N)
7	MUSIC FOR PARTIES Mute MUTE 10 (N)
8	DOM Chris Lewis & Bruce Gilbert/Dome Dome 1 (N)
9	INFLAMMABLE MATERIAL Pinnacles RT 001 (N)
10	STARSHIP AFRICA Do! Do! Do! 4 DLP 1 (M)
11	RETURN OF THE DURRUTI COLUMN Do! Do! Do! 4 DLP 1 (M)
12	CRY TUFF, DO! ENCONTRE CHAPTER 3 Do! Do! Do! 4 DLP 1 (M)
13	WE ARE THE Pop Group V. R. Thru The Rude 1275 (N)
14	Die KLEINEN UND DIE BOSEN Deutsch Musik Mute STUMM 2 (N)
15	OU EST LA MASON DE FRANCE John Cooper Clarke Rude NDM 1 (N)
16	ZOO HORROR Tolerate Mass Murderer RT ROU 9 (N)
17	QUILTY LINE LIVE AT THE ELECTRIC CIRCUS Do! Do! Do! 4 DLP 1 (M)
18	THE RANCARS WHITE SOX Do! Do! Do! 4 DLP 1 (M)
19	100 WINKS Rambones RT ROU 3 (N)

See New Singles page for
Distributor Code details

Big Bear gains from majors' cutbacks

BIG BEAR Records is another one of those long-lived Indies which are beginning to come into their own as te going gets steadily tougher for the majors.

Until recently Big Bear was synonymous with good American blues material - always culled from former Black Sabbath manager Jim Simpson's Stateside field trips - and the odd slice of disco from an excellent funk band called Muses.

Simpson and right hand person Kate Munn had always been in the classic small label position of making albums from the proceeds of previous releases and letting the band manager worry about where a living wage was coming from. The duo had also been through a succession of licence deals with Polydor and EMI before deciding to go it alone through Pinnacle, last year.

However, 1980 has witnessed a remarkable surge in activity from the Birmingham indie with a rash of signings of British talent and the launch of a Midlands free music monthly paper known as *Bram Beat* with a circulation shortly to be increased to 40,000.

Simpson puts the whole thing down to a shortage of talent acquisition funds at the majors. "Until May of this year our roster consisted of just three artists - The Quads, Gangsters and The Thrillers."

"But then we began to plan our *Bram Beat* - Live At The Barrel Organ live double album and we were amazed to encounter so many exciting unsigned



THE RAPIDLY expanding Big Bear staff get on with the real business of selling: (left to right) Jim Simpson, John Tully, Steve Coxon, Kate Munn, Peter Ariss and Laurrairie Brittle.

bands. We figured that now was the time to sign them while major company's budgets were not allowing them to develop new acts.

"We were therefore in a position to attract artists who would not normally have been within our reach simply because there is currently such a lack of competition from the majors."

So The Wide Boys - managed by Steel Pulse's handlers - The Lazers, Bright Eyes - who were poised to sign for Island - and Little Willy - the first non-American blues band Big Bear has signed - have all joined the roster since May.

504) and Harry Kakouli (*Even When I'm Not OVLP 505*) while singles act comes from Woodhead Monroe (*'She's A Vampire'* (WOOD 17) and *'A Rocket'* by Harry Kakouli (HARRY 18)).

TERSE COMMUNIQUE from Small Wonder Records. It seems September 15 will see probably the final single on the label. It has been recorded by the Cravats and it is called 'Precinct (SMALL 24). The band's album to be entitled *Sportin'roops In Toyland* due for August release, has been delayed while the boys put the finishing touches to a tank and/or fall-out shelter they have been building to incorporate into the LP artwork.

LEICESTER'S S&T Recordings indie announces it has sold enough of its Amber Squad single to finance a new one by The Observers called 'This Age' (ST2). S&T specialises in releasing debut material from artists based in the Leicester area. A third single is now being finalised and a Leicestershire compilation is set for October release. Red Rhino is handling national distribution, but copies can be ordered direct from S&T, c/o 28 Gopsall Street, Highfields, Leicester 2 (Tel: 0533 57490).

HAVING RECENTLY signed a Spartan distribution deal, Harry Barter's Rewind Records has 'Urbane Gorilla' by the Satellites, 'Stand Still' (Rewind 3) by Huang Chung and the Jump's 'Tomorrow's Mine' (Rewind 4) out of current release.

Meanwhile the label has expanded its staff too. Steve Coxon has been taken on as press officer reporting to publicity director Kate Munn. Laurrairie Brittle has been appointed to the new position of production controller and Peter Ariss has been taken on to take care of marketing.

Bram Beat has been a real breakthrough for the organisation, bringing it into contact with record stores all over the ATW region and serving to promote a wide range of Midlands talent. "We have never refused to print a press release from a Midlands band" said Simpson with a degree of pride. "It is not just a free plug for Big Bear acts."

The label carries out a Midlands back-up to its Pinnacle distribution although in no way replacing Pinnacle's efforts there. "The object is to achieve single sales of 2,500 to 3,000 units in the Midlands on every release," continued Simpson. "This way we can recoup at least our manufacturing costs every time, so we can release more 45s and give ourselves more shots at The Big One."

"We actually prefer orders to go through Pinnacle - it's simply that we feel we can start the ball rolling in the Midlands even when we are finding it difficult to obtain sales nationally."

September 1 will see release of the *Bram Beat* live double LP which Big Bear will be retailing at £4.99 for a limited period. It comes in a gatefold sleeve designed to look like a copy of the magazine and will be accompanied by a major series of local radio and television spots about the album and the label.

Simpson recorded a total of 18 bands over a seven-day period at the city's leading pub venue The Barrel Organ. The best 13 bands are represented on the album in 22 tracks. They are: Bright Eyes, The Lazers, Little Willy, The Quads, Rockers, Speed Limit, Dansette Damage, Mayday, The Play Things, Dangerous Girls, The Thrillers, Spoonful and Eclipse.

