

RECORD BUSINESS

INSIDE

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January 12, 1981 VOLUME THREE Number 41

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Trade blames majors for patchy Xmas deliveries

DEALERS REPORTED mixed success in December with several successful consumer campaigns and some frustration about the performance of three major record companies.

Those dealers who mounted their own campaigns achieved results contrary to the performance of the business as a whole.

Figures collated by the GRRD show that record retailers as a whole took 6-10 percent less cash than the same period in '79. This suggests that fewer records were sold last Christmas than the year before.

Companies' poor performance in completing orders resulted in numerous complaints to the GRRD with EMI and PolyGram singled out as the worst

offenders. Completion ranged from 48-70 percent and order errors reached 30 percent in one case.

Pressing faults on such bestsellers as John Lennon's *Double Fantasy*, Fleetwood Mac's *Live*, Eagles' *Live and Yes!* *Yes!* *Yoshonari* all from WEA and Abba's *Super Trouper* and The Police's *Zenyatta Mondatta*, in isolated cases, were cited.

GRRD chairman, Harry Tipler, said that the complaints about completion received would be passed on to the companies.

"We start our round of talks with the companies soon and will certainly be raising the matter. We are not looking for excuses, or even reasons, but co-operation to ensure that it does not happen again," he said.

"It must be said that the trade did not do much early buying. There were few offers to encourage early buying and the trade did not warrant it. Most orders were made in the 20 days before Christmas," he added.

Generally the only company to earn praise was CBS with a high percentage of chart records. WEA's delivery was better than most.

For some Christmas provided the hoped-for boom, and Hassan Akhtar, head of Record Merchandisers which racks Woolworths, Littlewoods and Debenhams said that December had created an all-time record with sales up 40 percent on '79.

Nick Alexander, marketing manager of HMV shops said that the chain was happy with results which were about 10 percent up on '79 cash terms.

Tony Bromwich, of Callers, Newcastle, was surprised by the increased turnover achieved but switched to ordering from a wholesaler a week



HAZEL O'CONNOR signing copies of her new LP, *Sons and Lovers* at the Virgin Megastore, Oxford Street. Courageous Hazel arrived in a wheelchair because of a recently torn ligament in her leg, but stayed for over three hours to meet all her enthusiastic fans.

before Christmas.

Responding to completion criticisms both EMI and PolyGram admitted being caught out on orders.

"It was an extreme Christmas, peaking higher and later than anticipated. EMI and ourselves suffered because we have the largest catalogue range and we had exceptional demand across the board."

● TO PAGE TWO

RB to sponsor sleeve awards

FOR THE first time this year, the Design & Art Directors Association of London is including a separate section for record sleeves and promotion material in its annual competition. *Record Business* has accepted an invitation to sponsor this section in what is regarded as the most prestigious competition covering all aspects of creative design to be held in this country.

Now in its 18th year, D&AD 81 will attract entries in such sections as press advertising, TV and cinema advertising, posters, packaging (previously used for record sleeves) radio and typography. Because of the high level of interest internationally in the competition, a touring exhibition is arranged of the winning entries each year as well as

the publication of an annual featuring all entries. The annual is regarded as the leading handbook to British creative design and is distributed throughout the world.

The jury judging the record sleeves will comprise designer Barney Bubbles, photographer Brian Griffin, John Pasche (Creative director EMI Records), Michael Ross (art director A&M), Storm Thorngsson (Hippnosis), Keith Macmillan (Keefco) and Peter Wagg (Chrysalis).

Closing date for entries is January 30 and the appropriate form and further information is available from D&AD, Nash House, 12 Carlton House Terrace SW1 5AH (839 29645).

Woolworth's new record buyer

AFTER NEARLY nine years as record buyer for Woolworth, during which time has guided the High Street multiple's growth to become the nation's leading retailer of recorded music, Bob Egerton is being transferred to a new department.

From the beginning of February, he is moving to become hardware buyer in the Do-It-Yourself section, an area which Woolworth is looking at as a major area of retail development. Egerton, a Woolworth man since 1949, took over the chain's record buying responsibilities shortly after the company switched from direct buying to being

racked by Record Merchandisers. At the time Woolworth was selling full-price repertoire in 20 stores. The multiple's new stocks records in 960 outlets with its annual turnover unofficially estimated at about £60 million retail.

Egerton's replacement will be Paddy Toomey who moves into records having previously worked as a buyer of small electrical appliances. "Naturally I am looking forward to the new challenge," Egerton told RB, "but I am leaving the record industry with regret. Despite all the knocking, it is a fabulous industry run by a stimulating and terrific crowd of people."

OUR
NEW HOT
12
INCHERS

MAJOR RECORDERS



CRUSADERS
LAST CALL



WILTON FELDER
INSIGHT



FRANKIE YALL
SOUL

ILR audience gains in JICRAR survey

THE INDEPENDENT Radio network has increased its share of radio listening in areas it covers, according to figures culled from the first JICRAR Autumn survey, and now claims to be ten percentage points ahead of its nearest rival, Radio-1.

Against listening figures for the Spring period, ILR has increased its share from 32.6 percent to 34 percent. Average hours tuned to ILR have gone up from 13.5 to 13.8 hours per week.

The figures indicate radio listening to other stations has fallen by about an hour a week on average to give ILR its highest ever share of radio audience, with reach improving, especially in the important advertising age-group of 25-34 year-olds.

The JICRAR survey covers the first 21 ILR stations during October 1980 and shows weekly audience has increased to 14.3 million adults. The weekly audience including children and the five new stations now on air is probably now around 18 million people, estimates an AIRC statement. According to the survey BBC Radio-1 claims a

25 percent share of total listening, Radio-2 22 percent, Radio-4 10 percent and BBC local radio 6 percent.

Individually, several stations have cause to celebrate, especially the relatively new Merca Sound which claims fifth position in the weekly reach league table with a first survey score of 53 percent.

Downton maintains the number one spot with a huge 67 percent reach rating, although this is a four point drop over the Spring figure. Plymouth Sound improves a point to 59 percent to stay second and the same goes for Clyde in third place. Metro gains four points to move to eighth place with a reach of 48 percent.

The figures are the first to be produced under a new JICRAR system involving more frequent research. This will mean averaging 1980's two studies and a projected three for 1981 to give a moving annual average for individual stations.

Full details will appear on next week's *RB* Radio page.



PROMOTER PAUL Loasby and publisher Nick Garnett have joined forces in a new publishing artist and producer management venture designed to offer a "total creative service for artists and songwriters to enable their work to be heard by the greatest number of people in the best possible way." They are pictured above concluding an administration deal with ONDRA Music. Left to right are: Paul Loasby (MGL); John Williams (ONDRA); Nick Garnett (MGL); and Paul Smith and Anthony Pryce of ONDRA. Other initial signings to MGL are producer Stephen Lipson and writer David Powell.

Nine-month Styx barrage from A & M

A&M RECORDS is the first company to take advantage of a new network advertising package on commercial radio. The A&M campaign commences on Friday January 16th with a 60-seconds advertisement for the new Styx album *Paradise Theater* (AMLC 63719) on all 26 radio stations, running for three weeks.

Paradise Theater is simultaneously released in 15 countries and includes a laser-etched 'B' side - a technique first used by A&M with the Split Enz album *True Colours*.

The campaign, which also includes TV spots in London on Thames and London Weekend Television and may be expanded into other parts of the network, is the first stage of a nine month push for Styx.

The radio ads were varied to include two minute, one minute and 30 second spots on selected radio shows, in addition to double page spreads in consumer music papers.

Styx has begun their world wide tour and should reach Europe and the UK in October. The *Paradise Theater* album is available at £2.99 retail from AMU, Our Price, and Virgin for the next week.

● In the light of the new agreement, EMI has decided to abolish the ordinary list price system it introduced last year for most product.

EMI will continue to publish an ordinary list price for TV advertised records and classical releases and until final ratification of the MRS-BPI deal is concluded, will base copyright and royalty calculations on agreed interim prices.

Sherriff gets gm job at Polydor

ARTHUR SHERIFF has been appointed as Polydor Records general manager responsible for promotion and press succeeding Tony Bramwell, who will handle specific promotions for Polydor on a freelance basis.

Sherriff was formerly head of promotion at RSO Records and had been with Rocket Records and CBS Records. At Polydor he will report to marketing manager Nigel Reveler.

Keen to leave Luxembourg

ALAN KEEN, managing director of Radio Luxembourg, is leaving the station at the end of January. He has been in charge of 208's English service for the past 10 years.

"Sherriff says, I think the time has come for me to try something new and despite the state of the economy I believe there are still plenty of opportunities available for development," said

Reversionary rights fight is settled

BRITISH MUSIC Publishers have settled their long-running legal battle with Redwood Music over the 'reversionary rights' issue - but the terms of the final agreement are unlikely ever to be revealed.

Both sides in the dispute must have piled up very heavy legal expenses, as the case has been taken to the House of Lords and ran for the best part of a decade. It concerned the rights of the estates of various dead songwriters.

Litigation revolved around aspects of the British 1911 Copyright Act. One major issue culminated in a House of Lords decision last July that a so-called 'collective work' is subject to reversion, while the most recent High Court judgement decided that British publishers had an implied right to continue to exploit a song after reversion.

Now both sides have come to terms to avoid further judicial battles and now hope to concentrate on solving administrative complexities that result from the various judgements to the benefit of publishers (including Redwood) and the estates of deceased writers.

Club to Rascal

Following a clash of names between Club Records Ltd., of Glasgow, and Klub Records of Richmond, the latter company has chosen the name of Rascal Records Ltd.

The confusion was a result of one company being registered in Scotland and the other in England and came to light with the Richmond company's first single.

Rascal Records and Rascal Music are based at 44 Hill Street, Richmond, Surrey Telephone 948 2543.

Freshies edit 45 for airplay

WHAT'S IN A WORD? Quite a lot when that word is Virgin and its features on a single that could do with a bit of airplay, as Manchester band The Freshies have recently discovered.

Latest single 'I'm In Love with The Girl On The Manchester Virgin Mega-store Checkout Desk' on Razz Records has been picked up by MCA after making steady progress in the *RB* Indie Chart.

But the IBA has been denying the song airplay, claiming gratuitous advertising of the store in question.

Now MCA has prevailed upon The Freshies to replace the offending 'Virgin' with 'A certain', and those special play copies will reach broadcasters today (January 12). Although 'Virgin' has been edited on the vinyl, the label copy still carries the original title with a cross through the offending word.

Radio-1 has played the song four times during peak-time last week - twice with the original version and twice with the edit.

● **XMAS DELIVERY.** From Page 1, said Bill Bryant, PolyGram Distribution md.

An EMI spokesman, said that the company had received very high orders and although every effort was made to keep completion rates as high as possible, problems were experienced.

WEA's pressing difficulties were also caused by high demand with the Lennon album particularly in demand. "We were pressing in a multitude of places and obviously the sheer demand was too much for the sample check," said a spokesman.

MULLINGS

New Year's Honours

MAN OF THE YEAR - Jerry Dammers of The Specials, not just for the remarkable 1980 success of 2-Tone, but because his foresight brought a new sound to British pop from which many companies benefited, notably Arista with The Beat and Stiff with Madness, both bands given their first chances through 2-Tone . . . in the context of the 2-Tone achievement the roles of Chrysalis & chief Roy Eldridge and md Doug D'Arcy in leaving well alone cannot be overlooked . . . simultaneously D'Arcy himself rates his own MNYH for his rarely publicised but clearly effective leadership of the record company most admired by the rest of the pack . . . Stiff's man of a few thousand words **Dave Robinson**, ably assisted by the dedicated **Paul Conroy**, for maintaining the label's momentum and reputation for pulling rabbits out of the hat at the right time, particularly with Jonah Lewis's seasonal number one 'Stop The Cavalry' . . . **Michael Levy**, for keeping his public cool after being left at the altar in the unconsumed shotgun wedding between PRT and RCA . . . **Mike Appleton** OGWT's bossman for the excellent Rock Week, hopefully to be repeated in 1981 . . . **Andrew Pryor**, Ariola headman, and **David Hutton** of Hutton Advertising for backing the year's most adventurous marketing concept, the Tellydisc direct mail company, skilfully run by **Dennis Knowles** . . . **Iain McNay** whose Cherry Red label came good with the Dead Kennedys breakthrough . . . and Sparran twosome **Tom MacDonell** and **Dave Thomas** who threatened it in '79 with 'Day Trip to Bangor' and then really came among 'em with UB40's singles and albums and the aforementioned Dead Kennedys . . . **Monty Presky** for the personal touch which has built Damont into the leading indie custom presser . . .

THREE BACKROOM BOYS - CBS operations controller **John Begg**, distribution manager **Fred White** and manufacturing md **John Wheeler** for yeoman efforts in coping with the huge demand for Police's *Zenyatta Mondatta* and Abba's *Super Trouper*, to the general satisfaction of the retail trade . . . **Larry Uttal** a veteran whose youthful enthusiasm should ensure Earlobe a hit or three in the year ahead as a reward for having the courage to start again here after a lifetime in the American industry . . . **Louis Benjamin** one of the contemporary industry's founder members who finally stepped down after a distinguished career with Pye . . . **Brian Southall** for being consistently aware of the needs of trade papers while handling EMI's corporate publicity . . . the men at **World In Action** who finally stirred the industry into seriously trying to put its own house in order . . . and a special Harry Houdini award to **Mike Teap** who survived when more illustrious figures were toppling in the wake of WIA's disclosures . . . **Philip Ames** for his efforts, still to be realised, in trying to set up the BIRD dealer co-operative aimed at bringing its members some tangible benefits . . . **Walter Woyda**, who once looked like becoming the forgotten man in ACC's corridors of power, for re-emerging from the PRT upheavals with new career prospects in video . . . **Ian Miles** who battled bravely on despite the disappointment of having to abandon MSD's public launch . . . **Anne Kelly** for continuing to take care of Virgin's sales business and showing herself as good as any of her male contemporaries . . . **James Tyrrell** and **Ian Gray** a dynamic duo who have restored much of their old glory to the HMV retail stores . . .

