

# RECORD BUSINESS

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May 24, 1982 VOLUME FIVE NUMBER 7

65p

## BPI keeps up pressure on imports

### Wins injunction against Menzies

JOHN MENZIES, the Edinburgh-based High Street multiple with over 140 shops throughout the UK, is the latest and biggest retail operation to be taken to court by the BPI in its campaign to stop sales of unauthorised parallel imports.

The BPI has secured an ex-parte injunction in the Scottish Court of Session which restrains Menzies from importing or selling records to which member companies have exclusive manufacturing and distribution rights in the UK, without their prior consent. Damages and costs will be sought.

The terms of the injunction require Menzies to file a defence by May 28 and a company spokesman told RB: "We

deny that we were stocking illegally imported records. We plan to contest the action."

According to a BPI statement, the action follows a number of warnings from solicitors delivered over the past 12 months. "The solicitors have warned Menzies that their activities in the parallel imports field are actionable, but so far these warnings have gone unheeded," the statement declares.

It is understood that there have been discussions with all the major multiple groups and with the exception of Menzies all have ceased stocking parallel imports.

Before going to court, the BPI claims that a number of test purchases were made from Menzies stores of albums by such artists as Steve Harley, Barclay James Harvest, Ian Hunter, Dolly Parton, Beach Boys and Supertramp.

### Publishes guide for retailers

AS THE BPI's get-tough attitude with retailers found to be stocking unauthorised parallel imports extends to the multiples with an action in Scotland against John Menzies, the industry organisation has issued a guide to dealers explaining the legal situation regarding imported records.

It lists 20 countries from which records cannot be imported without a risk of the Copyright Act being infringed. Among these are the US, Canada, Japan, Australia, Iceland, West Indies, Israel, Malaysia and the Philippines.

The document is available from the BPI headquarters at Roxburghe House, 273/287 Regent St, London W1 and is being distributed in conjunction with a booklet published by the Mechanical Copyright Protection Society which provides details of the MCPS system of fixing stamps on certain imported records.

However, the clear implication of the BPI document is that to be safe, dealers should not stock any imported records, unless supplied to them directly from record company distribution depots.

It notes, for instance, that an MCPS stamp covers only the royalty payable to the MUSICAL copyright owners (publisher). It does not mean that the sale of the record has been approved by the copyright owner of the SOUND RECORDING (record company). "Normally", it is stressed, "importation permissions will not be granted. Therefore a record can be an infringing copyright even where MCPS stamps are affixed."

Even pressings made within the EEC are not automatically safe for dealers to stock. The BPI explains that they would be infringing copies if made unlawfully in an EEC country, or were circulating

without the copyright owners' permission. Records made in breach of a licence agreement within the EEC (or any other country) are counterfeit - but no guidance is offered to dealers as to how they can conclusively recognise them as such.

The BPI claims that cutouts or deletions could also be classified as illegal. In law, their position is no different from any other record. The document notes that there could be an infringement even if a UK equivalent is not available when the copyright is owned or licensed to a UK company.

"Any dealers who find themselves holding stocks of illegal parallel imports should contact the BPI and offer to deliver them up. If they fail to do this they must expect action to be taken against them," commented BPI legal adviser Patrick Isherwood.

## Industry's latest promotion ploy - 12-ins picture discs out soon

WITH PICTURE disc releases continuing to rise - another half dozen singles hit the market this week - main manufacturer Orlake is now meeting demand for 12-inch picture discs.

This market is led by the Rolling Stones whose new live album *Still Life* is being made available in a limited edition picture disc.

Next release should be the Blondie album *The Hunter* (CDL 1384) although a firm release date has yet to be announced.

Unique among these releases is the new Cars single 'Since You're Gone' (K13177P) which is a 12-inch picture single. Dealer price has been increased to £1.49 to take account of the massive increase in manufacturing costs; except for an initial quantity which went out at 79p.

Several companies have considered releasing picture disc albums, to follow CBS's lead of last year, but the prohibitive cost is likely to restrict releases.

EMI said that the Rolling Stones album was intended as a special souvenir of the UK dates being played by the band.

The Cars began the picture disc craze in 1978 with 'Best Friend's Girl' a number which appears on the new 12-inch.

Seven-inch picture discs are released this week by A Flock Of Seagulls, Ambrosia, Diana Ross, The Motels, Toni Basil and next week sees releases by The Rods and Elvis Presley, 'The Sound Of Your Cry'.

Orlake has a capacity for 17,000 7-inch and 8,000 12-inch picture discs per day.

## Capital concert for Capitol act



THE STARS came out to Salute Ashford and Simpson, recent signings to Capitol, at their triumphant UK concert debut at the London Dominion. Pictured at an after-show party for the duo, who wrote hit songs for many Motown artists, are (from left) Valerie Ashford, Junior, Valerie Holiday and Helen Scott of the Three Degrees, and Nickolas Simpson.