New label's debut score

STARTING AS it means to go on, the newly-launched Media Records of Wolverhampton looks like scoring a hit first time out with 'Sweet and Innocent' from hard rock band Diamond Head (SCREEN 1) which comes in a picture bag and prefaces a September album to be entitled *Lightning To The Nations* (VIDEO 2).

The indie's second release comes from Life and is called 'Too Late' (SCREEN 2) and has already picked up regional airplay.

Media is the franchise of one Pete Winkelman who has worked for major companies EMI and Arista and has a nice line in computerised press releases. He told *RB* that initial sales on Diamond Head were up around the 5,000 mark in the first week of release via distributors Pinnacle and the one-stop network.

Briefs

COVENTRY'S MAGNUM promotions people have launched a label this week with the release of a debut single from The Army called 'Shuffle Shuffle' (MAP 1). The label is to be known as MAP Records and has finalised a distribution deal with PRT Pye. As independent regional promotion company, prime movers Mike Tobin, Roger Upright and Lou Goodridge worked on hits for UB 40, Splojdenessounds and Martha and the Muffins among others, and they will obviously be behind this first release too.

PREFACING AN album release, Fad Gadget has put out its third single on the Mute label entitled 'Fireside Favourite' e/w 'Insecticide' both cuts from the LP, to be called *Fireside Favourite* and set for release at the end of September.

DISTRIBUTED BY Pinnacle. Out To Lunch Records bows in this week with a peculiar 45 from 'Ows Yer Father', written and recorded in the unlikely environs of Ruislip.

CHARLIE GILLET and Gordon Nelli's Oval Records has a solid September release schedule after trimming its roster down to three acts - Local Heroes SW9, Harry Kakouli and Woodhead Monroe.

Now distributed through Spartan and the one-stop, Oval albums which sell at £3 plus P.O. are due from Local Heroes SW9 (*Drip Dry Zone* OVLP

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ON THE RADIO

Hot on the RB Airplay Guide

LEO SAYER ONCE IN A WHILE
L.T.D. SHINE ON

QUEEN ANOTHER ONE BITES THE DUST
GENESIS MISUNDERSTANDING
STEVIE WONDER MASTERBLASTER

Chrysalis CHS 2460
A&M AMS 7555
EMI 5102
Charisma CB 369
Motown TMG 1204

DISCO/SOUL

Top new sellers on RB's Disco Chart

DETROIT SPINNERS SPLIT DECISION
NORMAN CONNORS TAKE IT TO THE LIMIT

Atlantic K11558(T)
Arista ARIST (12)363

IMPORTS

Fastest moving Disco/Soul imports

GERALDINE HUNT CAN'T FAKE THE FEELING

Prism

Hear Record Business charts



CAPITAL
RADIO 194

Disco Charts
Country Chart



Country Chart



Country Chart



Disco Chart



Country Chart



Singles Chart



Singles Chart



Disco Chart



Disco Chart



Singles Chart

For the full story behind the Chartbusters subscribe to the weekly trade magazine Record Business

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WISTERS
WISTERS
WISTERS
WISTERS
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gles of the week
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USE PICKS

of the week

RCA 4

NEW RELEASES

Due in the shops this weekend

- | | |
|---|---------------------|
| SAXON SUZY HOLD ON | Carrere CAR 165 |
| DR FEELGOOD NO MO DO YAKAMO | UA BP 366 |
| DON McLEAN AMERICAN PIE | UA (12)UP 368 |
| GIBSON BROTHERS METROPOLIS | Island (12)WIP 6640 |
| FALL TOTALLY WIRED | Rough Trade RT 056 |
| McFADDEN & WHITEHEAD I'VE HEARD IT IN A LOVE SONG | TSOP PIR 8964 |
| KISS WHAT MAKES THE WORLD GO ROUND | Mercury KISS 1 |

ROCK

Top action from the RB **Top 100** and **Indie Chart**

- | | |
|--|--------------------|
| MICHAEL SCHENKER GROUP ARMED AND READY | Chrysalis CHS 2455 |
| KROKUS TOKYO NIGHTS | Ariola ARO(D) 241 |
| REVILLOS HUNGRY FOR LOVE | Dindisc DIN Z 20 |
| XTC GENERALS AND MAJORS | Virgin VS 365 |
| BUZZCOCKS ARE EVERYTHING | UA BP 365 |

OFF THE WALL

Coming out of nowhere

- | | |
|---|---------------|
| SKY DIES IRAE | Ariola DIES 1 |
| GARY GLITTER I'M THE LEADER OF THE GANG | GTO GT 282 |

arts on these radio stations:

4 beacon **RADIO**
radio 200 **TEES**
Singles Chart Singles Charts
Country Chart

RADIO TRENT
Singles Chart
Country Chart

257
Disco Chart

257
Country Chart

257
Radio
Orwell
Country Chart

206
Radio London
Country Chart

206
Disco Chart

206
Country Chart

84
RADIO
CLEVELAND
96-6VHF
Country Chart

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Many more shops now taking in-store video

BOTH CAPTAIN Video and EMI Records' newly formed in-store video promotion company have considerably increased their business over the last few weeks.

Captain Video has increased the number of UK record dealers carrying its in-store promo films from 220 to over 350. Much of this has come with the help of TV and video rental specialist Multi-Broadcast, which is currently visiting about 3,000 record shops canvassing for business. Captain Video has been following up retailers that decide to take video hardware.

Meanwhile, EMI's in-store video

scheme, jointly operated with Radio Rentals, is successfully taking off and a deal to supply 100 Boots outlets has just been finalised. Altogether 200 shops should have enrolled in the scheme by the time the second *Frames Of Fame* video is out in mid-September.

This promotion film will feature far more new product than the first video, according to EMI's video projects manager Geoff Kempin.