JOHN HOWES, RCA's joint deputy chief, regarded by many as a future number one . . . **John Deacon** of Conifer for proving that imports - other than the parallel kind - of some of the world's more offbeat repertoire can provide the basis for a flourishing business . . . **Harry Tipler** for his continuing efforts to keep the GRRD alive . . . **Bob Egerton** for his efforts in establishing Woolworths as the nation's number one record retailer over the past nine years - and making sure the industry recognised the fact . . . and his opposite number at Boots **Wilf Price**, a totally different character, but equally respected for his efforts . . . **Chris Wright** for his statesmanlike owning-up that the BPI Council had booted in keeping the Committee of Enquiry's report to itself and making it available to the full membership . . . **David Hughes**, under whose management, the Motown label has enjoyed its best run for years not least with the re-establishment of Diana Ross as a major singles artist . . . **Maxim Jakubowski** for his foresight in bringing books into record shops . . . **John Fruin** for popping up again where least expected and **Monty Lewis** for his alertness to the availability of an outstanding records man . . . **Harley Usill** ready to try again after the Argo disappointment with Academy Records, a bold venture in a cold climate . . . **Gerry Bron** for believing he can succeed where the boffins have failed with a spoiler signal . . . **Roy Featherstone** for facing up to market realities and pricing the first CIC videotapes to include a rental royalty surcharge . . . **Bryan Whitman** of Realbeath for impressive development of video as an important in-store sales promotion tool . . .

RECORD BUSINESS

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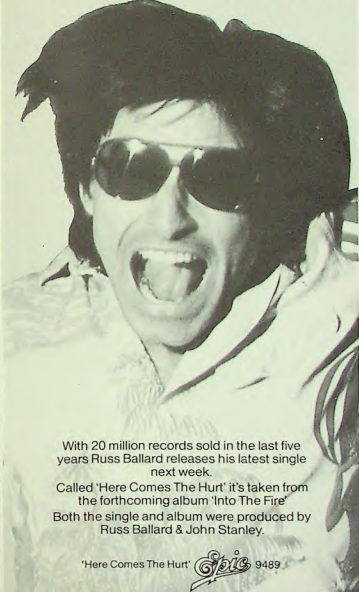
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RUSS BALLARD & THE BARNET DOGS

New single 'Here Comes The Hurt'



With 20 million records sold in the last five years Russ Ballard releases his latest single next week.

Called 'Here Comes The Hurt' it's taken from the forthcoming album 'Into The Fire' Both the single and album were produced by Russ Ballard & John Stanley.

'Here Comes The Hurt' **CIC** 9489

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

WEA latest to drop RRP

WEA HAS become the latest company to drop recommended retail prices for records and tapes and it is continuing with its two tier system for dealers.

A "catalogue" price will give retailers a guide to the average price of WEA product in shops. Most new releases will be sold in at £3.04 with back catalogue at the lower £2.44.

However, new releases will no longer automatically become back

catalogue after three months. This will be at WEA's discretion. To encourage new acts some new releases will be launched at the lower price.

WEA has promised dealers 15 days notice of change within the price structure. Mid price product drops from £2.25 and £1.95 to a standard £1.82 to the trade. The only increase introduced is for 12-inch singles, up from 97p to £1.22.



FAREWELL DRINKS for managing director Jack R. Craig and the team he leaves behind at RCA's UK record division. After a successful nine months in the UK Craig, the former CBS America executive, has taken up an appointment in New York as RCA Records Division vice president in the USA and Canada. Toasting success are, from left to right: Ed Lavish, deputy md (finance) Don Ellis, incoming md, Craig, and John Howes, deputy md (commercial).

Judge boosts Glitter fans

GARY GLITTER owed Christmas sales of his latest single 'Watcha Momma Don't See' to a High Court judge who refused to grant an injunction against his record company.

Eagle Records (Nottingham) Ltd had applied for a temporary order preventing Legion Music Ltd of London from carrying on business under the name or label 'Eagle Records'.

The Nottingham company claims to have been using the name for some years while the London company was formed last summer.

However, Mr Justice Fox said he was unable to grant an injunction because of the timing of the application and the lack of evidence that the Nottingham company could adequately compensate the defendants if the action failed.

Full evidence will be heard when the action continues on Tuesday, January 20.

Stiff drops Dury LP price

STIFF RECORDS is hoping to give Ian Dury's *Laughter* album a January boost by making it available throughout the month at an rrp of £3.99 instead of the usual £4.99. From February 1 the LP reverts to normal price.

BASEMENT 3's Island Records debut album 1965-1980 (ILPS 9641) is reissued today (Jan 12) backed by an extensive marketing push.

Merchandising

Consumer rock press ads are booked, plus space in Time Out and Zig Zag, while 5,000 display posters have been mailed to stores and a nationwide flyposting effort has been undertaken. In addition, Island is co-operating with a major retail chain on joint advertising.

The first 15,000 copies of the album come in a special embossed sleeve containing a free poster. Basement's latest single 'Last White Christmas' was released in December on both 7-inch and 12-inch.

CHRYSALIS is merchandising January singles from Ultravox, UFO, and a cut from its *Babylon* movie soundtrack this week.

'Vienna' by Ultravox is available in a picture bag (CHS 2481) on 7-inch as well as being pressed on 12-inch (CHS 12 2481) with an extra track 'Herr X', while UFO's single 'Lonely Heart' (CHS 2482) comes in a picture bag and clear vinyl and Cassandra's 'Thank You For Many Things You've Done' (CHS 12 2489). The large format version carries an extended version of 'Babylon' in a special bag.

HONEY BANE...

NEW SINGLE

Turn Me ON Turn Me OFF

order through **EMI**

(limited edition includes extra single FREE)

HIT CHART

SINGLE EPs

- 1 **CARTROUBLE** Adam & The Ants Do RDUM 10 (M)
- 2 **ZEROX** Adam & The Ants Do RDUM 10 (M)
- 3 **IT'S YOURSIGHT** Au Pairs Human HUTM 4 (S)
- 4 **RABBIT CHAS & DAVE** Rockney ROCKNEY 9 (P)
- 5 **SECOND CLASS** Clive Cavay Clive 9 (P)
- 6 **SIMPLY THRILLED** Honey Orange Juice Honey 12 (M) (P)
- 7 **THE EARTH DIES SCREAMING!** DREAM & LIZ (Gladys Knight) 12 (GRAD) 10 (M)
- 8 **TELEGRAM SAM** Bauhaus 4AD AD 17 (1) (M)
- 9 **GUILTY** UB40 UB40 18 (M)
- 10 **BLOODY REVOLUTIONS-PERSONS UNKNOWN** Crass Crass 421984 1 (H)
- 11 **FEENING OF THE 5,000 (SECOND SIGHTING)** Crass Crass 421984 (H)
- 12 **TRY** Delta 5 Rough Trade 61 (N)
- 13 **KILL THE POOR** Dead Kennedys Cherry Red CHERY 16 (M)
- 14 **REALLY ASYLUM** Crass Crass 194549 (M)
- 15 **DANCED TOYAH** Sarah Saltan S32 (M)
- 16 **CRASHING THROUGH** HELL RASERS (EP) Motopad Big Beat NS (SWT) 61 (P)
- 17 **HOLIDAY IN CAMBODIA** Dead Kennedys Cherry Red CHERY 13 (M)
- 18 **IT'S KINDA FUNNY** Josef K Postcard 805 (H) 30 (P)
- 19 **CALL GIRL** Ultravox Polygram POLY 10 (M)
- 20 **DEAD KENNEDYS** FastFAST 12 (N) (P)
- 21 **ARMY LIFE** Exploited Exploited RT RR2 RT 055 (N)
- 22 **EXPLOITED** BARRY ARMY Exploited Exploited EXP 1002 (H)
- 23 **SEVEN MINUTES TO MIDNIGHT** Inevitable INEV 004 (H)
- 24 **SECONDS TOO LATE** Cabaret Voltaire RT 050 (N)
- 25 **ATMOSPHERE** Factory FACUS 2 UK (N) (P)
- 26 **ORIGINAL SIN** The OH Hoes SS 55 (N)
- 27 **REQUIM** Killing Joke
- 28 **ANIMAL SPACE** Siss Human HUM 4 (S)
- 29 **THE FLOOD** Blue Orchids RT 056 (N)
- 30 **TIME HAZEL O'Connor** Alison 112 (1) UN 1006 (M)
- 31 **THE FLOOD** Blue Orchids RT 056 (N)
- 32 **WHATCHA MOMMA DON'T KNOW** Gary Glitter GAY 004 (P)
- 33 **DEAR Crispy Ambulance** Factory FAC 32 (N) (P)
- 34 **LOVE WILL TEAR US APART** Factory FAC 22 (N) (P)
- 35 **HAZARET LIVE** EP Nazareth HAZARD 1 (S)
- 36 **FOUR SCORE POINTS (EP)** Anti-Pop Reaction RT RR2 RT 052 (N)
- 37 **DISNEY BOYS/THE FLOOD** Blue Orchids RT 056 (N)
- 38 **FLIGHT A Certain Ratio** Factory FAC 32 (N) (P)
- 39 **LAST IN FREE/STRANGE FURT** Robert Wyatt RT 052 (N)
- 40 **GET UP AND USE ME** Free Engines Codex CDX 1 (F) (M)
- 41 **WARDANCE/PSYCHE** Madhouse Damage MD 540 (N)
- 42 **CANT CHEAT KARMA/WAR/SUBVERT** Crass Crass 421984 3 (H)
- 43 **MAN IN THE GLASS** Dangerous Girls Human HUM 1 (S)
- 44 **TOTALLY WIREDFULL** Factory FAC 18 (N) (P)
- 45 **GIRLS DON'T COUNT** Section 25 RT 058 (N)
- 46 **THIS IS LOVE** Out RT 058 (N)
- 47 **YOU CAN BE YOU (GIRL ON THE RUN)** Honey Bane Crass 521984 1 (H)
- 48 **ONE KENYAWAY & STRANGE BETTERWAYS** Factory FAC 23 (N) (P)
- 49 **FOR MY COUNTRY** Growns Up In Hollywood GROW 1 (P)
- 50 **IN LOVE WITH THE GIRL ON THE MANCHESTER VIRGIN CHECKOUT** DEBK Freshies Razz RAZZ 11 (H) (P)

DISTRIBUTOR AND WHOLESALEERS DIRECTORY 1981

SONET RECORDS AND PUBLISHING

121 Ledbury Road, London W11
GPO

Telephone: 01-229 7667

Contact: Dee Sparrow

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

ALBUMS

- 1 **DIRK WEARS WHITE SOX** Do RIDE 3 (M)
- 2 **SIGNING OFF** U2 Grad (GRAD) P 2 (M) T
- 3 **GROTESQUE AFTER THE GRAMMAM** Fall RT ROUGH 18 (M)
- 4 **TOYAH! TOYAH! TOYAH!** Toyah Super LIVE 2
- 5 **FRESH FRUIT FOR ROTTING VEGETABLES** Dead Kennedys Cherry Red B RED 10 (M)
- 6 **STATIONS OF THE CROSS** Crass Crass 521984 (H)
- 7 **UNKNOWN PLEASURES** Joy Division Factory FAC 10 (N) (P)
- 8 **A FACTORY QUARTET** Various Factory FAC 24
- 9 **SONS AND LOVERS** Hazel O'Connor Alison ALB 1004 (M)
- 10 **IN THE FLAT FIELD** Bauhaus 4AD CAD 13 (H)
- 11 **CLOSERS ON DRESSING** Factory FAC 23 (N) (P)
- 12 **COLOSSAL YOUTH** RT ROUGH 19 (M)
- 13 **YOUNG MARSH** Factory FAC 20 (M) (P)
- 14 **LIVE AT THE COUNTER** EUROVISION 79 Music World Publishing PR 050 ALB (M)
- 15 **CHAPPAQUIDDIC BRIDGE** Poser Girls Crass 421984 2 (H)
- 16 **TOTALLE'S TRUNTS (IT'S NOW OR NEVER)** Fall RT ROUGH 10 (M)
- 17 **LIVE AT WEST RINGTON** RT ROUGH 10 (M)
- 18 **PINDROP** The Passage Object OBJ 011 (H)
- 19 **3RM G. Lewis & K.C. Gilbert** 4AD CAD 03 (M)
- 20 **CRAVATS IN TOYO** Cravats Small Wonder CRAW 01 (M)
- 21 **RITA BARLEY** Rita Marley Trident TRAV 21 (H)

THE LADY MEANS BUSINESS!