THE GOLDEN AGE OF

# Wireless

THOMAS DOLBY

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## RCA introduces the one-sided 65p single

ONE-SIDED singles with a trade price of 65p make their debut in the UK this week with the RCA release of 'I Want Candy' by BowWowWow.

RCA is testing the concept of single music-sided 45s with a view to providing much-needed stimulus to the market and to stave off price increases.

MD Don Ellis explained that the company faced higher manufacturing costs from EMI in July and was looking for a way of keeping singles prices down. BowWowWow have been chosen for its record of innovative releases, and willingness to accept the subsequent reduced royalties involved in a one-sided disc.

"The fixed costs of manufacture and

distribution remain the same so the only area of saving is in royalty percentages. It requires co-operation of the publishers, artist and producer, but I really think it is worth trying," said Ellis. "If it brings the single buyer back, maybe it is a good idea and the industry should get together and adopt it," he added.

Ellis explained that the major test was public acceptance or rejection. The dealer got a single for 65p which he could sell for under £1 and still make full mark-up.

CBS is in the process of testing one-sided 45s in America, but at present it was not possible to ascertain whether the company plans to do likewise in this country.

## Fresh goes sour and admits £123,500 debts

FRESH RECORDS distribution operation, (A.P. Howe & Co), has crashed with a deficit estimated to be £123,500 and 70 creditors, many of them independent record companies.

The company closed last week after the bank withdrew its support and a creditors meeting has been called by accountants Sloane & Co. It will be held at the Clarendon Court Hotel, Maida Vale, on Wednesday, June 2 at 11 am.

Officially it is a 'creditors voluntary liquidation' and among the major creditors are Rough Trade, MVS, Clay, Stage One, Faulty and a host of others. Stage

One was listed as a creditor for £80,000 in the recent liquidation of NEMS Records with debts of £668,000.

Clay head Mike Stone told *RB* that he felt betrayed by Alex Howe, Fresh md, and he expected an angry meeting on June 2. "If I hadn't made the move to Pinnacle last year it would certainly have pulled us down too," he said.

The status of the French label is uncertain. It has been reported that A.P. Howe sold it to a firm called Bravour in an attempt to stave off the crash but the number given was unobtainable as *RB* went to press.

## O'Brien leaves Ronco

SEAN O'BRIEN, general manager of Ronco, has resigned following a disagreement on policy with the parent company in America. A successor is expected to be appointed imminently, but in the meantime the company is being run by vice-president Mal Sherman.

O'Brien, appointed general manager two years ago after joining the company in 1976, told *RB* that his "amicable departure" was as a result of a "long wrangle" with the American base regarding the Christmas promotion of gadgets, an area on which the American company now concentrates totally, hav-

ing withdrawn from the record business three years ago.

"I felt that in Britain, Ronco was first and foremost a record company, and that this is where our main profits come from, but unfortunately America did not hold the same view," said O'Brien.

### Letter

MAY I refer to the article in a recent issue of *Record Business* (May 3) about the real cost of getting yourself a hit single. This article referred throughout to promotion men.

As a director of Flatdisc Promotions since January 1982, and currently responsible for *Haircut 100* and *Barry Manilow's* success among others; I feel you should acknowledge the fact that there are women who hold senior positions independently.

Perhaps one reason why the world of promotion is seen as an unsatisfactory area to work in is because such chauvinistic attitudes prevail.

ALISON SHORT, Director, Flatdisc Promotions Ltd, London W2.

Ms Short seems to have missed the point of the article. Had it been about the work of independent record promoters, then her contribution to this area would have been recognised - Editor.



THE NEWLY formed Switch label, distributed through PRT, marks a fresh involvement in record production by Lansdowne Studios and a serious attempt to spotlight the UK's black talent.

Partners in the new venture are Lansdowne's Adrian Kerridge (managing director), musical director Johnny Pearson and Bill Campbell, who previously ran his own BB Music label. "There is plenty of black talent in Britain, but it has been largely neg-

## Switch label is formed to boost UK's black acts

lected," commented Campbell. However, Switch will not limit its activity to black music and will incorporate the Lansdowne Series label which has a wider-ranging music policy, as indicated by a forthcoming album by Spectrum, a British band led by pianist Stan Tracey which has recorded a tribute to Thelonious Monk.

First release on Switch is 'Pretty Lady' by T.J. Johnson, who will have another single released shortly. Switch also has an album by Johnson in the pipeline along with another recorded by Wash, a London band playing a fusion of jazz and reggae.