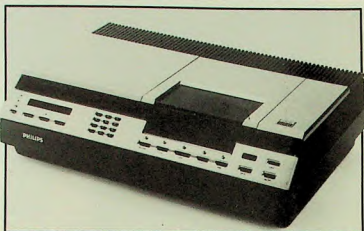
Kempin commented: "We are now getting a very significant take-up from record dealers. They seem very much aware that video can provide a very important additional market for them."

days of video. Nobody believes that the ultimate market we're going to hit will be with these high-feature yet sophisticated machines. The future is to get penetration out to the masses. But here comes the crunch — there's a worldwide shortage of video production from all manufacturers, therefore until we can get production up, there's going to be a natural tendency to build more sophisticated machines that will demand higher revenues, and thus higher profits. There's an interesting bit of marketing here: if you can't make enough, you might as well make Rolls-Royces instead of minis."

Also launched in Japan at the same time was "a little device called Betastack. It's not been announced in Europe, but when it does come, it might just take away the whole argument of length-of-time. Betastack autochanges cassettes; you can pile 4 cassettes on it if you wanted to, that's 4 x 3 1/4 hours! We think Betastack will do away with the argument of longer and longer playing time, which has the corollary of lower and lower quality. And if there's one thing Sony's about, it's about quality."



DAVID HAMID, Sony's UK video product manager.



THE NEW Philips V2020 video cassette recorder — now available and the first machine in the company's long-awaited V2000 series. The arrival of V2020, which includes many of the technical advances of the Sony C7 machine, is certain to escalate the battle between the three rival formats for dominance of the video hardware market.

"In Japan we've also just announced a cheap strobo black-and-white video camera. This brings motion analysis to the consumer market. It works by having a stroboscopic disc inside, thus defining very clearly the frames, so that with a fast-moving image, you don't get a blur.

"Video movie is hot news. Just before I left, Sony announced the integrated camera with tape in it. The cassette is 20 minutes; it's transposable, through a very simple editing device, on to Beta — or VHS, or whatever. So of course, you would re-use your 20-minute cassettes, and transpose them first up to existing 1/2" formats. You then plug it into the TV, and off it goes. We believe that 8mm home cine has its days numbered. Video has so many advantages — re-usability, the cheapness of it all once you're using it... this is not the announcement of a new home video format, but a format which is very specifically aimed at the photography market, because once it gets simple and easy, it won't just take the place of the cine market, it's much, much bigger than that."

Though video movie is still only a prototype, "that prototype is, of course, very wonderful." Sony has "purposely proposed a format publicly to the world's manufacturers. Don't think we're just talking to people you'd think of currently in video. Without mentioning any names, we're saying to some of the big photographic people 'Look, a common format is sensible'. Because, if the big people are going to stay in this market, and I think they're going to want to, they're going to have to go into video. We have said 'This is going to be here in maybe 4-5 years' time — that truthfully is the time scale. We haven't got a fully developed system we can launch next week, so you won't have a competitive disadvantage, but come with us. You can have everything we've got, but please, world, for the sake of the consumer, let's have the same format!'"

Such altruism is mercantile enough, but with the systems' battle in home video having turned into a vicious three-way nightmare — and given the remarkable quality of Sony technology —

a single format on this revolutionary development is clearly desirable.

Japanese genius in technology clearly sways Hamid. "As for cameras, our new low-light version is the HVC 3000. I was just knocked out. It's an up-market version, not a replacement for the 2000, and it's coming to the U.K. fairly soon." He is also impressed with the new ProFeel up-market range of televisions newly out in Japan, though there are no plans yet to bring this to Britain.

And the disc? "We have not declared our hand on any system, though we are capable of introducing to the market place any one of the three systems in contention. We are very clear that the optical system has the greatest potential. Both the RCA and VHD mechanical contact systems, although they're incredibly clever and complex, just aren't technically not there compared with the laser read system. Lasers are not yet fully developed — they'll come to their full in 5-10 years' time... I think optical and mechanical will have to co-exist early on, with optical very clearly winning in the long term. If you look at Sony's philosophy of always producing something better, I think it is safe to assume that what we come on to the market with (and obviously we have a pretty good idea) will not just be the same as anybody else. The consumer disc is very high priority. Our first could die

● TO NEXT PAGE

Briefs

VIDEO SOFTWARE company Intervention has finalised a deal with the Swedish company Europa Film for UK distribution of the pre-recorded video cassette *Abba Music Show 1*, which features such titles as 'Knowing Me, Knowing You', 'Take A Chance On Me', 'Money, Money, Money' and 'Voulez Vous'. Retailing at £39.95, it is available immediately.

A NEW magazine format video cassette — *The Look Magazine* — has been launched by West London company Video Magazine Ltd. It will include features on music, films, new technology, travel, fashion and sport.

BVA row masks progress

IT WAS the perhaps predictably hostile reaction from video companies to the record industry's slightly clumsy attempt to dominate the new British Videogram Association that received the most coverage after the recent inaugural meeting.

The controversy eventually forced the "gang of five" record company executives to reluctantly agree to stand for election as opposed to automatically taking their seats on the twelve member BVA council for the next three years.

The whole situation must obviously raise the question of the future direction of the BVA — will it operate as a body representing the entire video industry or merely as an offshoot of the BPI, which was responsible for setting it up?

This will not become clear until well after the BVA has been elected and its policies take shape. But the argument over the constitution of the Association has overshadowed the fact that at long last the music industry is taking positive steps to overcome the problems that have prevented significant amounts of music being released on video cassette.

The major problem continues to be the royalty rates that should be paid to publishers on music video programmes. Record companies have rejected the rates proposed by the MRS, and at the meeting Guy Marriott, EMI executive and chairman of the BPI Copyright Association, presented the BVA's alternative proposals.

These will be discussed internally as soon as the BVA council is formed and negotiations will then be opened with the MRS — probably towards the end of September.

Marriott also revealed that negotiations were well advanced with the Musicians' Union and that talks had begun with other talent unions. He said that the MU appeared willing to accept straight session fees, with additional payments if sales exceeded a certain level, as opposed to royalty payments.

In addition, Marriott said, the Department of Trade had expressed a willingness to introduce a levy on blank video cassettes during talks with the BPI on a levy for blank audio cassettes.

As for the issue of video piracy, the British Film Producers Association has expressed an interest in working with the BVA in the future. It was emphasised that the funds for any anti-piracy operation would have to be raised separately from the standard BVA running costs.