KENNY ROGERS

Lady

LBG 30334

plus

Don't Fall in Love With A Dreamer

Lucille

She Believes In Me

You Decorated My Life

Coward of the County

Goodbye Marie

Every Time Two Fools Collide

Sail Away

The Gambler

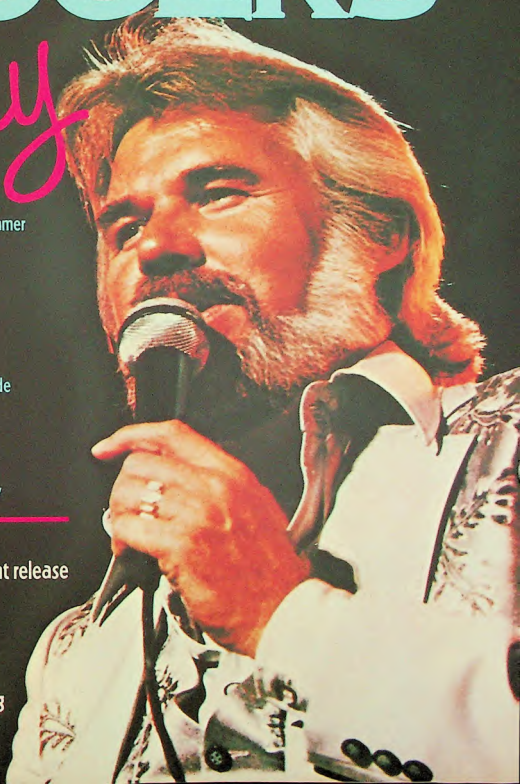
Love The World Away

The Long Arm of the Law

Huge campaign
to support this most important release
including
Press Ads.

National full colour
In-store displays

Bus Poster advertising



TV ads and movies still big sales aids

CLIFF BUSBY, EMI

“IN GENERAL, I think the indications are that it is going to be a tough market in the early stages of 1981, but despite the problems of parallel imports which are causing everybody much concern, I think sales must have just about bottomed-out.

January business will be okay, but it may tail away fairly rapidly after that until September, when I anticipate that there will be a revival in business generally and hopefully some signs of real growth in sales of recorded music. Overall, I would expect 1981 to be a similar year to 1980.

At EMI we shall be doing our very best to maximise the sales potential of every record we release. We reckon that *Dr Hook's Greatest Hits* has some mileage left in it and we are continuing with TV promotion during January. We are also expecting continuing healthy sales for movie soundtrack albums by Queen for *Flash Gordon* and Neil Diamond for *The Jazz Singer* as both films go around the country on general release. Among

our best bets in the early part of the year are the debut album from Sheena Easton, the first LP from the Strangers for 18 months, plus new releases from Whitesnake and Kenny Rogers. We are also looking at another TV promotion, but haven't yet finalised our plans.

We expect some improvement in our classical business which was affected in the last part of 1981 by manufacturing problems. Our completion rates are now much improved and deliveries will reflect that.

Sales of pre-recorded cassettes have suffered less than LP records and we are determined to take advantage of this by ensuring simultaneous release of tape and album wherever possible. If you don't, for every week that goes by without the tape being available you end up losing sales.

An important development for EMI this year will be our first release of video cassettes made up mainly of films and some music videos. Exactly when we shall start selling them will depend on the availability of production capacity,



EMI WILL ensure simultaneous release of tape with records in 1981.

but we are looking towards making a start in March or April. Over a period of time, I think video could become an important part of our overall sales activities.

Top Industry mds give their plans for making 1981 a better year than 1980.

Avoid hasty signing of new talent

GERRY BRON, Bronze

“COULD 1981 be any worse than 1980? As far as I am concerned, it was the worst year on record.

The Christmas run-up was very good for Bronze, when we released three of our leading album artists - Manfred Mann's Earth Band, Motorhead and Angelwitch in one week and picked up high sales on all of them.

However, it is going to be hard to sustain those sales through the first quarter of the new year, although small companies are in a better position to survive. The attractions of being an independent label are going to be more obvious than ever in 1981.

Bronze will be concentrating heavily on the digital recording technique, having already started in the classical area. We will be hoping to attract more rock artists to the system.

I also believe that lower interest



BRONZE WILL be concentrating on getting more artists released on digital.

rates in the new year will help business generally by putting more money into circulation. The high rates in 1980 meant money was tied up with no real gain for anybody apart from the banks.

As far as product is concerned, Bronze will be releasing a new Uriah Heep album in the first quarter, but all the other acts on the roster have had recent records.

When looking at the prospects for 1981, I don't think hasty signing of new talent is any kind of solution to the industry's problems.

It just doesn't work. Statistically speaking the odds are always against you when only one out of eight acts will ever make it. I just don't think you can blast your way out of a depression like this.

We are continuing to research a home-taping spoiler signal and have met with some success. The signal certainly works, but I feel there will be an element of compromise over its use. I would prefer to see it used as a political weapon, and back it up with a publicity campaign to educate the public about the danger of home copying. Hopefully we will be able to offer a system for discs sometime in the new year, although a spoiler on pre-recorded tape and the problem of broadcasting has still to be overcome.

We must keep prices competitive

RAMON LOPEZ, Polygram

“ANY OBJECTIVE view of the first three months of 1981 can only reach one conclusion - it will be an extremely difficult time for all concerned.

That is the realistic assessment of a situation which must be faced up to, for it is unlikely that the record business will do other than reflect the general mood of uncertainty that exists among consumers generally and which has manifested itself in the caution which they have been exhibiting in the past few months.

My impression is that the Christmas market was patchy in contrast to 1979 when most shops were pleasantly surprised by the high level of sales and found that if anything they had underestimated demand. As a result there

was an immediate pick-up of activity in January last year, something which I don't foresee this year. On the contrary, I anticipate there will be a considerable amount of de-stocking activity. This will not only be happening in the UK, for my information is that business in some European territories has been similar to that here, so we can anticipate a new threat from large consignments of cheap imports.

We have only one way to combat this and that is by keeping our prices competitive. I think as an industry we must remain very price-conscious, but in doing so I anticipate that some companies may over-indulge in experimentation in prices. This could lead to further retail and consumer confusion. I doubt that the industry can contemplate much in the way of price increases in 1981, and so far as Poly-

gram is concerned we have no plans to do so.

It is likely that by the Autumn the economy will be in better shape, either because the Government's measures have worked or because some pre-emption tactics will improve the money supply. I think then that not only can we look forward to the traditional sales uplift, but some signs of real growth in the level of our business as a whole.

So far as video is concerned, Polygram will be in that market this year, but I am not anticipating that sales will have any real substance in the early stages. It will be a beginning but any company which is maintaining high overheads and is looking to video to compensate for them could well be making a mistake



WE CAN expect a new threat from large consignments of cheap imports.

ANDREW PRYOR, Ariola

“WE DID exceptionally well in both in terms of chart positions and sales in the run-up to Christmas, beating our December target by 120 percent - and it wasn't a low target.

We hope to emulate that chart performance in the first three months of the new year, but nobody can expect to match Christmas sales in the first three months of the following year.

Our policy will be to go for extra volume via TV sales of albums that are already hits. *Sky 2* and *Showaddyaddy's* latest are likely to roll out after current tests and there

are plans to do the same for Manilow's *Barry LP* in March to coincide with TV specials. This approach can add enormously to sales on artists that already have a class and age appeal, and it is something I have believed in every since CBS did it with Abba a couple of years ago.

In the midst of a recession that might claim another million unemployed, we will be making very great marketing efforts, including new approaches with video and credit. There will be very little scope for price increases and we will be offering as many price incentives as possible in 1981.



ALBUM PRICES will be kept low.

Sales low for minor acts

BRIAN GIBBON, Charisma

“AS FAR as Charisma is concerned, 1980 saw a dramatic pick-up in catalogue business and we are pretty confident about the first half of 1981 with a series of major releases lined up.

We are close to completing the solo signing of Rick Wakeman who will have an album release in May, while the company has been concentrating on new talent which will come to fruition in the first quarter of the year with a schedule of five debut albums.

In general I can see the initial three months of the new year being very difficult. The big acts will continue to sell irrespective of price, but the second division bands will continue to need heavy marketing investment but can only expect to sell 30-40,000 copies of records that might have sold 100,000 two years ago.

With this in mind, Charisma has arranged joint distribution with Pinnacle and Rough Trade along with pressing and distribution through PolyGram for the initial sales effort on our new artists - LPs by The Scars, Manicured Noise, Delta 5, The Cimarons and Bill Lovelady.

We tested the water in this area with our PRE series on a low-profile basis and we believe it is the right policy where money is tight, investment is difficult, but the band and the record company is committed. It's the right philosophy for 1981.

As far as the industry at large is concerned, I don't think there will be any upturn in business until the second half of the year. Things are likely to stay the same as 1979, which was the lowest ebb the business has hit, and where it remained throughout 1980.

On the prices front, Charisma will be keeping them as low as possible with new releases by recent signings going out at £3.99. That means the first 20,000 copies being sold at the low price and doing everything in our power to hold prices throughout the year, and I will be impressing this policy on our artists.

In the meantime our year is planned right through to October, with Rick Wakeman's LP due in April, Peter Gabriel in May, Steve Hackett and Brand X in June, Genesis in September and a possible Monty Python greatest hits collection in October.”

Expect more price aggression from High Street dealers

KEN MALIPHANT, Phonogram

“I THINK you could say that Phonogram maintained a high profile in the Christmas season, with a lot more catalogue sold than we had anticipated.

In the new year there is no doubt that price aggression in the High Street will be the rule, and it is going to be fascinating to watch what happens on both the dealer and record company fronts.

There is certainly going to be a lot of wheeling and dealing going on, but the irony will still exist that premium new releases will be sold at a discount while catalogue goes out at full price.

Phonogram's major effort in the new year will come in February when we launch a new cassette series, and we have full-scale plans to market tape throughout the year. I have been speaking to tape hardware people, who have experienced buoyant demand for their product, and I think it is inevitable that the software will go with it, especially in the in-car entertainment field.

Naturally the trade will be destocking in the next three months, and a lot of the stuff that went in on SOR will come straight back again.

New talent is the only way to break out of the situation in which we find ourselves. When beer goes up to £1 per pint and cigarettes to £1 per pack, we will be competing for fewer consumer pounds. That will mean a return to good old-fashioned marketing and the building of new images and the discovery of vital new talent. It's what this industry is all about.

When it comes to prices, Phonogram has no plans to increase them. 1981 will see the dust settling on pricing policy. At the moment retailers are completely confused about their role in the system and they are only just getting used to the fact that prices are at their own discretion, to be charged as they feel is right for their own area and their own type of consumer.

Phonogram's first quarter will be dominated by the release of the new Boombtown Rats album, but we will be



TAPE HARDWARE demand is buoyant and cassettes must therefore get a sales boost.

following through our marketing campaigns on the successful Dire Straits and Status Quo releases, with the addition of aiming to break Weapon of Peace and Johnny 39 Britton.

By Chris Wright, Chairman of the British Phonographic Industry

All-industry promotion must be a priority for this year

“THERE ARE many areas where I would like to see the BPI take an initiative during 1981. Most importantly an industry campaign to promote records and tapes, something which I would like to be set in motion without delay so that we could be going full ahead by next September.

As an industry we must become more concerned about the appeal of our product in the marketplace and not forget that there are plenty of alternatives to and substitutes for recorded music on which our customers can spend their money. I am hopeful that it will not require a vast amount of funding by the BPI membership. I don't envisage the retailers being asked to contribute and the best way they can help is to support the campaign by stocking the records and using the point-of-sale aids. I see the campaign as needing not just to get record buyers into specialist shops but to get them into the record departments of the multiples once they have gone into the stores.

I am very keen also to see the industry recognising that its products must be of good quality and attractively packaged to offer the best value for money. There is not much the BPI can do about packaging and creative content, but we ought to be able to bring about improve-



QUALITY CONTROL should be the business of the BPI.

ments in quality control. Instead of being five years behind the hi-fi industry we ought to try to catch up with the hardware. I am enthused about the hi-fi characteristics of the new Japanese metal tapes and I am trying to find out where these will be launched on the UK market. It is important that the industry has access to manufacturing capacity as well as the hardware manufacturers.

The signs are that we shall see the publication soon of the government's Green Paper in which the proposals regarding the imposition of a levy on tape records and blank tape will be made available for discussion. It is too early to tell how long it will take before the proposals are approved, but it is not out of the question that this would happen during the year. It is essential that the BPI and the MPA, plus of course the MU, are united on the matter

and for that reason I am glad that we have reached agreement with the MRS on the basis for the payment of mechanical royalties now that rrp has been widely abolished.

My other ambition is to see the reintroduction of industry awards on the lines of the Britannia Awards and Charles Levison of Arista and Stephen James of DJM are heading a working party looking into the matter.

I refuse to be cynical about the industry's future prospects. When you consider how many records are still being sold despite the economic situation and the threat of home-taping, there are still doing pretty well. Certainly we have a firm base on which to build an industry promotion campaign, which hopefully will provide a first step towards a better future for the industry and retail trade.”

GOLD TURKEY

?

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BY AND large 1980 has been a lousy 12 months for the record business. A year of lost sales, lost jobs, lost opportunities, besmirched reputations and generally one which seemed to be pervaded by a sense of aimlessness. It was not all gloom and despondency, of course. There were some rays of optimism - Motown celebrated its 20th anniversary, 2-Tone did notably well and, if nothing else, it was the year when pre-recorded video and the opportunities it offers started to be taken seriously.