● Getting lit up at the Switch Records launch party are (standing left to right), Aaron Harry (producer), Robin Phillips (ATV Music), Peggy Mizrahi (press officer), singer T.J. Johnson and Bill Campbell (director-producer). Below are (from left) Phil Reed (promotion), Johnny Pearson (director) and Adrian Kerridge (managing director).

## Brideshead=Chariots=Cats in MTA awards

THREE RECORDS have shared first place in the Operetta and Musicals category (which includes stage productions and films) in the MTA Record Awards for 1981. They are *Brideshead Revisited* (Chrysalis), *Chariots Of Fire* and *Cats* (both on Polydor). A considerable achievement for the small Saga label, in competition with the big-name recordings released by the major companies, was to have its album *Haydn - The Morzin Symphonies 1758-60 Vol. 1*

named winner of the Best Symphony section. The recording was made on original instruments by L'Estro Armonico directed by Derek Solomons.

Other winners were: **Concerto - Vivaldi - The Six Flute Concertos Op. 10** by Michala Petri and the Academy of St. Martin-in-the-Fields directed by Iona Brown (Philips); **Opera - Wagner - Parisfal** by Berlin Philharmonic Orchestra conducted by Herbert Von Karajan (DG); **Orchestral Concert - Mussorgsky - Khovanshchina** (RCA); **Chamber Music - Schumann - Works For Oboe and Piano** performed by Heinz Holliger and Alfred Brendel (Philips); **Vocal - Liszt - Lieder** by Dietrich Fischer-Dieskau (DG); **Instrumental - Liszt - Late Piano Works** by Alfred Brendel (Philips)

**Choral: Purcell - Choral Works** by Christchurch Cathedral Choir, Oxford (Archiv Produktion); **Historical Classical - The Hugo Wolf Society, the 1931-38 Recordings** (EMI); **MOR Vocal - Perhaps Love** by Placido Domingo with John Denver (CBS); **MOR non-vocal - It's A Breeze** by Itzhak Perlman and Andre Previn (EMI); **Spoken Word - Varsity Rag** by Sir John Betjeman (Charisma); **Comedy - The Pick Of Billy Connolly** (Polydor);

**Early Instrumental - Scarlatti-Sonata For Harpsichord** by Trevor Pinnock (CRD); **Jazz - Stormy Weather** by Henry 'Red' Allen and Coleman Hawkins (Jazz Groove); **Folk and Country - There's No Gettin' Over Me** by Ronnie Milsap (RCA); **Bargain-price records - Elgar Symphony No. 2** by LPO conducted by Vernon Hadley (EMI).

The awards will be presented by Baroness Phillips, Lord Lieutenant of Greater London at a dinner at the Piccadilly Hotel on June 16.

## Gaff sues Rod

ROD STEWART is being sued by former manager Billy Gaff for \$5 million damages and his 15 percent commission on allegedly unpaid fees due to him since their March 3 break-up.

Gaff has filed in the Superior Court in Los Angeles and he is claiming that his contract with Stewart was unfairly terminated and that he is being 'shorted' on deals and money collected prior to March 3. Gaff is also fighting for control of Stewart's songs under the deal with his Riva Music which does not expire until 1983.

## Gee to buy for NSS retail chain

G. KNIGHT Ltd, the Reading-based multiple retailer which incorporates record departments in seven of its nine stores has been acquired by NSS, the national newsagent and owners of Wynd Up Records. As a result of the takeover, Simon Gee, Knight's records manager has been appointed NSS record buyer. The firm sells records in 30 of its shops.

## BBC sets 45 of World Cup theme

BBC RECORDS will be releasing the theme music for the Corporation's TV coverage of the World Cup as a single on June 4. Entitled 'BBC World Cup Grandstand' (RESL 1116), it has been composed by Andrew Lloyd Webber and recorded by the Royal Philharmonic Orchestra.

The single will be released in a colour bag and will have a special label incorporating the TV logo,

# MULLINGS

THE ARRIVAL in Leicester Square of Britain's first musical loo, the APT as this French-made contraption is called, poses questions guaranteed to tax the best legal brains in the licensing professions. Could such a notably private performance, in a manner of speaking, also constitute a public performance? And if so, how should it be categorised so far as PRS and MCPS payments are concerned? It can fearlessly be revealed that whatever licences the Westminster City Council has in its possession for music usage, it does not have one for APTs. They don't exist. And can a performance be described as public if there is but an audience of one to enjoy selections – from the collected works of **Pink Floyd** and James Bond movies – at least, that is, until 15 contemplative minutes have elapsed when the door automatically opens? It's a situation fraught with problems, although *Mullings'* relentless probing has discovered that in France, where 800 APTs are in use, the whole situation is controlled by SACEM, the PRS equivalent. It's worth nothing that the PRS in its crusade to ensure that record shops pay for the privilege of playing chooses not to press for a licence if demonstrations take place in a private cubicle, although without conceding the legal point. Anyway, RB staff have been compiling a Top Ten Loosongs, among them 'Chain Gang', 'The Writing On The Wall', 'Dear John', 'Up Around The Bend', 'Stuck In The Riddle With You' and 'Can't Stand Loosing You'. A bottle of halfway decent bubbly for the best alternative list to reach *Mullings* by the end of the week . . .