CBS chairman, Maurice Oberstein, estimated that the BVA would require a first year budget of between £15,000 and £20,000 — which would ensure employing a full time co-ordinator.

Subscription fees will be determined by dividing the number of member companies into the estimated budget figure. Each member company will also be entitled to one vote, regardless of size.

As for companies eligible for membership of the BVA, it was decided that initially anyone involved in the production of videocrams, licensees and video distributors, as well as companies planning to move into video in the near future, would be able to join.

It will be the end of September before the BVA council is elected and the first full meeting can be staged. And whoever sits on the council, there can be little doubt that the BVA will play an important role in the development of the video industry.



ONE OF us will betray me . . . and several delegates die in a rough ride for record industry executives at the inaugural BVA meeting. Left to right: John Deacon, BPI director general, Walter Woyda, PRT Pye joint md, Maurice Oberstein, CBS Records chairman, Guy Marriott, EMI, and Michael Kuhn, PolyGram legal affairs director.

● VIDEO VIEW (CONT).

be either format. We have fully developed both systems. There will not be a launch date as such, because we are quite clear we are not going to be first on the market with this one. We think there are going to be some mistakes made earlier on.

"There's an amazing package of video goodies to come within the next few years. I'm just astounded by the rate of progress that is going to be with us in the next decade." The Beta format? "Whilst [] video remains the prevalent system, Beta is absolutely safe, and

we are 110 percent committed to it." JVC's new VHS machine hits the shops at the end of this year, to hot up a bitter video systems war to over again; but right now, Hamid is airfreighting in every single Sony C7 he can, to supply hungry dealers. "I think we're keeping British Airways well," he murmurs.

"The difference between Sony and our competitors is that they all announce their machines a long way away. Our policy is, we will announce it on a Friday and sell it on a Monday. That being the case, you can never be sure when we're going to have something else, anyway." He smiles enigmatically.

Top 10

YES: Drama (Atlantic K 50736)
Prod: Yes

The first Yes album to appear without the soaring voice of Jon Anderson and the Bugles' first vinyl outing with the likes of Steve Howe, Chris Squire and Alan White. The differences are immediately apparent in the music, which is less furiously fast and a lot more straightforward in the time signature department. The lyrics are not as mystic and although the vocals of Downes and Horn are high and precise they don't have that fragile Anderson feel. On the plus side Eddie Offon has found a meaty mix that packs plenty of power, especially at the bottom end and the hard rock accessibility of cuts like 'Tempus Fugit', 'Machine Messiah' and 'Does It Really Happen?' will ensure that interest stays high for this classic band.

CLIFF RICHARD: I'm No Hero (EMI EMA 796) Prod: Alan Tarney

Richard continues in his 'modern FM rock vein' with Tarney of Tarney and Spencer producing and contributing much of the material. The album sounds to be about as far as the British singer can go in this particular style — although beaty, well-played and convincingly sung, the album starts to sound samey well before side one has ended. 'Take Another Look' and the title track are good sample cuts of the music.

Top 60

ROBERT PALMER: Clues (Island ILPS 9595) Prod: Robert Palmer

Excellent new outing from one of the finest vocalists currently recording. Palmer has no fear of switching direction from time to time and here he is under the influence of the new electronic music maestros and giving Gary Numan's 'I Dream Of Wires' the Compass Point Studios treatment with Numan himself handling the keyboards. The result is slow, moody and dramatic, while the opener, 'Looking For Clues' — although featuring bubbling synth keyboards is bright, poppy and rhythmic. With Island putting in the big push, Palmer should see a chart position with this one.

JETHRO TULL: A (Chrysalis CDL 1301) Prod: Ian Anderson/Robin Black

Tull's brand of English rock goes ever on, this time with World War II theme running through many of the songs. Ian Anderson has brought his not inconsiderable ironic talents to bear on preparations for nuclear holocaust with sardonic wit on the Iranian siege and the present penchant for Japanese computer toys, all couched within a framework of busy guitar and flute settings at the heavier end of the rock spectrum. Tull fans will make sure of a chart entry.

Best of the rest

THE RUMOUR: Purity of Essence (Stiff SEEZ 27) Prod: Alan Winstanley

This year's most garish cover hides a return to the late 60s influences by The Rumour, which after three albums still doesn't seem to have hit upon a commercial or unusual enough sound to highlight its undoubted talent or potential. Nick Lowe's 'I Don't Want The Night To End' is probably most indicative of the band's latest approach which is swinging and soulful, as is the Bacharach-David number 'My Little Red Book', but is it enough to make people sit up and take notice?

THE BOGEY BOYS: Jimmy Did It! (Chrysalis CHR 1298) Prod: Alan O'Duffy

Highly regarded Irish three-piece The Bogey Boys have been building up a buzz in the UK for more than a year, but make a rather low-key impact with this debut album. The straight rock 'n' roll material is strong enough, but there is a tendency to include things like the quirky version of the old party-piece 'Who's Sorry Now' and a rather limp treatment of 'Bang Bang' (the Cher song) in among the Irish bluster.

VARIOUS: Immediate Blues (Immediate V2176) Prod: Not credited

Good collector's material re-packaged from the Immediate catalogue by Virgin and designed to retail at £2.99 — quite a bargain when the track list reads like a Who's Who of top British blues talent of the late 60s when these tracks were recorded. The five cuts featuring Eric Clapton with Jimmy Page, for instance also number Mick Jagger, Bill Wyman and Ian Stewart in there somewhere and the John Mayall's Bluesbreakers numbers have the classic Clapton, Bruce, Flint line-up and include the marvellous 'Telephone Blues'. Albert Lee and Jeff Beck also pitch in with some high class guitar-dominated blue-eyed blues.

THE KINKS: The Kinks Collection (Hallmark HDA 072)

Hard on the heels of the recent Ariston Live album comes this Best Of double-set on the budget hallmark label. Excellent collection of the top Kinks hits right up to the 'Stop Your Sobbin'' vintage. 'David Watts' is missing of the newer songs and 'Autumn Almanac' of the older but otherwise every real Kink biggie is there.