New arrivals are usually good news and during 1980 these included Bellaphon, Academy, Cygnit, Double-D, Earlobe, Tellydisc and Kaleidoscope; one wishes them every success. In the change of ownership stakes Polygram acquired Decca; Thorn took over EMI after the latter's music division, a somewhat reluctant bride, had been left at the altar the previous September by Paramount Pictures; the proposed RCA/Pye merger didn't happen but on the retail side Laurie Krieger sold his 40-shop Harlequin chain to Our Price which also acquired the four Coud 7 outlets thereby increasing its overall strength to 57 record stores.

The music business exhibited all the typical signs of a consumer goods industry under stress: little or no volume growth, high overstocks, squeezed margins, heavy High Street discounting and a rapid turnover of manpower in its top and middle levels of management. For one reason or another

Can't we make the artists heroes again

COLIN HADLEY reviews the important landmarks of 1980 and concludes that only a real shift in attitude will produce better years for the record industry.

thereby taking away from the buying public its one point of reference. With hindsight, the Heath Government, when it legislated against rpm, may have been better advised to replace it with maximum selling price instead of dispensing with rpm altogether. The widespread re-introduction of 5 percent returns allowances, which dealers never took up fully anyway, is an extremely costly administrative exercise of dubious value and one which will no doubt soon contribute to dealer price increases. Retail buying power continued the tendency to concentrate into fewer and fewer hands.

The ills of the business have variously been blamed on the general economic climate, in-home tapping, parallel imports, piracy and bootlegging. Certainly in some part they are all contributory reasons for the current malaise but there are two other causes that have been



made have not been consistently good either. They have not had that broad appeal which makes the public at large want to go out and buy them - a public now too well serviced musically by local radio stations.

Trading-up from singles to LPs was responsible for much of the growth in the record business in the heady days of the late-60s and early '70s; subsequent trading-down has, in some part, been responsible for the contraction. Retail sales have been less affected than UK manufacturers' sales which have fallen steadily with cheap imports, which the BPI now estimates to be around 30 percent of the UK album business, flooding onto the market as both Americans and Europeans got their own back on us for shipping into their markets when the pound sterling was relatively weak. Remember all those smart sideorder export deals?

1980 was the year of 'sales at any price' and the cost was high! Dubious means of maximising promotion effectiveness as well as sales, were disguised in jargonistic euphemisms such as 'penetration effectiveness' and 'impact marketing'. Inevitably in the wake of persistent investigative national journalism came the heavy thud of crashed reputations.

Accusations of moral turpitude not only sullied those individuals featured but splattered the industry generally. Scurrying around in that mess there have to be a number of ferrets, moles and rats, some settling very old scores, who have been feeding muddy morsels to eager newshounds.

In an understandably jaundiced article, Tony Stratton-Smith, the founder and chairman of Charisma, recently dealt with the problems facing independents and their difficulties in maintaining good working relationships with the majors. He laid the blame for the existing chasm on the accountants and lawyers who have come to play an increasingly influential role as they vie to emulate Allen Klein and Lee Eastman. At Midem a couple of years ago I

was talking to a French woman journalist who was bemused by the fact that "Midem 'as changed, eet is not the same anymore". In response to my request to explain exactly what she meant, she thought for a while and with a graphic Gallic turn of phrase said "Zee ousges 'ave taken over". She was, of course, speaking metaphorically (I think!) meaning that the administrators had assumed a greater importance than either the artists or the music.

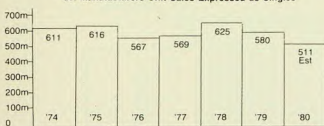
There is of course a need and a place for an efficient administration but it should be unobtrusive. The recording artists should be the stars and if some of the glamour they generate spills over onto the A&R people, so be it; but when the spotlight falls more on company directors, accountants and lawyers than it does on the artists and talent takes second place to the deal, you've got problems of just the sort the industry has been experiencing in recent years.

It's a paradox that the more the UK record business spends on advertising the fewer records it sells. In just seven years advertising expenditure has risen from £3.8m or 2.7 percent of msp in 1974 to around £17.5m or 7 percent in 1978-9, the greater part of it on television, sufficient in fact to place the industry among TV's top ten advertisers. Somewhere along the way things have become distorted and marketing men misled into believing that sheer weight of advertising and below-the-line publicity are substitutes for talent, excitement and originality. They're not, and all the TV ads and T-shirts, button badges and bomber jackets, patches and other promotional give-away gimmicks imaginable won't make up for lack of magic in the music. Over the last few years there's been too little effectively spent on creativity and far too much reliance placed on nostalgia.

Looking to the future, the prospects for the recorded entertainment business are no different from those of the country as a whole. In the short term (1981-82) the prospects are regrettably stagnant. In the mid-term (1983-84) they are reasonable with a vote-catching pre-election upswing. Looking even further ahead the prospects for both audio and video are optimistic. However, it will need a fundamental shift in attitude to optimise the chances when they do come. From January 1981 onwards, as an industry, we've just got to make the artists the stars and the records the heroes once again. And please, let's have some zest and genuine enthusiasm back in this illogical business.

Colin Hadley is managing director of McKinley Marketing Consultants and a director of the executive placement agency SF Management Selection.

UK Manufacturers Unit Sales Expressed as Singles



no fewer than nine chief executives vacated their chairs of office during 1980; Glen Simmons (A&M), John Fruin (WEA), Jack Craigie (RCA), Alan Kauppe, Leslie Hill, Ramon Lopez and John Bush (EMI) as well as Louis Benjamin (Pye) and Bill Townsley (Decca). Also, but in a very special category, that dove of the business Len Wood retired after a lifetime of dedicated service to EMI as well as the BPI, the IFPI and a number of other industry bodies.

All in all about 2,000 people in the record industry lost their jobs during the year, half of them as a result of the sale of Decca to PolyGram. Decca's Sir Edward Lewis died in January, aged 79, leaving £1.1 million and a thousand people out of work. What a pity he chose to hang on literally to the bitter end instead of retiring with dignity 15 years earlier and letting capable executives, with more energy and more awareness of modern market needs take up the reins of a then fine company.

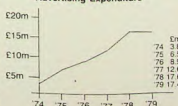
The marketing front a general reduction in the dealers' margin to around 30 percent singly heralded the abandonment of rrp later in the year

steadfastly underplayed, if not ignored. They are commercial radio and the acceptability of the product. It is undeniable that the unit sales plateau coincided with the advent of local commercial radio. If manufacturers' unit sales are expressed in terms of singles, using a multiple of five to convert LPs and tapes then it can be easily seen that the record business has been more or less static since 1974, vacillating between 567m and 625m 'singles' with 1980 only likely to register 512m.

Since October 1973, when Capital first came on the air, the IRL stations have been increasingly satisfying the public's need for music at no cost to the consumer but at great expense to the record industry. The outcome of the AIRC appeal, due in February 1981, against the findings of the Performing Rights Tribunal is clearly very important for the record business especially with a further 43 IRL stations likely to come on stream according to the Home Office Working Party.

Not enough attention has been paid to the changing demographics of the marketplace, that's for sure. At root though the problem is that the records being

Advertising Expenditure



THE SINGLES CHART

Record business guide to last week's market strength

SALES RATING
100 = Strong No. 1 Sales

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

The Record Business Top 100 is compiled from sales and airplay on a system adapted from the charts of the successful US trade paper Record World.

The Top 30 is based on sales alone. Positions 31-100 are determined by the sales rating + 5% of the airplay rating. 300 shops report weekly sales, average reporting time being Thursday noon.

- **Bullet** Strong upward movement on sales and/or airplay
- **New Entry**
- **Platinum Disc** 1 million sales (BPI certified)
- **Gold Disc** 1/2 million sales (BPI certified)
- **Silver Disc** 1/4 million sales (BPI certified)
- **Sales or Airplay Index** less than 0.5
- All indices are rounded to nearest whole number
- D **Distributor Code** details: see New Singles Page
- **Brackets** as part of a catalogue number indicates 12-inch availability, eg. CAB11 503 indicates CAB 503 = 7-inch single
CAB 503 = 12-inch single

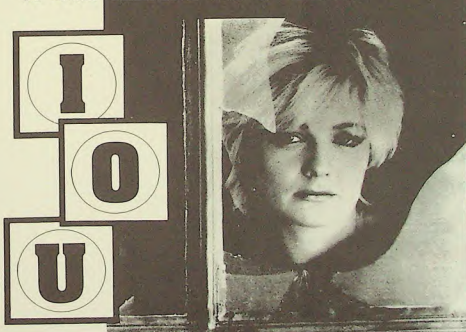
This Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No.	D	Deal Use	
★ 1	39	5	80	1	IMAGINE JOHN LENNON	APPLE R6009	E
2	3	11	67	58	(JUST LIKE) STARTING OVER JOHN LENNON	GEFFEN K79186	W
★ 3	10	7	60	44	HAPPY XMAS (WAR IS OVER) JOHN & YOKO PLASTIC ONO BAND ETC.	○ APPLE R5970	E
4	3	7	55	83	STOP THE CAVALRY JONA LEWIE	● STIFF BUY 104	C
5	7	7	53	53	ANT MUSIC ADAM & THE ANTS	CBS 9352	C
6	2	9	47	30	NO ONE QUITE LIKE GRANDMA ST. WINIFRED'S SCHOOL CHOIR	● MFP FP 900	E
7	4	6	38	74	DE DO DO DO, DE DA DA DA POLICE	○ A&M AMS 7578	C
8	6	8	37	51	EMBARRASSMENT MADNESS	○ STIFF BUY 102	C
9	5	10	34	62	SUPER TROUPER ABBA	● EPIC EPC 9089	C
10	9	8	25	71	RUNAWAY BOYS STRAY CATS	○ ARISTA SCAT 1	F
11	8	9	25	57	BANANA REPUBLIC BOOMTOWN RATS	○ ENSIGN BONGO 1	F
12	12	6	22	60	LIES STUTS QUO	○ VERTIGO QUO 4	F
13	11	10	22	52	TO CUT A LONG STORY SHORT SPANDAU BALLET	○ REFORMATION CHS 1(2)2473	F
14	7	22	54		FLASH QUEEN	EMI 5126	E
★ 15	20	7	20	65	RABBIT CHAS & DAVE	ROCKNEY 9	P
★ 16	31	5	20	52	DO NOTHING SPECIALS FEATURING RICO	2-TONE CHS TT 16	F
★ 17	26	6	18	61	TOO NICE TO TALK TO BEAT	GO-FEET FEET 1(2)14	F
★ 18	21	5	16	47	THIS WRECKAGE GARY NUMAN	BEGGARS BANQUET BEG 50	W
19	17	9	15	60	LOVE ON THE ROCKS NEIL DIAMOND	CAPITOL CL 16173	E
20	13	11	15	52	LADY KENNY ROGERS	UNITED ARTISTS UP 635	E
21	15	9	14	66	DO YOU FEEL MY LOVE? EDDY GRANT	ICE/ENSGN ENY 46(12)	F
22	18	11	14	19	CELEBRATION KOOL & THE GANG	DE-LITE KOOL 10(12)	F
★ 23	35	7	13	54	WHO'S GONNA ROCK YOU? NOLANS	EPIC EPC 9325	C
24	16	11	13	27	THE TIDE IS HIGH BLONDIE	● CHRYSALIS CHS 2465	F
25	19	7	12	64	OVER THE RAINBOW - YOU BELONG TO ME MATCHBOX	MAGNET MAG 192	A
26	28	11	12	53	LONELY TOGETHER BARRY MANILOW	ARISTA ARIST 373	F
★ 27	56	6	12	3	YOUNG PARISIANS ADAM & THE ANTS	DECCA F13803	F
★ 28	70	4	12	69	I AIN'T GONNA STAND FOR IT STEVIE WONDER	MOTOWN (12)TMG 1215	E
29	25	7	11	42	NEVER MIND THE PRESENTS BARRON KNIGHTS	EPIC EPC 9070	C
★ 30	40	10	11	16	IT'S HARD TO BE HUMBLE MAC DAVIS	CASABLANCA CAN 210	A
31	32	6	10	64	GUILTY BARBRA STREISAND & BARRY GIBB	CBS 9315	C
★ 32	64	4	9	51	I AM THE BEAT THE LOOK	MCA 647	C
33	33	9	10	46	LOOKING FOR CLUES ROBERT PALMER	ISLAND WIP 6651	E
34	24	12	10	7	THE EARTH DIES SCREAMING - DREAM A LIE UB40	GRADUATE (12)GRAD 10	M
35	27	7	9	65	BLUE MOON SHOWADDYWADDY	ARISTA ARIST 379	F
36	36	9	9	54	DON'T WALK AWAY ELECTRIC LIGHT ORCHESTRA	JET 7004	C
★ 37	69	4	8	70	RUNAROUND SUE RACEY	RAK 325	E
★ 38	50	5	8	74	MY GIRL ROD STEWART	RIVA 28	W
39	23	8	9	18	ROCK AND ROLL AIN'T NOISE POLLUTION AC DC	ATLANTIC K11630	W
40	37	7	9	36	LORRAINE BAD MANNERS	MAGNET (12)MAG 181	A
41	41	7	9	41	IF I COULD ONLY MAKE YOU CARE MIKE BERRY	POLYDOR POSP 202	F
42	22	7	7	82	DECEMBER WILL BE MAGIC AGAIN KATÉ BUSH	EMI 5121	E
★ 43	60	5	7	19	FADE TO GREY VISAGE	POLYDOR POSP(X) 194	F
★ 44	96	4	7	24	DON'T STOP THE MUSIC YARBROUGH & PEOPLES	MERCURY MER(X) 53	F
45	29	13	7	11	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS	20TH CENTURY TC(D) 2460	R
46	34	10	7	15	I'M COMING OUT DIANA ROSS	MOTOWN (12)TMG 1210	E
★ 47	■	1	7	19	BURN RUBBER ON ME GAP BAND	MERCURY MER(X) 52	F
★ 48	■	1	7	3	SCARY MONSTERS (AND SUPER CREEPS) DAVID BOWIE	RCA BOW 8	R
49	55	14	7	*	DOG EAT DOG ADAM & THE ANTS	CBS 9039	C
50	46	5	5	44	HEARTBREAK HOTEL JACKSONS	EPIC EPC 9391	C
★ 51	76	18	6	*	BAGGY TROUSERS MADNESS	● STIFF BUY 84	C
52	30	7	6	8	THE CALL-UP CLASH	CBS 9339	C
53	45	11	5	1	ACE OF SPADES MOTORHEAD	BRONZE BRO(X)-106	F
54	42	7	5	16	ISRAEL SUDXIE & THE BANSHIES	POLYDOR POSP(X) 205	F
55	48	12	5	8	I LIKE (WHAT YOU'RE DOING TO ME) YOUNG AND CO.	EXCALIBUR EXCL(L) 501	A
56	38	13	5	11	I COULD BE SO GOOD FOR YOU DENNIS WATERMAN	○ EMI 5009	E
57	51	7	4	38	BOOM BOOM BLACK SLATE	ENSGN ENY 47(12)	F
58	43	8	3	63	WHAT A FOOL BELIEVES ARETHA FRANKLIN	ARISTA ARIST (12)377	F
★ 59	78	5	5	*	CARTROUBLE ADAM AND THE ANTS	DO IT DUN 10	M
60	52	16	5	*	WOMAN IN LOVE BARBRA STREISAND	● CBS 8966	C