HEARING APPARENTLY unimpaired by the experience of attending his first rock concert, **Prince Charles** evidently enjoyed the megablast of **Status Quo** at their Birmingham gig which raised upwards of £50,000 for the Prince of Wales Trust and stayed some 40 minutes longer than scheduled, duitifully getting to his feet with the audience, and obviously moved by the football chant welcome. At the end of the week, **Phonogram** hosted a party for the 20-year veterans in the unlikely surroundings of the restaurant at Fulham Football Ground, where newly appointed Phonogram International supremo **Aart Dalhuisen** fought a losing battle against the hubbub to present the band with videos of the Birmingham show and essential V2000 machines on which to play them . . . SOS from out lads in the South Atlantic that their favourite record is 'Chariots Of Fire' and all copies are worn out. **Polydor**, ever keen to make the charts in whatever part of the world, have despatched a box of 25 – free, of course . . . congratulations to **Ted Pascoe**, Record Merchandisers' Sales administration manager who has been elected Mayor of Sutton, Surrey – the first industry executive to be so honoured, and after only three years on the council, too . . . congrats also to **John Tobler** and **Stuart Grundy** for their labour of love *The Record Producers*, all 100,000 words – and every one a winner . . .

MCPS OPERATIONS controller **Graham Churchill** reports that he left the meeting of **NEMS** creditors with a broken leg. This year's captain of Teddington Town CC, Churchill was struck by the ball at a club game the previous weekend. The local hospital assured him it was only bruising but when the leg actually gave way after the Nems meeting, a further check revealed the fracture. The team will be deprived of his services for six weeks . . . **Upright Records** not so upright after all, having been taken to task by the Advertising Standard Authority for its ad in *Rough Trade* magazine *Masterbag* for the single 'The Pope Is A Dope' . . . a grand time was had by all at London Zoo for an RCA party to celebrate **Stevie Wonder's** birthday and playback of his *Original Musiquarium* album of remixed bits'n'bobs. MD **Don Ellis** greeted all and sundry at the door, and expressed himself 'glad to be home' after a US vacation. "I went to see what I was missing and now I know – nothing," he quipped . . . **Altered Images**, **Level 42** and **Mari Wilson** will be appearing at the Venue on June 15 for **Radio Luxembourg's** second concert in aid of the Stuart Henry Multiple Sclerosis Research Appeal. Tables for four cost £60 and for eight £120 . . . strange but true – Radio 4 chatshow *Start The Week* (at the unearthly – for him – hour of 9.05 am) will be hosted by **Gary Glitter** on May 24 and 31 while Richard Baker is on hols.

## RECORD BUSINESS

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NEW SINGLE NEW SINGLE

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THE  
BELLE STARS

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STIFF BUY 150 STIFF BUY 150

IF YOU LIKE NUTS YOU'LL LOVE THIS



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LUCKY NUMBER  
b/w  
NEW TOY

By Public Demand

buy 149

## MCPS warnings on BowWowWow and Tom Valaine LPs

ALBUMS BY BowWowWow and Tom Valaine are subject to warnings from the Mechanical Copyright Protection Society against importers.

Both *Last Of The Mohicans* (RCA CPLI 4314) by BWW and *The Word From You* (BSK 3685) by Verlaine have not been granted import licences and the MCPS warns that it will take action against anyone importing or dealing in these American manufactured records.



APRIL MUSIC help Modern Romance celebrate their New York 'Best New Group' award by signing them worldwide (see publishing column). Pictured are, from left to right: standing, Andy Kyriacou, Robbie Jaymes (MR), Lucian Grainge (April creative manager), Geoffrey Deanne (MR) and Brian O'Donoghue (MR's manager), and seated Paul Gendler and David Jaymes (MR) and James Ware (April md).

## Deals

**PINNACLE RECORDS** has renewed distribution agreements with Cherry Red, Trojan, Neat and Faulty within the past fortnight and all labels have new product available now.

**STIFF RECORDS** has signed Bristol five-piece *Electric Guitars* and the band has been in the studio with producer Martin Rushent. The first result is a single 'Language Problems' out on May 28. It will also be available in 12-inch at a later date.

**EMI RECORDS** has signed vocal act *Brotherhood Of Man* in a worldwide deal. Their debut single 'Lightning Flash' (EMI 5319) is rush-released today (May 24) and the group is on a nationwide tour with David Soul.