DAVID ESSEX: The David Essex Collection (Hallmark PDA 069)

Original recordings including many Essex favourites like 'Gonna Make You A Star', 'Lamp-light', 'Rock On' and 'Stardust' among much other lesser-known material on this double LP. Lavish colour packaging with lots of Essex mug-shot appeal. Should do well in the racks for a long time yet.

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 THE WALL
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 'For My Country'

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MANUFACTURED
 ROMANCE
 'The Time Of Our Life'
 THE DARK
 'Hawaii-Five-O Theme'
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 'The Young Ones'
 FAMILY FODDER
 'Debbie Harry'

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 'Adventure' (Clay)
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 'Fight Back' (Clay
 Records)
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 'Liar' (Clay Records)
 WASTED YOUTH
 'Jealousy' (Bridge House)
 WASTED YOUTH
 'I'll Remember You'
 (Bridge Hse)
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The Airplay Guide features playlists which are in force in the current week (except for Radio Hallam which due to production deadlines is for last week). Playlists normally only affect daytime Monday-Friday shows.

NEW ADDITIONS TO PLAYLISTS ARE SHOWN IN BOLD TYPE

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

	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112						
	RADIO 2	RADIO 1	LUTHERAN RADIO	CAROL RADIO	CLASH	DOWNBEAT	HULL RADIO 1	MERTON	LOUIS	TOPICS	UCL	SUNBEAM	SWANSEA	STURVEY	PENINSULAR	NEWCASTLE	SCOTLAND	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY	STURVEY						
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- Key To Station Playlists**
 A - List
 B - List
 C - List
 * - Hit Picks
 ☆ - Station Pick

The Radioactive symbol (C) is awarded for a gain of at least 24% in the airplay rating - equivalent to one major or two or three minor I.R. station playlist.

- Each playlist is weighted according to approximate frequency of play and audience reach, as indicated by available published research.**
- Key To Distributors**
 A-Pye
 B-One Stop
 C-CBS
 D-Stage One
 E-MCA
 F-Polygram
 G-Rough Trade/Spartan
 H-Fast
 I-Fresh Products
 J-Fresh
 K-Creole
 L-Creole
 M-Spartan
 N-Head
 O-President
 P-Pinnacle
 Q-Through Trade
 R-ACA
 S-Stage One
 T-Graduate
 U-MSO
 V-Head Rhino
 W-USA
 X-Renditions
 Y-Head Up
 Z-Bullet

RADIO WEEK

October for Severn debut

SEVERN SOUND, the Gloucester/Cheltenham ILR aims to begin broadcasting on 388m MW (774 kHz), 95.0 VHF on October 24. Alan Roberts of Swansea Sound has been appointed head of music and Geoff Barratt news editor. Barratt is currently acting news editor at BBC Radio Humber-side.

Programme controller Eddie Vickers has hired four presenters, yet to be announced, using the financial allocation for a fifth for freelance help. The station expects to begin transmitting for 14 hours a day initially (6am-8pm) using a strict playlist format of MOR/Top 40. Once established more free choice will be introduced.

Much of the station's programming will revolve around its Careline, an off-air consumer advice service brought into output through hourly 30-second spots of problem answer snippets. In addition at least three nights a week will see problems phone-ins, plus expert advice on specific topics. Careline will also offer confidential off-air counselling by specially trained consultants.

In ILR terms, Severn Sound's programme policy contains an unusual and somewhat adventurous element. This is the intention to feature children three times a week at 4.30pm. This would involve youth clubs, schools and so on in various projects, the kids themselves in the studios. "We're feeling our way," says Vickers, "it may well be a disaster!"

Edited by GABRIELLE JAMES

Radio-1 transmitters to close down

IN THE interests of economy the BBC has decided to close down Radio-1's two transmitters when the station ceases broadcasting at night. This policy, due to begin last Saturday night (30), should save the Corporation over £100,000 a year.

Until now Radio-1's transmitters duplicated the service provided by Radio-2's two transmitters - necessary, according to BBC engineering, because certain parts of the country were only covered by Radio-1 transmissions. With a new Radio-2 transmitter opening in the South West, Radio-2 now has the same coverage as Radio-1.

Transmissions will resume each

morning carrying Radio-2 from 5-7am when Radio-1 broadcasts begin. Derek Chinnery, controller of Radio-1 believes it is important for the station to have presence in the early morning, Radio-2 producers and presenters being aware that those two hours are a joint 1 and 2 presentation.

Nevertheless Radio-1's new schedule, which will be introducing the station's own Newshour reporting team with all news bulletins, means that from 7am until closedown only Radio-1 voices will be heard. It is ironic that Chinnery has achieved total separation in terms of Radio-1 output but the recent cuts in

broadcasting hours necessitate sharing with Radio-2 each morning.

There is now the added problem that listeners may re-tune to another service when Radio-1 transmissions end and remain so tuned the following morning. Chinnery is also aware of the competition for European airwaves, saying the BBC will have to make sure the wavelengths aren't used by someone else at certain times through the night, unlikely as this may seem.

At present both Radio 3 and 4 transmitters close down overnight with the exception of certain external services using Radio-4's long-wave frequency.

Listeners will set programme content in new Adrian Love Radio-1 show

AN AMBITIOUS programming experiment has been launched by Radio-1, marking Adrian Love's debut for the network. It is a two-hour magazine programme, including "instant" phone-ins for the first time in BBC history, in which the entire programme content is chosen and made by listeners. Over 1,000 suggestions were received following heavy trailing throughout the day.

But it is not "access" radio, stresses producer Chris Riley. "Traditionally access programmes do not serve or command a general audience," he says. *Studio B15*, called after the originating studio to avoid an attitude being implicit in the title, is an exercise in audience participation. Riley and his co-producer Mary Pett are acting more as editors than producers.

Riley says that contributors are being produced as if they were potential professional journalists - aiming at results of a high standard. We're working on the principle that even the best produc-

tion team can't offer the range of ideas and information that can come from 9 million people."