THIS WEEK	LAST WEEK	WEEKS ON CHART	SALES INDEX	ARTIST INDEX	TITLE/ARTIST	Label/Cat. No.	D	Clean Label
61	61	8	4	26	YOU'RE O.K. OTTAWAN	CARRERE CAR 1681T	W	
62	59	9	5	*	MERRY XMAS EVERYBODY SLADE	POLYDOR 2058 822	F	
63	47	12	4	7	FASHION DAVID BOWIE	RCR BOWITT 7	R	
64	67	9	4	14	I BELIEVE IN FATHER CHRISTMAS GREG LAKE	MANTICORE K1351T	W	
65	49	7	4	27	SANTA CLAUS IS BACK IN TOWN FLEW PERSLEY	RCR 16	R	
* 66	81	5	3	59	I SHOT THE SHERIFF LIGHT OF THE WORLD	ENIGMA ENT 46112	F	
67	58	16	4	*	ENOLA GAY ORCHESTRAL MANOEUVRES IN THE DARK	DISNISC DIM 22121	C	
68	68	5	3	39	CLUBLAND ELVIS COSTELLO	F-BEAT XX 12	W	
* 69	95	5	4	*	ZEROX ADAM AND THE ANTS	DO IT DUN 8	M	
70	65	4	4	*	PISTOLS' PACK SEB PISTOLS	VIRGIN SEX 1	C	
71	53	8	3	37	LOVE ME TO SLEEP HOT CHOCOLATE	RCA 324	E	
* 72	84	19	4	*	D.I.S.C.O. OTTAWAN	CARRERE CAR 1611T	W	
73	44	6	4	6	DEE YOUNG BLACK SABBATH	VERTIGO SAS 4121	F	
74	54	9	4	11	WHIP IT DEVO	VIRGIN VS 383	C	
75	80	4	3	9	DAYS ARE O K MOTELS	CAPITOL CLIP1 1614	E	
76	63	7	3	31	WHITE CHRISTMAS - SH-BOOM (LIFE COULD BE A DREAM) DARTS	MAGNET MAG 194	A	
77	66	8	3	4	EIGHT SONG CASSETTE BEW-WOV-WOV	EMM EWOW 1	E	
* 78	88	1	3	*	BALLAD OF JOHN & YOKO BEATLES	APPLE RS786	E	
* 79	88	1	2	29	I WILL FOLLOW U2	ISLAND WP 6656	E	
80	83	4	2	22	THE AYATOLLAH SONG ORIGINAL CAST	BMG RESL 88	A	
* 81	88	1	2	39	TAKE YOUR TIME JOHN ANDERSON	ATLANTIC K11641	M	
82	86	4	2	41	SHERA MIKE OLDFIELD	VIRGIN VS 387	C	
* 83	84	3	3	*	DANCED TOYAN	SAFARI SAFE 32	M	
* 84	88	1	2	22	ROMEO & JULIET DERE STRAITS	VERTIGO MOVIE 1	F	
* 85	88	1	1	49	TWILIGHT CAFE SUSAN FASSBENDER	CBS 9468	C	
* 86	88	1	2	14	IT'S OBVIOUS AU PAIRS	HUMAN OTO 4	S	
87	67	11	3	5	PASSION ROD STEWART	RIVA 26	W	
88	62	6	2	3	WOMEN IN WINTER SKIS	VIRGIN VSK 101	C	
89	89	6	2	37	BACK ON THE ROAD EARTH WIND & FIRE	CBS 9377	C	
90	100	4	2	22	TIME HAZEL O'CONNOR	ALBION I1230N 1066	M	
91	71	17	2	*	SPECIAL BREW BAD MANNERS	NO MAGNET MAG91 100	A	
92	90	8	2	7	TELEGRAM SAM BAUMHAUS	4AD AD 171T	H	
93	73	8	2	*	BEER DRINKERS AND HELL RAISERS MOTORHEAD	BIG BEAT NSS187761	P	
94	74	5	2	6	MERRY XMAS EVERYBODY SLADE	CHEAPSKATE CAFE 11	R	
95	93	5	2	8	YEAR RIGHT GIRLSCHOOL	BRONZE BRO 110	F	
96	96	1	2	*	HEM JUDGE BEATLES	APPLE RS722	E	
97	75	10	2	11	HUNGRY HEART BRUCE SPRINGSTEEN	CBS 9309	C	
98	98	2	4	2	WALKING TALKING DOLLY JACKIE NELSON	MINT CHEW 44	K L U / Y	
99	99	1	3	2	COULD I HAVE THIS DANCE FRANKIE MCRIE	MINT CHEW 41	K L U / Y	
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JANE KENNAWAY & STRANGE BEHAVIOUR



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RECORD BUSINESS RECORD BUSINESS RECORD BUSINESS

Disco Top 50

1	3	DON'T STOP THE MUSIC YARBROUGH & PEOPLES	Mercury MER(X) 53
2	5	BURN RUBBER ON ME GAP BAND	Mercury MER(X) 52
3	1	DO YOU FEEL MY LOVE EDDY GRANT	Ensign ENY 45(12)
4	2	CELEBRATION KOOL & THE GANG	De-Lite KOOL 10(12)
5	25	I AIN'T GONNA STAND FOR IT STEVIE WONDER	Motown (12)TMG 1215
6	23	LOVE MONEY FUNK MASTERS	Tania TAN 001
7	4	I LIKE (WHAT YOU'RE DOING) YOUNG & CO.	Excaliber EXC(L) 501
8	7	NEVER GONNA GIVE YOU UP PATRICE RUSHEN	Elektra K 12494(T)
9	11	I'M COMING OUT DIANA ROSS	Motown (12)TMG 1210
10	15	YOU'RE TOO LATE FANTASY	(Pavillion 4Z8 6408)
11	27	RAPP PAYBACK JAMES BROWN	RCA(T) 28
12	12	ISHOT THE SHERIFF LIGHT OF THE WORLD	Ensign ENY 46(12)
13	18	HEARTBREAK HOTEL JACKSONS	Epic EPC 9391
14	6	WHAT A FOOL BELIEVES ARETHA FRANKLIN	Arista ARIST (12)377
15	10	STRETCH BT EXPRESS	Excaliber EXC(L) 503
16	14	NEVER KNEW LOVE LIKE THIS STEPHANIE MILLS	20th Century TC(D) 2460
17	8	BOOM BOOM BLACK SLATE	Ensign ENY 47(12)
18	41	(YOU KNOW) YOU CAN DO IT CENTRAL LINE	Ultra LINE 12
19	21	IF YOU WALK OUT THAT DOOR JEROME	DJM DJS 10956 (DJR 18015)
20	22	EVERYBODY GET UP UK PLAYERS	A&M/GB AMS(X) 7580
21	NEW	CRUISIN' J-TOWN HIROSHIMA	Arista ARIST 12 388
22	29	MISS CHERYL BANDA BLACK RIO	RCA PC 4637
23	38	ALL MY LOVE L.A.X.	Epic (12)EPC 9457
24	17	JUST A GROOVE GLEN ADAMS AFFAIR	Excaliber EXC(L) 502
25	33	GANGSTERS OF THE GROOVE HEATWAVE	GTO GT 285
26	16	GROOVE ON WILLIE 'BEAVER' HALE	TK TKR (13) 7587
27	20	ZERO ONE/RIGHT BETWEEN SURFACE NOISE	WEA K 18396(T)
28	NEW	HANG TOGETHER ODYSSEY	RCA(T) 23
29	36	(FLYING ON THE) WINGS OF LOVE LEVEL 42	Polydor POSP(X) 200
30	47	LOVE NO LONGER HAS A HOLD JOHNNY BRISTOL	Ariola/Hansa AHA(L) 567
31	37	JUST HOLDIN' ON ERNIE WATTS	Elektra K12489(T)
32	32	STEP ON/SEXY DANCER HARRY MOSCO	Samba SA 03
33	NEW	LET'S DO IT AGAIN FATBACK	Spring POSP(X) 196
34	24	THROUGHOUT YOUR YEARS KURTIS BLOW	Mercury BLOW 9(12)
35	NEW	IT'S A LOVE THING WHISPERS	(Solar YD 12154)
36	30	LET IT FLOW GROVER WASHINGTON JR	Elektra K 12495(T)
37	NEW	THE LOUDER PETER JACQUES BAND	RCA 20
38	26	RISE & SHINE LINX	Chrysalis CHS (12) 2480
39	13	DOUBLE DUTCH FRANKIE SMITH	WMOT WMT(L) 102
40	28	YOU'RE OK OTTAWAN	Carrere CAR 168(T)
41	19	BILLY WHO? BILLY FRAZIER & FRIENDS	Champagne FIZZ 503 (FIZY 5003)
42	44	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH	(Prelude PRLD 605)
43	31	FULL OF FIRE SHALAMAR	(Solar YD 12153)
44	50	THROW IT DOWN CAMEO	Casablanca CAN(L) 216
45	NEW	NIGHTS BILLY OCEAN	GTO GT 286
46	49	FEEL MY LOVE SLAVE	Atlantic K11633T
47	NEW	UNDERWATER HARRY THUMAN	(Baby BR 54001)
48	43	WHAT CHA DOIN' SEAWIND	A&M AMS(X) 7575
49	NEW	HELP ME OUT BEGGAR & CO.	Ensign White Label
50	46	IF YOU FEEL THE FUNK LA TOYA JACKSON	Polydor POSP(X) 197