**ACTOR JAMES Windsor** has signed with the ASV company. Windsor, who writes his own songs, debuts with 'City Lights' on ASV's new Free Dee label, distributed through PRT. Windsor recently completed a BBC TV film with Jeremy Irons and earlier this year appeared with the Young Vic.

**NEIL YOUNG** has signed an exclusive long-term contract with Geffen Records, through CBS in the UK. There are no immediate plans for releases.

## Merchandising

### TV ads for new Roxy LP

TV ADVERTISING for the new Roxy Music album *Avalon* (EGHP 50) begins on June 7 in Central, Granada, Yorkshire and Tyne Tees. It will run for two weeks.

The album is also being supported by national press advertising, display material, a radio campaign and co-operative tie-ins.

There will be national window displays featuring colour posters, centre pieces and streamers. Woolworth's will have displays in more than 100 stores throughout the UK.

National press advertising, concentrating on *The Sun* and *Daily Mail* will be taken in conjunction with Boots and W.H. Smith. Regional press will cover Scotland and the Anglia region.

Co-operative radio spots with Our Price will be taken on Capital Radio in London.

The album and cassette bear a dealer price of £3.50 and the latter is available on chromium dioxide tape.

**EMI PLANS** a largescale campaign for the new Rolling Stones live album *Still Life* (American Concert 1981) (CUN 39115) released on June 1 in a gatefold sleeve.

A limited edition of picture disc copies are being made available featuring live shots from the band's US tour.

Stage one of the campaign features full-page plus two columns advertisements in the consumer press. These and half-page advertisements in the *Daily Express*, *Star*

**LAVERNE BROWN**, former lead singer of *Red Beans & Rice* has signed a solo deal with Chiswick Records and his first single is 'Words Are Impossible' (DICE 6) through PRT.

**MOOD SIX**, the psychedelic band from London, who appeared on the WEA compilation *A Splash Of Colour* have signed to EMI and a single 'Hanging Around' (EMI 5300) has been released.

**FANTOM MUSIC** has changed its name to *Fatal Music* to avoid any confusion with *Phantom Music*. *Fatal* is a new management company founded by producer Melvin Lebetkin, Jim Capaldi's manager John Taylor and pr Geoff Deane. First signings are the Berlin Blondes and Phil Capaldi and the company also represents Jim Capaldi and John Etchells as producers, and guitarist John Mizarolli.

## Ins & Outs

**SR PUBLICITY** will be known as *Roz Grugeon Publicity* from June 1 and will be based at 11 Horsford Road, London SW2 5BW (01-733 6081).

**CLIVE DEARSLEY**, previously Rank Leisure Services promotion executive, has joined St. Pierre Publicity to work on public relations and handle the company's sales, promotion and marketing aspects, including the launch of a new restaurant/disco, Parfitts, and acts the company representative.

and Sun will feature a list of dealers stocking the album.

The campaign continues with further spots in the *Star* and Sun plus another page-plus in *Sounds*. Since most of the tracks are vintage numbers the campaign is highlighting back catalogue as well as the new album.

National flyposting will feature 60 x 40 posters and there will also be extensive point-of-sale material available, including posters featuring the catalogue.

A single 'Going To A Go-Go' (RSR 110) is released on the same day featuring a 'B' side which is not on the album.

**THE TEMPTATIONS'** aptly named *Reunion* album (STML 12169) which brings together Eddie Kendricks and Jimmy Ruffin once again is being rush-released by RCA. The album is being promoted with advertisements in the black consumer press, 2,000 dealer posters, and a video. It also features Rick James, who is on the single 'Standing On The Top' (TMG(T) 1263) which is also available in 12-inch format.

A *MEDLEY* of Beatles numbers from Reel Music (PCS 7218) is released by EMI today (May 24). 'The Beatles Movie Medley' (R6055) was a Top 20 hit in States some time ago. The 'B' side 'I'm Happy Just To Dance With You' is taken from *A Hard Day's Night*.

**JETHRO TULL'S** new single 'Broadsword' (CHS 2619) is also available as a picture disc (CHSP 2619) at a dealer price of £1.39. The standard single is available in a picture bag.

**THE RODS** have a limited edition picture disc single released by Arista on June 4. 'You Keep Me Hanging On' (ARIST 467) is also available as a standard single in a full colour bag. The single precedes a new album *Wild Dogs* due for release on June 18.

**GARY NUMAN'S** new single 'We Take Mystery' has been put back to June 4 release, having originally been scheduled for May 7.

**DAVID SOJL** who has a new single and album out on Energy Records, marketed by President, is undertaking a major UK tour including TV and radio PAs from now until June 9.

His single is 'How Can You Tell You Got It (If You Don't Ever Give It Away)' (NRG 005) from the album *The Best Days Of My Life* (NRGL 5001).