The programme fills the 3-5pm Sunday afternoon slot immediately before the Top 40 show which has the largest radio audience in Britain. *Star Special*, which normally occupies this slot, is being rested.

Each programme is made up of short features, studio interviews around 20 minutes of music, and phone-ins. Some of the contributions will come from studios all over the country, making Love's job as host extremely complex. Riley wanted to be able to open the phone lines instantly after a feature, but the BBC's call-back system means a delay of at least eight minutes between the original call and on-air comment by the time the details are taken down, a short-list made by one producer and then another producer deciding who to call back.

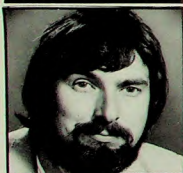
Of course Love is used to dealing with instant phone-ins, having hosted Capital Radio's Open Line for a number of years, but for this show Riley had to adapt the BBC's telephone system. Four instant lines are available on 01-580 4411, plus one line being reserved for call-back or to contact an expert on a particular subject. Riley hopes more lines will become available in time. Mary Pett will answer the phones and

choose which callers to put on-air.

"Basically the programme has no rules," says Riley. "It's a genuine experiment and frankly I'm terrified. I don't know how it's going to work out." Considerable back-up is being provided by Radio-4's Checkpoint unit which adds an investigative element to a mix of current affairs, fun and games, consumer reports and general features and interviews.

Riley conducted a pilot show in May with a *Styviril* *Alize* special and of the suggestions for topics received only 24 were pop-orientated, just three covered sport and not one mentioned fashion. "Yet these three areas are the staple diet of most material aimed at young people," Riley points out. Subjects listeners want to talk about in *Studio B15* include: Anti-glamour cars, Punk in perspective, Making a disc, Race Relations (talk by policeman), Blood transfusions, Is romance dead?, Saturday jobs, Self-sufficiency, Music and politics don't mix, Nuclear armament commitment (talk by ex-Polaris submariner), Radio jingles, Northern Ireland, Civil defence, Children and sponsorship, Lonely hearts clubs, Phobias, A 'true' ghost story, Research by drug companies, Audience research, "Nice News", Anorexia nervosa (talk by former sufferer) and Fisheries.

On the Move



NEWS EDITOR Michael Hoskin has been promoted to programme organiser at BBC Radio Blackburn, replacing Frank Hughes who was recently appointed manager at Radio Carlisle. He joined the station 10 years ago following a short spell as news producer at Radio Nottingham. It was while working for the Nottingham News Service

that he began his broadcasting career by contributing news reports to the BBC's Midland Region and Radio Nottingham. Previously he was with the Nottingham Evening Post.

The post of news editor will be filled by Steve Taylor, news editor of Radio Carlisle, who moves to Blackburn on September 22. TWO NEW sales executives have been appointed at Capital Radio. They are Jane Rutherford, formerly a sales executive with Vogue and Cosmopolitan and Tom Hunter who was with Fletcher Shelton Delaney and CDP as an account manager.

TONY PEREIRA, programme controller of Radio Forge, has been appointed to the board of directors. For the last 18 months Steele has been part of an executive committee meeting monthly and has often been invited into board meetings to talk about programming. He is delighted to have been awarded a permanent seat on the board which he considers a compliment to the programming department. His first full board meeting is on November 17.

Rockshow Report

MOST AIRPLAY
Descending Order

1 BACK IN BLACK AC/DC	Atlantic K50735
2 CLOSER Joy Division	Factory FAC 25
3 DO A RUNNER Ultravox! Spiz 80	ABM/AME 68514
4 VIENNA Ultravox! Spiz 80	Chrysalis CHR 1296
5 GLORY ROAD Gillan	Virgin V2171
6 DRPA Yes	Atlantic K50736
7 DISTINGUISHING MARKS Fingerprinz	Virgin V2170
8 WHERE ARE ALL THE NICE GIRLS Siff SEZ	Siff SEZ
9 EMOTIONAL RESCUE Rolling Stones	CUN 39111
10 DEPEST PURPLE Deep Purple	Harvest EMT 25

MOST ADDED
Descending Order

1 DIRTY LOOKS Dirty Looks	Siff SEZ 22
2 ONE TRICK PONY Paul Simon	Warner Bros M56846
3 WILD CAT The Animals	MCA MCF 3075
4 NEW HOPE FOR THE WRETCHED The Animals	Siff SEZ 24
5 24 CARAT Al Stewart	RCA PL 25306
6 CAREFUL Mottley	Capitol E-ST 12070
7 GLIPTS O Tis	Chrysalis CHR 1255
8 VOICES Darryl Hall & John Oates	RCA FL 19646

Edinburgh Radio Festival

'FOUR QUESTIONS' was the theme for the second annual Edinburgh International Radio Festival. Such an understatement. To the credit of the organisers and participants the event asked many, many more - and most went without answers. Although delegates from the BBC outnumbered the IBA contingent almost two to one, there was no question that independent radio had arrived.

Peter Lewis of ComCom and Goldsmith's College began the opening question: 'Whose Voice Is It Anyway?' with a hypothetical radio station outside the BBC IBA duopoly, arguing the case for community radio with all the quotes he could muster. His hypotheses were later shot down in flames by cynical duopolyists who really couldn't have cared less.

After tea chairman Tony Howard asked 'Is Breakfast Television the Beginning or the End?' with Standard's Bob Kennedy and ITN's David Nicholas expounding - one for no, one for yes. Their arguments were predictably stereotyped: ILR is not ready to face such competition, versus ILR is needed and so is breakfast-time TV. Some fascinating facts and figures arose. 41 percent of people in this country believe morning TV is a good idea, said Nicholas. 64 percent would watch it - in the beginning! Frank Mankiewicz threw in a proverbial saying that Statistic made people listened to morning TV than watched and anyway light entertainment beat news and current affairs every time.