Indie Top 50

1	CARTROUBLE ADAM & THE ANTS	Do It DUN 10
2	ZEROX ADAM & THE ANTS	Do It DUN 8
3	IT'S OBVIOUS/DIET AU PAIRS	Human OTO 4
4	RABBIT CHAS & DAVE	Rockney ROCKNEY 9
5	DECONTROL DISCHARGE	Clay 5
6	SIMPLY THRILLED, HONEY ORANGE JUICE	Postcard 80/6
7	THE EARTH DIES SCREAMING UB40	Graduate (12)GRAD 10
8	TELEGRAM SAM BAUHAUS	4AD AD 17 (T)
9	GUILTY HONEY BANE	HB 946
10	BLOODY REVOLUTIONS CRASS	Crass 421984/1
11	FEEDING OF THE 5,000 (SECOND SITTING) CRASS	Crass 621984
12	TRY DELTA 5	Rough Trade 61
13	KILL THE POOR DEAD KENNEDYS	Cherry Red CHERRY 16
14	REALITY ASYLUM CRASS	Crass 19454U
15	DANCED TOYAH	Safari SAFE 32
16	BEER DRINKERS & HELL RAISERS EP MOTORHEAD Big Beat NS (SWT) 61	
17	HOLIDAY IN CAMBODIA DEAD KENNEDYS	Cherry Red CHERRY 13
18	IT'S KINDA FUNNY JOSEF K	Postcard 80/5
19	CALIFORNIA UBER ALLES DEAD KENNEDYS	Fast FAST 12
20	ARMY LIFE EXPLOITED	Exploited EXP 1001
21	POLITICS! GIRLS AT OUR BEST	Record/Rough Trade RR2/RT 055
22	EXPLOITED BARMY ARMY EXPLOITED	Exploited EXP 1002
23	SEVEN MINUTES TO MIDNIGHT WAHI HEAT ...	Inevitable INEV004
24	SECONDS TOO LATE CABARET VOLTAIRE	Rough Trade 060
25	ATMOSPHERE JOY DIVISION	Factory FACUS 2UK
26	ORIGINAL SIN THEATRE OF HATE	SS 3
27	REQUIEM KILLING JOKE	Malicious Damage EGM DX 1.00
28	ANIMAL SPACE SLITS	Human HUM 4
29	FIGHT BACK (EP) DISCHARGE	Clay 3
30	TIME HAZEL O'CONNOR	Albion (12) ION 1006
31	REALITIES OF WAR DISCHARGE	Clay 2
32	WHATCHA MOMMA DON'T SEE GARY GLITTER	Eagle ERS 004
33	DEAF CRISPY AMBULANCE	Factory FAC 32
34	LOVE WILL TEAR US APART JOY DIVISION	Factory FAC 22
35	NEW NAZARETH LIVE EP NAZARETH	NEMS BSD 1
36	FOUR SORE POINTS (EP) ANTI-PASTI	Rondelet ROUND 2
37	DISNEY BOYS/THE FLOOD BLUE ORCHIDS	Rough Trade 056
38	FLIGHT A CERTAIN RATIO	Factory FAC 22
39	AT LAST I'M FREE/STRANGE FRUIT ROBERT WYATT	Rough Trade 052
40	NEW GET UP AND USE ME FIRE ENGINES	Codex CDX 1
41	WARDANCE/PSYCHE KILLING JOKE	Malicious Damage MD 540
42	CAN'T CHEAT KARMA/WAR/SUBVERT ZOUNDS	Crass 421984/3
43	MAN IN THE GLASS DANGEROUS GIRLS	Human HUM 1
44	TOTALLY WIRED FALL	Rough Trade 056
45	GIRLS DON'T COUNT SECTION 25	Factory 18
46	THIS IS LOVE GIST	Rough Trade 058
47	YOU CAN BE YOU (GIRL ON THE RUN) HONEY BANE	Crass 521984/1
48	NEW I.O.U. JANE KENNAWAY	Growing Up In Hollywood GROW 1
49	FORMY COUNTRY U.K. DECAY	Fresh 12
50	I'M IN LOVE WITH THE GIRL FRESHIES	Razz RAZZ 11

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(Key 1)

LIVE

ALAN PRICE

A ROCK 'N' ROLL NIGHT
AT THE ROYAL COURT



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

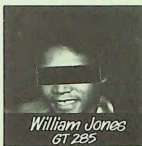
	BADLY	LIVE! (BBC)	CENTRAL	PAGE TWO (C4)	DOWN TOWN	HALLAM	HEART	TOP 10	WAVE 10	SWANSEA	MERCA	FINNART	ELWORTHY	HEREWARD	BBC SCOTLAND		
71	93	ADVENTURE RUPERT HOLMES	C													MCA 653	C 25
72	94	GOODBYE TO THE ISLAND BONNIE TYLER	C													RCA 19	R 25
73	95	IF YOU DON'T WANT MY LOVE ELAINE PAIGE	C													ARIST 381	F 24
74	37	HEARTBREAK HOTEL JACKSONS	C													EPC 9391	C 22
75	96	I'M IN LOVE FRESHIES	C													MCA 670	C 22
76	69	CELEBRATION KOOL & THE GANG	B													KOOL 10	F 22
77	97	TOO MUCH I'M IN LOVE PETER SKELLERN	C													MER 54	F 21
78	98	OH MARION PAUL SIMON	C													A K17745	W 21
79	52	WHITE CHRISTMAS - SH-BOOM DARTS	B													MAG 184	A 21
80	8	DO YOU FEEL MY LOVE? EDDY GRANT	C													ENY 45	F 21
81	4	WHICH WAY DID THE WIND BLOW GRAND PRIX	B													RCA 18	R 21
82	42	CLUBLAND ELVIS COSTELLO	C													XX 12	W 20
83	99	I'M GONNA BE STRONG BLUE ANGEL	C													POP 212	F 20
84	90	LONELY HEART UFO	B													CHS 2482	F 20
85	91	I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL	C													EPC 9397	C 19
86	58	YOU'RE OK OTTAWAN	C													CAR 168	W 19
87	68	YOUR GOOD GIRL'S GONNA GO BAD BILLIE JO SPEARS	B													UP 636	E 19
88	92	I'M ONLY HUMAN MICHAEL DES BARRÉS	C													DLP 7	F 18
89	93	THE BED'S TOO BIG WITHOUT YOU SHEILA HYLTON	C													WIP 6671	E 18
90	26	TO CUT A LONG STORY SHORT SPANDAU BALLET	C													CHS 2473	F 18
91	94	REMOTE CONTROL REDDINGS	C													EPC 9360	C 18
92	95	TRUMP CARD BAGATELLE	C													POSP 213	F 17
93	96	HOW MANY WAYS MURRAY HEAD	B													MLS 1	L 17
94	97	ENOUGH OF EACH OTHER JANIE FRICKE	C													CBS 9396	E 17
95	98	9 TO 5 DOLLY PARTON	C													RCA 25	R 16
96	99	DARLIN' RONNIE SPECTOR	C													RDS 008	P 16
97	82	IF YOU WALK OUT THAT DOOR JEROME	C													UJ 10956	C 16
98	83	IT'S HARD TO BE HUMBLE MAC DAVID	C													CAN 210	A 15
99	00	RAPTURE BLONDIE	C													CHS 2485	F 14
100	00	KEEP IT TO YOURSELF M	C													MCA 666	C 12

Key To Station Playlists

- MERCIA SOUND
- Country
- A - List
- B - List
- C - List
- ★ - Hit Pick
- ☆ - Station Pick
- FEMINE
- Breaker
- A - List
- B - List
- C - List
- ★ - Hit Pick
- ☆ - Station Pick
- 210
- Thames Valley
- A - List
- B - List
- C - List
- ★ - Hit Pick
- ☆ - Station Pick
- PLYMOUTH SOUND
- A - List
- B - List
- C - List
- ★ - Hit Pick
- ☆ - Station Pick
- News Choice
- CBC
- Cardiff
- A - Top 30
- B - List
- C - List
- ★ - Hit Pick
- ☆ - Station Pick
- BBC SCOTLAND
- A - List
- B - List
- C - List
- ★ - Hit Pick
- ☆ - Station Pick
- Single Of Week
- HEREWARD
- Playthrough
- A - List
- B - List
- C - List
- ★ - Hit Pick
- ☆ - Station Pick



J.D. Nicholas
GT 285



William Jones
GT 285



Keith Harrison
GT 285



Calvin Duke
GT 285



Derek Bramble
GT 285



Ernest 'Bilbo' Berger
GT 285



Johnnie Wilder Jr.
GT 285



Keith Wilder
GT 285

Gangsters Of The Groove



'Gangsters Of The Groove' is the new single from Heatwave and it's out now. Also available exclusively in the UK this week the specially re-mixed and extended 12" version.

NEW SINGLE FROM

HEATWAVE

Taken from the forthcoming album, 'Candies'

SHEILA HYLTON

HER NEW SINGLE

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REGGAE

FROM A SITUATION where it unloaded most of its reggae artists late last year, Virgin, once at the forefront of the boom, now has to confess that it has no absolutely no reggae releases at all planned for the first two months of the new year.

There are two interesting-looking album releases planned for February 9 release though. Bunny Wailer takes the opportunity to pay tribute to roots with a 10-track compilation titled *Bunny Wailer Sings The Waiters* (ILPS 9629), a selection of tracks all penned by Marley, Tosh or Bunny himself, with the exception of Curtis Mayfield's 'Keep On Moving'.

For lovers of the rocksteady and early reggae style, Island also has a Melodians album *Sweet Sensation* (IRS P13) out at the same time. A cheap-priced compilation, it is culled from the late 60s and includes the group's 'Rivers Of Babylon'.

The Cavalis label is just putting out an LP by Guardian Angel, who you may remember, had that splendid soul-influenced 'Self Service' LP. This new reggae product can be ordered through Jet Star or Pinnacle and also just being released is a soundtrack album by the original cast of the *Mama Dragon* show (CAV 004). A new single to watch out for on Cavalis is the lovers rock styled 'Leave Me Alone' by The Government, on 12-inch only.

A Michael Prophet album on Island is currently in the reggae Top Ten chart but another on Greenleaves has also surfaced. Titled *Righteous Are The Conqueror* (GREL 18) it showcases an artist with an interesting voice but a production that is perhaps too sparse. The musicians used are all ace sessionmen and the dub sections that feature on most tracks are tastefully done but a thicker texture would have produced an album that was a bit special rather than a merely competent one.

Fans of that excellent group Wailing Souls will like a disco 12-inch single release from Greenleaves just out, a Channel One Production titled 'Kingdom Rise Kingdom Fall' (GRED 43).

A lovely out litting dance single has just come out on the Shashamane label (marketed by Ital Records, 01-249 5445) — 'Sweet And Spicy' by Horace Andy and produced by Ninesy. An Ital also puts out the very first solo record by Tyrone Simeon, whose 'Style Walking' 12-inch disco single (Guiding Star GM 102) utilises top Channel One musicians.

A neat dance record is by the ethereal sounding Natural Mystics whose 'My Sweet Girl' now on 12-inch (VE 1003) on Negative One is bracketed with an instrumental B-side 'Tropical Feelings', a track which hardly qualifies as hard reggae but which is fetchingly holidayish in feel.

- ## REGGAE LPs
- 1 **LOVELY LOVE** Gregory Isaacs Pre
 - 2 **HALL M.M. SUMMING SPILL** Island
 - 3 **STAG LINE** Burning Spear Burning Spear
 - 4 **ENGLISH MAN** Greenleaves
 - 5 **BARRINGTON LEV** Greenleaves
 - 6 **WAILER** Black Roots
 - 7 **SUGAR MINOTT** Black Roots
 - 8 **THE BROTHERHOOD** Michael Prophet Mango
 - 9 **BLACK ROOTS** Sugar Minott Greenleaves
 - 10 **THE LIVER JIVERS** Mango
 - 11 **WORLD WAR THREE** Greenleaves
 - 12 **THE WAILERS** Island
 - 13 **DUB CONFRONTATION** Dead At The Controls
 - 14 **SHAKA VS PATMAN** Live & Love

The Disco Dealer

THE CHRISTMAS and New Year sales period produced few surprises, but did see Yarbrough and Peoples easing as expected to the chart top with what will certainly be the first big disco crossover of 1981. Perhaps more spectacular is the leap into the top ten by the Funk Masters' 'Love Money' which must surely now be snapped up by a major label before the year progresses much further.

Lower down the chart, the holiday has caused its usual run of odd up-and-down movements, though most of the crop of new entries should maintain their first-week strength when order returns over the next couple of weeks. Note that Beggars & Co's 'Help Me Out' is an Ensign white label first pressing, already into London and South-Eastern shops via the now familiar marketing pattern which worked so well for the label's recent Incognito, Light Of The World and Eddy Grant releases. Ensign is rumoured to be wooing RCA for distribution following the expiry of its Polygram deal, and the Beggars & Co. discs seems unlikely to move to the self-distributed white label until negotiations in this direction are completed. David Bendeth's 'Goldmine', circulated at the same time and already bubbling just outside the top 60, is in the same situation.

BARRY LAZEL

DISTRIBUTOR GUIDE

- = Reggae Specialists
 - ☆ = Indie Specialists
 - ◆ = One-Stop
- | | | | |
|--------------|-------------------|------------------------------|---------------|
| A | City | Milton | 01-640-2344 |
| B | Rock Steps | See distributors table | |
| Bo | Bonanza | London | 01-278-3251 |
| C | CBS | London | 01-960-2515 |
| Cs | City Sounds | London | 01-465-5454 |
| D | Discs | London | 01-432-3655 |
| DG | David Gold | London | 06-973-3532 |
| J | J&M | Nepean | 01-661-8172 |
| K | KPM | Polygram | 01-950-6044 |
| Fa | Fairfax | Edinburgh | 0131-661-5811 |
| Ft | Futaba | London | 0793-6666-66 |
| Fu | Funch | London | 02-258-0572 |
| G | Go! | London | 01-992-8000 |
| Indie | Indie | See 'Indie' label below | |
| I | Island | Seevinco, Disco/Revue/Melero | |
| J | Janet | London | 01-721-0734 |
| JR | Jazz Records | London | 01-961-5810 |
| OL | London North | London | 01-961-5810 |
| ◆ | One-Stop & Pencil | See distributors table | |
| ◆ | One-Stop | See distributors table | |
| ◆ | Optima | Co. Arden | 01-989-2593 |
| ◆ | Lighting | London | 01-999-9344 |
| ◆ | Lights | London | 01-348-9124 |
| ◆ | M-Spot | Wembley | 01-303-4753-R |
| ◆ | Musique | London | 01-734-2138 |
| ◆ | Sparks | See 'Indie' label below | |
| ◆ | Ne | Wandsworth | 06-824-9399 |
| ◆ | Orion | London | 01-269-6672-9 |
| ◆ | Pinnacle | Drigton | 0669-3118 |
| ◆ | Pickwick | London | 01-231-7000 |
| ◆ | PL | London | 01-231-7000 |
| ◆ | Pop Trade | London | 01-241-2350 |
| ◆ | RCB | West Bromwich | 021-525-3000 |
| ◆ | Re Recommended | London | 01-622-3854 |
| ◆ | Rico | Manchester | 061-832-2701 |
| ◆ | Rings | London | 01-427-3655 |
| ◆ | RV | London | 0272-2901-05 |
| ◆ | Step | Hatfield | 0462-3905 |
| ◆ | Star | London | 01-552-0200 |
| ◆ | Studio | Manchester | 061-841-3810 |
| ◆ | Sub | London | 01-622-2485 |
| ◆ | TB | London | 0793-2200 |
| ◆ | Te | London | 01-961-8565 |
| ◆ | Te | London | 01-961-8565 |
| ◆ | V | NYC | 0954-3949 |
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| ◆ | W | Gloucester | 043-939-5155 |
| ◆ | W | Stafford | 0765-64245 |