The tour takes in BBC TV, TVS, Yorkshire and three Radio-2 interviews plus a full itinerary of ILR stations.

**JOHN COUGAR** has a new album released by Riva Records on Friday (May 28). *American Fool* (RVLP 16) is being supported by advertisements in the consumer press and 20x30 posters and 14-inch display cut-outs will be made available to dealers. A single 'Hurts So Good', an American hit, has already been released here.

**MONSOON'S LATEST** single is 'Shakti (The Meaning Of Within)' (CORP 4 (12)) and it is also available in 12-inch format.

APRIL MUSIC is continuing its ambitious push to capture a bigger slice of the UK publishing business. After the recent big-money deal for sub-publishing rights to Charles Koppelman's The Entertainment Company catalogue (which has already produced prestigious covers by Diana Ross and Barbra Streisand), April has now acquired Modern Romance and Bow Wow Wow.

The Bow Wow Wow deal covers the world, excluding Germany, Austria, Switzerland and Japan. Although April (understandably) won't reveal figures, independent sources say that Malcolm McLaren's 'asking money' for the catalogue was in excess of £25,000 per album. WEA act Modern Romance - recently voted 'Best New Group' of the year by a pool of top New York DJs - have been signed on an exclusive worldwide basis.

April Music md James Ware reports that two new April bands - Miro Miroe and Screen 3 - have now been placed with CBS. Miro Miroe's debut single, '1001 Nights', is released this week. "Just to show we are not biased towards CBS, we have signed another new band, Taurus, to Phonogram," says Ware.

The Dukes (alias April writers Bugatti and Musker) are now tax-exiled in Los Angeles for a year, according to Ware. But he says they have already written four songs for the movie *Grease 2* and are currently working on other Hollywood assignments. Their Arif Mardin-produced album is due soon from WEA.

Meanwhile, erring record companies beware! Literally. Ware has just been appointed chairman of the Mechanical Rights Society's Audit Committee and he warns that a new audit programme is being developed for implementation by MCPS. "This is in response to the demand from publishers for a new programme of independent audits and to ensure the prompt distribution of audit money," says Ware. "We are also developing a new system of information exchange between MRS and publishers."

Taking the message of the song 'A Little Peace' to heart, Carlin and Heathlevy have amicably resolved their potential copyright dispute over the German Eurovision winner. "It was all a misunderstanding," says Carlin's Paul Rich, who is off on his bi-annual catalogue-hunting trip to the States on May 27. "There is no question that Sound Of Jupiter and Carlin publish the song. Paul Greedus' lyrics were written before he signed to Heathlevy, although he will of course be entitled to a royalty for them."

Carlin Music has just extended its deal with Phylmar Music and Trumar Music - the publishing arms of Marvin Schlacter's Prelude Records. And Diana Ross has covered a Barry Blue song, 'Who', for her next album, says Rich.

DJM has signed Lorna Wright (Gary Wright's sister) on an exclusive worldwide basis. She is currently writing with former Toyah band member, Adrian Lee (who co-wrote Toyah's 'Thunder in the Mountains'). Lee's debut single for DJM Records, 'Blonds Aren't Fair', is a result of the teaming and his first DJM album will be completed in August.

BRIAN OLIVER

## FEATURE

# Secondary marketing is becoming more important to labels

*Keeping catalogue alive is an increasingly important requirement in these difficult days. Non-music firms are very aware of the potential that music may have in the pushing of their products and are providing a growing opportunity for record companies. JOHN HAYWARD has been looking at how such deals are set up.*

THIS SUMMER, drinkers of Tango fizzy orange juice will be able to save up their ring pulls and send them off, together with £1, and receive in return a 13-track album of 'Sparkling Hits.'

Part of the promotion for Wills Tobacco's Embassy Number 1 cigarettes will be an album of 16 number one hits dating from 1953 right up to the very recent past.

Both albums are good examples of the increasingly busy area of the secondary marketing of music — an area that is becoming more and more important to record companies as they face up to falling record sales and ever-rising production and artist development costs.

Other methods of gaining secondary marketing income include supplying catalogue albums to hi-fi hardware manufacturers to give away to customers as a sales incentive or the compilation of advertising material with a musical background.

Any of these, apart from the obvious plus point of bringing in extra revenue, serves at least two other purposes. They keep alive catalogue material that might otherwise be written off as defunct, and they put valuable business through record company pressing plants at what might otherwise be slack times of the year.

As CBS head of special projects Jack Florey remarked: "We spend a lot of money as a company signing and developing talent. Music is our asset. Then the normal marketing departments will say 'OK, it's stopped selling, let's delete it.' But perhaps if we re-package it, we can get renewed long-term mileage out of it."