The following morning, in answer to the question 'Are the Networks the Dinosaurs of the Future?' Jimmy Gordon argued the case for regionally-based networking by the IBA. He did so without notes to marvellous effect. Follow that late McInyre of Radio-3. He did. He talked of reputation and national talent producing excellence on a large scale, leaving traffic reports and the price of pork to other people.

Radio-1's Derek Chinnery said how well his network works. Music is a national business. Rock groups need national exposure. Radio 4's Monica Sims praised the amount of material Radio-4 uses from the regions.

Most people slept through Frank Mankiewicz's talk about life as president of National Public Radio (US) despite a few Nixon namechecks after lunch which just left the burning question 'How Far Can You Go?' which was disappointing. Roger Cook of Checkpoint took the question too literally but should be commended for attending with some hands from a morning beating by rubber cosh while investigating a rogue plumbing outfit; Alan Freeman of Capital rock shows took the question too seriously but did at least campaign for an end to the placing of music in boxes. Thank goodness for IRN's Peter Thomson who ignored his printed piece and asked some very pertinent questions about the future of radio news in the face of Tele-Text, Ceefax, Oracle, Prestel, the fourth channel, breakfast TV and CB Radio.

THE ALBUM CHART 1-60

The Last Week on week chart	Wks on chart	TITLE ARTIST	LP (cassette) No.	Dist.	Prices RRPs
1	14	FLESH AND BLOOD ROXY MUSIC	● POLYDOR POLH(C) 2	F	3.50 (3.50)
*2	6	DRAMA YES	ATLANTIC K4150736	W	3.04 (3.04)
3	5	BACK IN BLACK AC/DC	ATLANTIC K4150735	W	3.04 (3.04)
4	7	GIVE ME THE NIGHT GEORGE BENSON	WARNER BROS K4156823	W	3.04 (3.04)
*5	10	BREAKING GLASS HEAL O'CONNOR	● POLYDOR 2442 177 (3184 146)	F	3.25 (3.50)
6	3	KALIDEOSQUE SIOUXIE AND THE BANISHIES	● JET LIT (JETC) 826	C	3.22 (3.22)
7	7	XANADU SOUNDTRACK	● EPIC 1401 83468	C	3.04 (3.04)
8	8	50 OFF THE WALL MICHAEL JACKSON	● ARISTA ADSKY (ZSKY) 2	A	3.76 (3.76)
9	19	SKY 2 SKY	VIRGIN (TCV) 2171	C	3.20 (3.20)
*11	16	ME MYSELF I LOAN ARMATRADEUR	● A&M AMLH (CAM) 64809	C	3.04 (3.04)
12	13	11 UPFRISING BOB MARLEY AND THE WALLERS	● ISLAND (IPS) ZCJ) 956	E	3.07 (3.07)
13	11	7 SEARCHING FOR THE YOUNG SLOL REBELS DEKX'S MIDNIGHT RUNNERS	● Late Night Feelings(TC)PCS 7213	E	3.07 (3.07)
*14	18	15 I JUST CAN'T STOP IT THE BEAT	● GO-EET BEAT (TCBT) 001	F	2.90 (2.91)
15	12	8 DEERFEET PURPLE DEEP PURPLE	● HARVEST (TC)GMT 25	E	3.07 (3.07)
16	17	49 REGGATA DE BLANC POLICE	● A&M AMLH (CAM) 64792	C	3.04 (3.04)
17	19	7 CLOSER JOY DIVISION	● FACTORY FACT 79	F	2.78
*18	21	3 LYING IN A FANTASY LEO SAYER	● CHRYSALIS (ZCCL) 1297	F	2.89 (2.89)
19	24	104 BAT OUT OF HELL MEAT LOAF	● EPIC 1401 82419	F	3.04 (3.04)
20	12	DIANA DIANA ROSE	MOTOWN (TC)STMA 8033	E	3.30 (3.48)
*21	49	2 ONE TRICK PONY PAUL SIMON	● WARNER BROS K4156846	W	3.04 (3.04)
22	15	7 VIENNA ULTRAVOX	● CHRYSALIS (Z)CHR 1296	F	2.78 (2.78)
23	14	9 EMOTIONAL RESCUE ROLLING STONES	● ROLLING STONES (TC)CJUN 3911	E	3.07 (3.07)
24	26	9 I WANT BLOOD YOU'VE GOT IT AC/DC	● ATLANTIC K4150532	W	2.44 (2.44)
25	23	52 MANLOW MAGIC BARRY MANTOW	● ARISTA ARTVIC 2	F	3.05 (3.05)
26	31	9 IF THE GUE QUEEN	● EM (TC)EMA 795	E	3.29 (3.29)
27	27	72 OUTLANDS D'AMOUR POLICE	● A&M AMLH (CAM) 68502	C	3.04 (3.04)
28	25	14 PETER GABRIEL PETER GABRIEL	● CHRISMA COS 4019 (7150 015)	F	3.04 (3.14)
29	22	15 MCCARTNEY II PAUL MCCARTNEY	● PARLOPHONE (TC)PCPC 258	E	3.29 (3.29)
30	23	23 DUKE GENESIS	● CHRISMA CBRIC) 101	F	3.18 (3.24)
31	29	21 WHEELS OF STEEL SAXON	● CARRERE CAL (CAC) 115	W	3.04 (3.04)
*32	38	3 CAN'T STOP THE MUSIC SOUNDTRACK	● MERCURY 6399 051 (7199 051)	F	3.44 (3.53)
*33	57	1 I AM WOMAN VARIOUS	● POLYSTAR WCMV (WDMAC) 1	F	3.23 (3.25)
34	33	9 LIVE AT LAST BLACK SABBATH	● NEMS BSGC) 001	S	2.75 (2.75)
35	35	13 READY A'K WILKING WHITESNAKE	● (LA) UAC (TC) 30592	E	2.95 (2.95)
36	35	18 ANOTHER STRING OF HOT HITS SHADOWS	● EM (TC)EM 3339	E	3.07 (3.07)
*37	61	1 WILD CAT TVGERS OF PAN TANG	● MCA MCE 3074	C	3.04
38	37	14 HIGHWAY TO HELL AC/DC	● ATLANTIC K4150628	W	2.44 (2.44)
39	42	105 JEFF WAYNE'S "THE WAR OF THE WORLDS" VARIOUS	● CBS (40) 86000-WOW 100	C	4.86 (4.86)
40	41	9 DEMOLITION GIRLSCHOOL	● BRONZE (TC)BRN 525	E	3.07 (3.22)
41	28	2 ELVIS ARON PRESLEY (25th Anniversary Boxed Set) ELVIS PRESLEY	● RCA (ELV) 51	R	21.28 (21.28)
42	40	31 THE WALL PINK FLOYD	● HARVEST (TC)SHW 411	E	4.87 (4.87)
43	39	44 ONE STEP BEYOND MADNESS	● STIFF (Z)SEZ 2	C	2.89 (3.00)
*44	56	13 GLASS HOUSES BILLY JOEL	● CBS (40) 86109	W	3.22 (3.22)
*45	52	89 PARALLEL LINES BLACKBATH	● CHRYSALIS (Z)ZCFL 1192	F	2.99 (2.99)
46	2	7 TRUE COLOURS PATTI ENZ	● A&M AML 64822	C	3.04
47	36	7 THE DARK SIDE OF THE MOON PINK FLOYD	● HARVEST (TC)SHV 404	E	3.29 (3.29)
48	34	7 DO A RUNNER ATHLETICO SPIZZ 80	● A&M AML 66514	C	2.43
49	50	27 GREATEST HITS ROSE ROSE	● WHITEFIELD ARTV(4) 1	W	2.44 (2.44)
50	51	70 RUMOURS FLEETWOOD MAC	● WARNER BROS K4156344	W	2.44 (2.44)
51	23	29 GREATEST HITS VOL II ABBA	● EPIC 1401 10017	C	3.45 (3.45)
52	43	6 CROCODILES ECHO AND THE BUNNYMEN	● KOROVA KODE 1	W	3.04
53	34	38 SKY SKY	● ARISTA ARHL (Z)ARH) 3022	A	3.54 (3.34)
54	28	2 ON THE RIVERA DISBON BROTHAS	● BRONZE (TC)BRN 537	E	3.07 (3.22)
55	48	5 NOW WE MAY BEGAIN RAZER CRAWFORD	● ISLAND (IPS) ZCJ) 9620	E	3.07 (3.07)
56	59	11 THE KICK INSIDE CARTE BUSH	● EM (TC)EM 3223	E	3.07 (3.07)
57	47	16 MAGIC REGGAE VARIOUS	● K-T-TEL NE 1074 (CE 2074)	F	4.99 (4.99)
58	4	17 SETTING SOUS JAM	● POLYDOR POLD(C) 3028	F	3.25 (3.38)
59	1	1 MCVICAR ROGER DALTRY	● POLYDOR POLD(C) 3034	F	3.25 (3.38)