THE DISCO CHART

Compiled by RB Research from returns from specialist disco-oriented shops

Trk	Last	Wks	Artist	Label	Disco	Pop	BM	17			
*1	3	5	DON'T STOP YARBROUGH & PEOPLES	Mercury	MRXJ	53	76	76%			
*2	5	5	BURN RUBIN NE GAG BIANO	Mercury	MRXJ	52	F	72%			
3	1	10	DO YOU FEEL MY LOVE EDDY GRANT	Ensign	ENY	4512	F	65%			
4	2	13	CELEBRATION Kool & The Gang	De-Lite	NOOL	101	F	62%			
*5	25	4	I Ain't Gonna Stand For STEVE WONDER	Motown	1127	1215	F	61%			
*6	23	5	LOVE MONEY FUNK MASTERS	Tahna	TAN	001	R	120%			
7	18	2	LIKE WHAT YOU'RE DOING SONIC YOUNG	Excalibur	EXCL	501	F	69%			
8	7	5	NEVER GONNA GIVE YOU UP PATRICK RUSHEN	Elektra	K	2384	F	61%			
9	11	9	I'M COMING OUT DIANA ROSS	Motown	1127	1210	F	61%			
*10	16	5	YOU'RE TOO LATE FANTASY	Patheon	428	6406	F	62%			
*11	27	12	RAP SHAYK BATES JAMES BROWN	RCAT	21	F	116	80%			
12	12	5	ISSOT THE SHERIFF LIGHT OF THE WORLD	Ensign	ENY	4612	F	83%			
*13	18	5	HEARTBEAT BELLE JACSONS	Epic	EPC	9391	F	96%			
14	6	8	WHAT A FOOOL BELIEVES ARETHA FRANKLIN	Arista	ARIST	11237	F	125	56%		
15	10	6	STRETCH BT EXPRESS	Excalibur	EXCL	503	A	112	93%		
16	14	13	NEVER KNOW LOVE STEPHANIE MILLS	20th Century	TC	2460	R	114	30%		
17	8	7	POOR BOYS JACK SLATE	Ensign	ENY	4715	F	89%			
*18	4	14	(YOU KNOW) YOU CAN DOT CENTRAL LINE	Ultra	UL	13	F	82%			
19	21	11	IF YOU WALK OUT THAT DOOR JEROME	DJM	DJS	1056	(DJR)	1801	51%	74%	
20	22	12	EVERYBODY GET UP UK PLAYERS	SOUL	BS	AM50X	7560	C	121	93%	
*21	25	4	CRUISIN' J-TOWN HIROSHIMA	Arista	ARIST	11238	F	131	100%		
*22	29	6	MISS CHERYL BANDA BALCK RICA	Capitol	4637	R	113	93%			
*23	38	9	ALL MY LOVE L&L	12	EPC	9457	C	118	72%		
24	14	14	JUST A GROOVE GLEN ADAMS AFFAIR	Excalibur	EXCL	502	A	117	84%		
*25	33	10	GANGSTERS OF THE GROOVE HEATWAVE	GTO	GT	285	C	113	68%		
26	13	13	GROOVE ON WILLIE BEAVER H&L	KTR	KTR	13	7587	C	96	88%	
27	20	6	ZOO ONE - NIGHT BETWEEN SURFACE NOISE	WEA	W	1635	F	108	100%		
*28	1	1	HANG TOGETHER ODYSSEY	RCAT	23	R	115	68%			
29	38	9	FLYING ON THE WINGS OF LOVE LEVEL 42	Polygram	POPMX	200	F	114	92%		
*30	45	5	LOVE NO LONGER HAS A HOLD JOHNNY BRISTOL	Arista	ANAS	ANAS	567	A	111	89%	
31	37	5	JUST HOLD ON ERNIE WATTS	Elektra	K	2429	F	115	97%		
32	37	2	STEP ON SKEY DAN CARROLL HARRY MOSCO	Samba	SA	003	C	120	100%		
*33	31	1	LET'S DO IT AGAIN FATBACK	Spring/Posix	PS	196	F	111	87%		
34	24	4	THROUGHOUT YOUR YEARS KURTIS BLOW	Mercury	BLOW	912	F	114	79%		
*35	31	1	IT'S A LOVE THING WHISPERS	Island	I	1214	F	73%			
36	30	5	LET IT FLOW GHOVER WASHINGTON JR	Elektra	K	2495	F	103	107%		
*37	38	2	THE CLOVER PETER JACQUES BAND	Capitol	4637	R	113	70%			
38	8	8	RISE & SHINE L&L	Chrystals	CH	112	2480	F	114	97%	
39	13	15	DOUBLE DUTY FRANKIE MITCHELL	WMO	WAT	112	152	A	118	68%	
40	28	9	YOU'RE OK OTTAWAN	Canine	CA	168	F	125	60%		
41	19	11	BILLY WHOT BILLY FRAZIER & FRIENDS	Champsagne	CHAMP	3003	(FZY)	3003	C	114	74%
42	44	4	I HEAR MUSIC UNLIMATED TOUCH	Phonogram	PLD	605	F	113	100%		
43	31	3	FULL OF FIRE SHAMALATO	Island	I	1215	F	119	57%		
44	50	4	THROW IT DOWN CAMEO	Casablanca	CANAL	216	A	117	68%		
45	6	8	NIGHTS BILLY CECILE	GTO	GT	288	C	116	38%		
46	9	6	FEEL MY LOVE SLAVE	Atlantic	AT	1633	F	112	93%		
47	59	6	UNDERWATER HARRY THUMAN	Baby	BBR	5401	F	131	80%		
48	43	9	WHAT CHAD DON SEAWIND	ARM	AM50X	7575	C	117	77%		
*49	1	1	HELP ME OUT BEGGAR & Co	Ensign	ENY	White	L	100%			
50	46	9	IF YOU FEEL THE FUNK LIKE TOVA JACKSON	Polygram	POPMX	197	F	121	83%		
51	1	1	GET YOURSELF TOGETHER MYSTIC TOUCH	Reflection	REF	133	F	118	43%		
52	52	15	FALCON R&H BAND	DJM	DJS	1056	(DJR)	1801	44	62%	
53	51	4	JAMMIN' DEMO CATES	Island	I	1215	F	127	51%		
54	60	4	FUNK DEMO BARRY	Island	I	1215	F	111	70%		
55	56	4	THE BOTTLE GIL SCOTT-HERRON	Interscope	HEAT	23	F	116	100%		
56	35	9	IT'S YOUR TURN RAY BROWN	TK	TKR	113	7568	F	118	78%	
57	6	1	WANT YOU NARADA MICHAEL WALDEN	Atlantic	AT	1133	F	115	87%		
58	40	6	SETTIN' IT DOWN REAL THING	RCAT	21	F	115	70%			
59	39	9	SHE'S A GROOVY FREAK ENCANTATION	Capitol	CA	165	A	97	73%		
60	34	7	STRAWBERRY LETTER 23 BUNNY BROWN	EMI	GRO	11251	F	85	21%		

UK DISCO LPs

- 1 **NOTTER THAT YOU'LL SHAVE WONDER** Motown
- 2 **SOUTHERN FREIGHT** Phynix
- 3 **GIVE ME THE NIGHT** Warner Bros
- 4 **WINDLIGHT** Grover Washington Jr Elektra
- 5 **ROUND TRIP** Light Of The World Epic
- 6 **TRUMPET** Jacksons Epic
- 7 **POSSA FUNGUS** Kool & The Gang Elektra
- 8 **CELEBRATION** Kool & The Gang MCA
- 9 **INHERIT THE WIND** Winder MCA
- 10 **POOR BOYS** Jack Slate CBS
- 11 **GOLD** Gold 3 Degrees K-Tel
- 12 **WANT YOU** Narada Michael Walden Warner Bros
- 13 **SETTIN' IT DOWN** Real Thing Warner Bros
- 14 **NOTTER THAT YOU'LL SHAVE WONDER** Motown
- 15 **OFF THE WALL** Michael Jackson Epic
- 16 **DISCO DEBATE** CBS
- 17 **HEAVEN** D'Angelo Warner Bros
- 18 **CELEBRATION** Kool & The Gang MCA
- 19 **HANG TOGETHER** Odyssey RCA
- 20 **B.L.T. EXPRESS** Future Gold Excalibur

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- 2 **IMAGINATION** Whispers
- 3 **HOUSE OF MUSIC** S. Monro
- 4 **3 SKYPIRFT** Sony
- 5 **BETTER DAYS** Gaycoynts
- 6 **THREE FOR LOVE** Liberty
- 7 **14 LIKE WHAT YOU'RE DOING TO** Epic
- 8 **SHARON RED** Sharon Red
- 9 **TELEVISION** CBS
- 10 **CONNECTIONS** Inner City
- 11 **THE TWO OF US** Mercury
- 12 **BLACK & L&L** Atlantic
- 13 **G&P BAND** G&P Band
- 14 **HOT SHOTS** Dan Seegal
- 15 **THE WAILERS** Island
- 16 **LOVE AND MORE** Atlantic
- 17 **THE WAILERS** Island
- 18 **HONOLULU** Island
- 19 **AWAKENING** Rhythms
- 20 **TOUCH** Touch
- 21 **SWEAT BAND** Sweet Band

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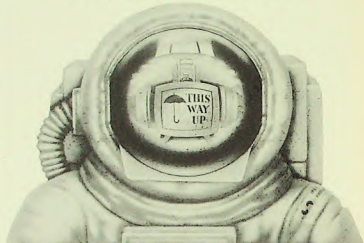
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ALBUM REVIEWS

Top 40

ES: Yeshows (Atlantic K 60142)
Cod: Yes

This is a live double culled from concerts around the world between '76-'78, based around the long-running line-up of White, Wakeman,quire, Howe and Anderson with Patrick Moraz popping up here and there, and no sign of the Buggles duo on the horizon. WEA is sticking the set at a maximum price of £5, so long-time fans are more likely to snap it up. The material consists of just eight tracks including a whole side devoted to 'The Sales of Delirium', a powerful version of 'Going For The One', both parts of 'Ritual' and a whirling 'Wondrous Stories'. Steve Howe is in particularly blistering form and Anderson's vocals are a good deal more powerful on stage than in the studio. The sound is clear and high throughout. The band is already missing him.

STEVE WINWOOD: Arc of a Diver (Island ILPS 9576) Prod: Steve Winwood

Ironical that one of the outstanding albums of 1980 should be released on December 29, Winwood, owner of a set of the UK's most distinctive vocal cords has lavished considerable time and skill on a set of seven songs with lyrics contributed by Will Jennings, George Fleming and Viv Stanshall. These are just about the only outside contributions to an LP entirely com-

posed, produced and performed (every instrument) by Winwood. The results are clean, concise, rocking songs, so seamlessly constructed and fluently performed that it is impossible to pick an outstanding track or two. Interest in the album is high after a long lay-off, and it should certainly provide strong start to the new year for Island.

Top 60

ROSE ROYCE: Golden Touch (Whitfield Records K56881) Prod: Norman Whitfield/Rose Royce

The departure of lead vocalist Gwen Dickey seems to have made little difference to the familiar soft soul sound of Rose Royce. With two new singers - Richee Benson and Kenneth Copeland - a startling near approximation to the voice of Miss Dickey is achieved, which is presumably what permanent producer Norman Whitfield wanted. Consequently, *Golden Touch* is the latest Rose Royce album, no more or less. It's the usual well-produced, professional mixture of funky disco and ballads, but the absence of any obvious Big Hit Single could significantly reduce sales.

Best of the rest

MILLIE JACKSON: I Had To Say It (Polydor 2391 495) Prod: Millie Jackson/Brad Shapiro
With the first side given over almost

entirely to a succession of raps, this is not likely to be an album which further advances Millie Jackson's sales prospects here. While the chatting is an integral part of her stage act, the probability is that British fans would prefer to hear her sing. The B-side is a typically forthright collection of songs for the liberated woman which if not the most inspired, certainly underline her special ability to communicate basic emotions.

BING CROSBY: Bing - The Final Chapter (BBC REB398) Prod: John Chatfield

Belated release of Crosby's final recordings, made for Radio-2, four days before his death in October 1977. The album comprises eight songs from that last session with Crosby in resonant vocal form, and is filled out with various odds and ends of reminiscences, including Crosby's own entertaining interview with Michael Parkinson, and a duet with Anne Shelton from a 1944 BBC broadcast, all linked by Alan Dell. An important archive release.

RUSSELL SCOTT & FRIENDS: Music And Dancing For All Ages (Dansan DS036) Prod: Tommy Sanderson

This album marks the disc debut of Russell Scott at the grand old age of eight-and-a-half years, and as such is presumably the youngest instrumentalist ever to record an album. Scott plays the Yamaha organ with a sure touch and feeling for rhythm and

uses the instrument's special effects with confidence. He is backed by a rhythm section on a record aimed at ballroom dancers and embracing 29 familiar tunes covering all the usual strict tempo sequences.