"I see the challenge of my job to keep the catalogue alive, and we do it in a variety of different ways, from licencing tracks to the TV marketing companies, through mail order offers run by companies like Readers Digest, to the premium offers for soft drinks firms and tobacco companies."

Florey's opposite number at PolyGram is Gary Richards, who claims that not enough people in record companies understand the potential of secondary marketing.

"They know how to sign artists and get them into the charts but that's where it stops for them," he said. "However, a track on a Readers Digest boxed set which might sell millions around the world can really mean a great deal of extra income for both the record company and the artists and writers concerned."

Richards looks after all PolyGram's incentive and premium offer business as

well as overseeing the licensing of mail order material.

CBS has been in the secondary marketing field since shortly after the company was set up in the UK back in the mid-60s. The American firm knew the value of secondary marketing from profitable experience back home and has striven to keep ahead in this specialised field.

PolyGram, meanwhile, has started to concentrate hard on the premium and incentive markets over the past six months and Richards is now finding most of his time dominated by the work.

THE CONTINENTALLY-OWNED major's first big step was to book a stand at the recent Brighton premium and incentive marketing trade show where advertising agencies and manufacturers go to find new marketing concepts and fresh ideas to boost older ones.

RCA and CBS were also represented at the exhibition and all reported heavy interest in recorded music.

"Everyone likes music", commented Richards. "And the great advantage of our product is that it has a very high perceived value to the target audience. An album that could easily cost £5 in the shops will probably cost our client only two fifths of that to organise and promote."



**An enterprising use of music repertoire: a sleeping pill manufacturer mailed these cassettes out to doctors with spoken commentary about the drug recorded between segments of relaxing popular classics.**



Proof copies of the PolyGram-compiled *Sparkling Hits* premium album are inspected on the company's Special Projects Department stand at the recent Brighton Incentive Marketing exhibition. Special projects manager

Gary Richards is in the centre and Barry Griffiths, PolyGram International commercial manager is far right, seen with representatives from Beecham-Corona and advertising agency Le Conte Gale.

"The Brighton show came at just the right time for us because we were able to meet several of the contacts we had been making recently. We found a tremendous amount of interest in PolyGram music — some of it for quite unusual projects."

"One man was looking for a Christmas gift for his staff and finally decided on an album of Christmas carols in a special sleeve."

Jack Florey explained just how producing such apparently cheap goods made a large enough margin to make the whole exercise worth record company time and effort.

"You have to remember that in quiet periods for the record industry, which tends to be a seasonal business these days, the overheads of keeping a large factory going soar dramatically. So the volumes that can be generated from the special projects department become very important."

Florey said that once a deal had been closed in principal and the tracks selected and cleared, the client had to order a firm quantity of records and would normally have to provide artwork for the sleeve. Florey insists that pressing work is carried out at CBS and lays down a long lead-in time so the work can be accounted for in factory schedules and is not allowed to get in the way of banging out hits if the plant suddenly comes under pressure.

He cited the case of a Readers Digest package called *The Fabulous Fifties* which was handled through CBS. Florey licensed in cuts from other labels — a common practice, although clients are discouraged from using more than thirty percent of other company's material — and organised the manufacturing of the ten-album sets. It went on to sell 120,000 copies — or well over a million album pieces.

HE SEES similar volume being generated by an offer the National Girobank is putting together in which it will offer a free, specially compiled album to each new account holder.

"It's all part of reaching new audi-

ences for music," he said. "Record companies traditionally aim their marketing through record shops, so that custom is lost when people grow out of going to record stores for one reason or another."

"By utilising the record clubs, direct response and even these premium offers, you are finding business that would not otherwise be there. And there is also evidence that this type of product acts as a sampler and can encourage people back into stores to buy the full price material."

Gary Richards emphasised the importance of the factory loading factor in the equation when he revealed that two of the deals currently under negotiation could generate 150,000 units between the months of June and August.

Of course it is not all plain sailing. Clients must be convinced of the value of the material, and sometimes it is not possible to acquire their preferred tracks. The Jam, for instance, refuse to allow their material to be used on premium albums because they fear damage to their street credibility.

But the secondary marketing of music is certainly one of the areas ripe for expansion in an industry that has seen its share of hard times in the past five years. Most of the traditional markets for music are remaining static while the surface has hardly been scratched on the third party involvement front.

"I find it a very exciting area in which to work," said Richards. There are so many ways in which commercial companies can make use of music. It's a form of entertainment that everyone enjoys and almost every home has a record or tape player.

"And there is still a lot of money available from the major industrial companies in this countries if they can be convinced of the value we can offer."

"I am sure that we will soon be seeing joint promotions of new albums by top-line artists in conjunction with perhaps a car manufacturer or a clearing bank. This is the way the industry should be thinking, and one day it will become the norm."