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	Roger Daltrey 90	Yes

The Album Chart is compiled by Record Business from sales information supplied by the Distributor Panel

New Entry
Re-Entry
● Bullet
● Platinum Disc (300,000 sales)
● Gold Disc (100,000 sales)
● Silver Disc (60,000 sales)

See New Singles page for Distributor Code details

DISTRIBUTOR GUIDE

- ♦ = Indie Specialists
♦ = One-Stop
♦ = Reggae Specialists

Table listing distributors and their contact information. Includes names like A Pye, B 'One Stop', C The Boustead, etc., and their respective locations and phone numbers.

The Record Business Singles Marketing Guide

◆ Special bag (White) Special Vinyl (14-1 Recommended Retail Price)

53 Singles Scheduled for release Friday Sep 5/Monday Sep 8

SINGLES

Main singles listing table with columns for artist/track name, format, date, and distributor. Includes artists like The Dears, Madness, and various independent acts.

Continuation of singles listing table, including acts like The Kinks, The Pretzels, and The Muffs.

Table titled 'Singles' listing songs and their artists, such as 'I Can't Help Myself' by The Four Tops and 'I Wanna Dance With Somebody' by Whitney Houston.

Singles Business

Following on from last week's reissue of several Stones hits from the '60s, Polygram commemorates the tenth anniversary of Jimi Hendrix's death with a boxed set of six singles (2608 001) in addition to album reissues and TV and radio spots.

Several big names - some away some time, others with follow ups to his - have new product out this week. Queen's Chic-a-lie 'Another One Bites The Dust' (EMI 5102) is sure to be a monster, with a new Steve Wonder cut 'Masterblaster (Jamm'n)' (IMG 1204), also available on 12". Showaddywaddy, with little success of late, try again with 'Why Do Fools Break Each Other's Hearts' (ARIST 359). Harry Nilsson bows with his first for Mercury - 'I Don't Need You' (MER 40). Late '60s cultivans Nirvana reappear as Echoborn on Harvest with 'The Hero' (EHR 5213), and Don McLean's 'American Pie' becomes available as a 12" for the first time (IMG 2768).

Irish label Play don't seem to have given up on their long-running Brendan Shine single 'Catch Me If You Can' (PLAY 135). Despite having dropped from the Top 100 several weeks ago it continues to sell four-figure quantities every week, and having been available on emerald green is now going out on blue vinyl. Spartan distributes. 2 Tone's latest offering from the Swinging Cats (CHS TT14) has a limited 20,000 run available at 50p RRP.

Finally a note about EMI's release dates: all EMI, United Artists and other associated labels now show Mondays instead of Fridays for releases.

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- 17 City Hall, NEWCASTLE
- 18 St George's Hall, BRADFORD
- 20 Odeon, HAMMERSMITH
- 23 Apollo, MANCHESTER
- 24 New Theatre, COVENTRY

26 Royal Court, LIVERPOOL

28 Odeon, BIRMINGHAM

29 De Montfort, LEICESTER

OCTOBER

- 1 New Theatre, OXFORD
- 2 Gaumont, SOUTHAMPTON
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- 7 City Hall, SHEFFIELD
- 9 Sophia Gardens, CARDIFF

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