AHMAD JAMAL: Night Song (Motown STML 12145) Prod: Lee Young

Something of a departure from traditional Motown musical directions is this album by jazz luminary Ahmad Jamal, who also strays from the straight and narrow in this attempt to broaden his circle of listeners. Purists will no doubt write it off as cocktail tinkling which has little to do with jazz, but the fact that the piano master is showcased against imaginatively scored orchestral accompaniments doesn't lessen the sureness of his touch. It is what it is - a high quality piece of easy-listening.

JACKIE LYNTON BAND: The Jackie Lynton Band (Scratch SCR L 5002) Prod: Drew McCulloch

Jackie Lynton has been behaving like a sort of pearly king of good-time pub rock and bluse for rather a long time now, but still manages to generate a warm glow wherever two or more people are gathered together to boogie along to undemanding, often humorous hard rock and story-telling. This double set, recorded live in August at the Golden Lion in Fulham, accurately reflects a Lynton show, ramshackle in a class kind of way, and is surprisingly well-produced.

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THE ALBUM CHART 1-6

BUDGET

WITH THE response to a similar marketing exercise initiated a year ago still lingering pleasantly in mind, Pickwick is looking to Elvis Presley to get 1981 off to a fast start. A new compilation taking its name from the hit single *Return To Sender*, and including a giant four-colour poster, due for release at the end of the month, is being used to spearhead a catalogue promotion of 13 single albums and five doubles during February. Relying mainly on radio commercials and in-store activity, Pickwick has budgeted £25,000 for the promotion and according to sales director Alan Friedlander will be looking at six similar campaigns featuring other acts and repertoire running at bi-monthly intervals during the year. Presley, as ever, provided Pickwick with a major best-seller during a Christmas season culminating says Friedlander, in "an incredible December". The singer's *Christmas Album*, which of course was originally available for many years through RCA as a full-price item, added a further 250,000 copies to its total budget sales of over 1.5 million copies.

Despite problems of manufacture at EMI's factory which caused MIP to drop its February supplement (now due in February), the late arrival of the first Beatles package of five albums, wished upon the UK company by a similar release in America by Capitol, helped to provide seasonal sales figures which look like being important in 1979. Naturally, the two Beatles albums returned the best figures initially, with the solo albums predictably having less impact. However, the tragic death of John Lennon boosted demand for his *Mind Games* album beyond that of either of the two Beatles LPs.

Wk	Last	Wks on chart	TITLE ARTIST	LP (cassette) No	Dist	Prices
#1	2	9	SUPER TROUPER ABBA	EPIC EPC 480 10022	C	3.45 (3.45)
#2	1	8	DOUBLE FANTASY JOHN LENNON YOKO ONO	GEFFEN K44991134	W	3.04 (3.04)
#3	20	9	KINGS OF THE WILD FRONTIER ADAM AND THE ANTS	CBS 4048549	C	3.04 (3.04)
#4	7	15	ZENYATTA WINDYATA POLICE	★ AMM AMM45 (CMI) 64831	C	3.04 (3.04)
#5	5	17	MANIC BEAT: EDWY BANLOW	★ ARIST ARLTY2 2	F	3.05 (3.05)
#6	3	7	DR. HOOK'S GREATEST HITS DR. HOOK	★ CAPITOL LTC6-S1 26037	C	3.26 (3.26)
#7	6	7	BARRY BRANSTANLOW	★ ANISLA CLART (FLART) 2	F	3.34 (3.34)
#8	4	15	GUILTY BARBARA STREISAND	★ CBS 40496122	C	3.22 (3.22)
#9	1	1	THE VERY BEST OF DAVID BOWIE DAVID BOWIE	K-TEL NE 1111 (ICE) 2111	G	5.49 (5.49)
#10	10	10	NOT THE NINE O'CLOCK NEWS ORIGINAL CAST	★ BBC REB (ZCF) 400	A	2.89 (3.03)
#11	13	15	ABSOLUTELY MADNESS	★ STIFF T2 (ZSEEZ) 29	C	2.89 (3.03)
#12	15	5	FLASH GORDON QUEEN	EMI (TC) EMC 3351	E	3.07 (3.07)
#13	11	5	20 GOLDEN GREATS KING BLOOD	★ WARWICK WRW4 5098	U	3.25 (3.45)
#14	8	9	AUTOAMERICAN BLONDIE	CHRYSALIS ZCDL 1290	F	3.22 (3.22)
#15	9	7	SOUND AFFECTS JAM	★ POLYDOR POLDICI 8036	F	3.35 (3.35)
#16	21	11	HOTTER THAN JULY STEVIE WONDER	★ MOTOWN LTC5TMA 8036	F	3.29 (3.29)
#17	8	8	FOOLISH BEHAVIOUR ROY STEWART	★ RIVA RVALP 11 8V 4111	W	3.04 (3.04)
#18	1	1	1 YESSHWS YES	ATLANTIC 866042	W	
#19	25	17	SCARY MONSTERS AND SUPER CREEPS DAVID BOWIE	★ RCA BOWLP (BOWKI) 2	R	3.34 (3.34)
#20	26	68	REGGATA DE BLANC POLICE	AAM AM4H (CMI) 64782	C	3.04 (3.04)
#21	12	9	CHART EXPLOSION VARIOUS	★ K-TEL NE 1103 (ICE) 2103	G	5.49 (5.49)
#22	14	9	THE JAZZ SINGER NEIL DIAMOND	★ CAPITOL LTC6EAST 1208	E	3.29 (3.29)
#23	17	19	SIGNING OFF UB40	★ GRADUATE GRADLP (GORADI) 2	M	2.89 (2.89)
#24	16	10	CLASSICS FOR DREAMING JAMES LAST	★ POLYDOR POLTV (POLVM) 11	F	3.23 (3.23)
#25	17	7	INSPIRATIONS ELVIS PRESLEY	★ K-TEL NE 1101 (ICE) 2101	G	5.49 (5.49)
#26	33	12	MAKING WAVES NOLAN	★ EPIC EPC 48010023	C	3.44 (3.44)
#27	33	1	NIGHT LIFE VARIOUS	K-TEL NE 1107 (ICE) 2107	G	5.49 (5.49)
#28	24	5	SINGS 20 NUMBER ONE HITS BROTHERHOOD OF MAN	★ WARWICK WRW 45087	U	3.25 (3.45)
#29	28	13	JUST SUPPOSIN' STATUS QUO	★ VERTIGO 6302 057 (7144 057)	F	3.44 (3.52)
#30	40	32	FLESH AND BLOOD ROXY MUSIC	POLYDOR POLHIC 2	F	3.50 (3.50)
#31	18	5	SANDINISTA CLASH	CBS 4401 PSLN 1	C	(Not known)
#32	34	13	THE RIVER BRUCE SPRINGSTEEN	CBS 4401 88510	C	4.25 (4.25)
#33	23	6	SLADE SMASHES SLADE	★ POLYDOR POLTV (POLVM) 13	F	3.23 (3.26)
#34	36	11	BEATLE BALLADS BEATLES	PARLOPHONE LTC-EPIC 2214	F	3.07 (3.07)
#35	49	12	MAKING MOVIES GENE STRAITS	★ VERTIGO 6359 031 (7160 031)	F	3.43 (3.53)
#36	42	9	OUTLANDS D'AMOUR POLICE	★ AMM AM4H (CMI) 88502	C	3.04 (3.04)
#37	45	5	IMAGINE JOHN LENNON	APPLE (TC)PAS 10004	E	3.29 (3.29)
#38	12	12	ORGANISATION ORCHESTRAL MANOEUVRES IN THE DARK	★ VERTIGO 6301V 6	C	3.20 (3.20)
#39	18	12	NEVER FOR EVER KATE BUSH	★ EMI (TC)EMA 794	E	3.29 (3.29)
#40	37	10	ACE OF SPADES MOTORHEAD	BRONZE (TC)BRON 531	F	3.07 (3.07)
#41	30	5	LIVE FLEETWOOD VARIOUS	WARNER BROS K1466097	W	3.65 (3.65)
#42	35	10	COUNTRY LEGENDS VARIOUS	RONCO 14GRTL 3050	D	3.30 (3.70)
#43	29	3	SKY 2 SKY	ARISTA ARSAPY (ZC-5K) 21	A	4.54 (4.54)
#44	22	9	ARE ATTACK VARIOUS	★ K-TEL NE 1109 (ICE) 2109	G	5.25 (5.25)
#45	46	4	BRIGHT LIGHTS SHOWBIZWADDY	★ ANISLA SPART (TCART) 1132	F	3.05 (3.05)
#46	1	1	EVERYTHING IS BEAUTIFUL DANA	★ WARWICK WRW410099	U	3.25 (3.45)
#47	47	36	GREATEST HITS VL II ABBA	EPIC EPC 480 10017	C	3.45 (3.45)
#48	50	1	ONE STEP BEYOND MADNESS	★ STIFF T2 (ZSEEZ) 17	C	2.89 (3.00)
#49	43	5	THE BEATLES 1962-1966 BEATLES	★ APPLE LTC6PSM 217	E	4.87 (4.87)
#50	117	24	BACK OUT OF HELL MEAT LOAF	EPIC EPC 480 82419	C	3.04 (3.04)
#51	15	1	IS BACK IN BLACK AC DC	★ AT (ANTIC) K44-0057	W	2.04 (3.04)
#52	54	4	THE VERY BEST OF ELTON JOHN ELTON JOHN	★ K-TEL NE 1094 (ICE) 2094	G	5.25 (5.25)
#53	108	1	JEFF WAINES "THE WAR OF THE WORLDS" VARIOUS	CBS 440 28000 8009 100	C	4.46 (4.86)
#54	44	5	THE BEATLES 1966-1970 BEATLES	★ APPLE LTC6PCS 218	E	4.87 (4.87)
#55	41	7	LOONEY TUNES BAD MANNERS	★ MAGNET MAIL (ZC)MAG 5038	A	3.22 (3.22)
#56	29	5	BEAUTIFUL SUNDAY LENA MARTELLE	RONCO (AGBTR) 2062	D	3.30 (3.70)
#57	85	1	RUMOURS FLEETWOOD MAC	WARNER BROS K1465334	W	2.14 (2.14)
#58	50	9	LIVE EAGLES	ASYLUM K1462032	W	4.57 (4.57)
#59	1	1	ARC OF A DIVER STEVE WINWOOD	(ISLAND) K15 JCDL 9576	E	3.07 (3.07)
#60	31	5	IN CONCERT DEEP PURPLE	HARVEST (TC)SHOW 412	E	4.87 (4.87)

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 AC DC Robert John Lange
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MfP

- Single albums (RPP £1.99)
 Single cassettes (Add TC price £2.25)
- 1 MIND GAMES John Lennon 50509
 - 2 ROCK AND ROLL VOL 3 Beatles 50506
 - 3 ROCK AND ROLL VOL 2 Beatles 50507
 - 4 MY VERY OWN PARTY RECORD 50491
 - 5 Winnet's School Choir 50505
 - 6 THE GOLDEN EARL A Van Dyke 50488
 - 7 RELICS Pink Floyd 50492
 - 8 TONY CHRISTIE LIVE 50489
 - 9 A TIME GOES BY Buddy Bassy 50494
 - 10 NEIL DIAMOND 50493
 - 11 THE NINE SISTERS VOL 1 50490
 - 12 THE NINE SISTERS VOL 2 50495
- Double plus cassettes (Add TC price £3.25)
- 1 LENA MARTELLE SSSP 3072 (SSC 3072)
 - 2 GOLDEN LADIES OF SOUL SSSP 3077 (SSC 3077)
 - 3 MICK'S SPEAKS LOUDER THAN WORDS 1009
 - 4 THE BEST OF GREAT SINGERS, GREAT SONGS VARIOUS 1008
 - 5 HITS FROM THE SWINGING 60s 1012
 - 6 FAVORITES OF THE PHILHARMONIC LPO 1011

PICKWICK

- Single albums and cassettes (RPP £1.99)
- 1 LENA MARTELLE SSSP 3072 (SSC 3072)
 - 2 GOLDEN LADIES OF SOUL SSSP 3077 (SSC 3077)
 - 3 MICK'S SPEAKS LOUDER THAN WORDS 1009
 - 4 THE BEST OF GREAT SINGERS, GREAT SONGS VARIOUS 1008
 - 5 HITS FROM THE SWINGING 60s 1012
 - 6 FAVORITES OF THE PHILHARMONIC LPO 1011
 - 7 KNIGHTS OF LAUGHTER SHM893 (SHSC 371)
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 - 13 Double album plus two cassette packs RPP £3.99 (SSC 3033)
 - 14 AMERICAN DREAM VARIOUS SBD 8033 (SSC 8033)
 - 15 EVERLY BROS GREATEST HITS COLLECTION PDA 061 (PDC 061)
 - 16 DOUBLE DYNAMITE PDA 051 (PDC 051)
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Tuesday 20th EDINBURGH Odeon
Wednesday 21st MANCHESTER Apollo
Sunday 25th SOUTHAMPTON Gaumont
Monday 26th BRISTOL Colston Hall
Tuesday 27th HAMMERSMITH Odeon

Casual

Legend records & cassettes