# Top 100 Singles

\*RECORD BUSINESS\*  
**BESTSELLERS**  
\*RECORD BUSINESS\*

1	1	4	<b>A LITTLE PEACE</b> NICOLE CBS CBS A2365 CBS
2	6	7	<b>ONLY YOU</b> YAZOO MUTE MUTE 020 SPARTAN/ROUGH TRADE O
3	2	9	<b>I WON'T LET YOU DOWN</b> PHD WEA K19209 WEA
4	34	2	<b>HOUSE OF FUN</b> MADNESS STIFF (P)BUY 146 CBS
5	3	6	<b>I LOVE ROCK 'N ROLL</b> JOAN JETT & THE BLACKHEARTS EPIC EPC A2152 CBS
6	27	2	<b>GOODY TWO SHOES</b> ADAM ANT CBS CBS A(11)2367 CBS
7	5	5	<b>WE HAVE A DREAM</b> SCOTTISH WORLD CUP SQUAD WEA K19145 WEA
8	12	6	<b>GIRL CRAZY</b> HOT CHOCOLATE RAK RAK 341 EMI
9	14	6	<b>MAMA USED TO SAY</b> JUNIOR MERCURY MER(X) 98 POLYGRAM
10	17	3	<b>THE LOOK OF LOVE (PART 1)</b> A.B.C. NEUTRON NT(X) 103 POLYGRAM
11	10	5	<b>FORGET ME NOTS</b> PATRICE RUSHEN ELEKTRA K13173(T) WEA
12	31	3	<b>HUNGRY LIKE THE WOLF</b> DURAN DURAN EMI EMI 5295 EMI
13	19	4	<b>FANTASY ISLAND</b> TIGHT FIT JIVE JIVE(T)(P) 13 CBS
14	9	4	<b>THE MEANING OF LOVE</b> DEPECHE MODE MUTE MUTE 022 SPARTAN/ROUGH TRADE
15	7	8	<b>REALLY SAYING SOMETHING</b> BANANARAMA WITH FUN BOY THREE DERAM NANA(X) 1 POLYGRAM
16	13	3	<b>ISLAND OF LOST SOULS</b> BLONDIE CHRYSALIS CHS(P) 2608 POLYGRAM
17	11	7	<b>INSTINCTION</b> SPANDAU BALLET REFORMATION CHS (12)2602 POLYGRAM
18	4	8	<b>EBONY AND IVORY</b> PAUL MCCARTNEY WITH STEVIE WONDER PARLOPHONE (12)R6054 EMI ●
19	20	4	<b>CLUB COUNTRY</b> ASSOCIATES ASSOCIATES ASC 2(T) WEA
20	33	3	<b>THE TELEPHONE ALWAYS RINGS</b> FUN BOY THREE CHRYSALIS CHS (12)2609 POLYGRAM
21	18	7	<b>PROMISED YOU A MIRACLE</b> SIMPLE MINDS VIRGIN VS 488(12) CBS
22	26	5	<b>BODY LANGUAGE</b> QUEEN EMI EMI 5293 EMI
23	91	2	<b>CANTONESE BOY</b> JAPAN VIRGIN VS 502(12) CBS
24	8	8	<b>THIS TIME (WE'LL GET IT RIGHT)/FLY THE FLAG</b> ENGLAND WORLD CUP SQUAD ENGLAND ER 1(P) SPARTAN O
25	37	5	<b>SUSPICIOUS MINDS</b> CANDI STATON SUGARHILL SH(L) 112 PRT
26	74	2	<b>PAPERLATE</b> GENESIS CHARISMA GEN 1 POLYGRAM
27	29	3	<b>THE NUMBER OF THE BEAST</b> IRON MAIDEN EMI EMI 5287 EMI
28	36	3	<b>LOVE IS ALRIGHT</b> UB40 DEP INT. 7DEP(12DEP) 4 SPARTAN
29	15	48	<b>PAPA'S GOT A BRAND NEW PIG BAG</b> PIG BAG Y (12)Y10 SPARTAN/ROUGH TRADE O
30	66	2	<b>TEMPTATION</b> NEW ORDER FACTORY FAC 63(12) PINNACLE/ROUGH TRADE
31	24	5	<b>TOTTENHAM, TOTTENHAM</b> TOTTENHAM HOTSPUR SHELF SHELF 2 PRT
32	61	3	<b>GRACE</b> BAND A.K.A. EPIC EPC A(13)2376 CBS
33	16	10	<b>I CAN MAKE YOU FEEL GOOD</b> SHALAMAR SOLAR K12599(T) WEA
34	25	6	<b>SHOUT SHOUT (KNOCK YOURSELF OUT)</b> ROCKY SHARPE & THE REPLAYS CHISWICK DICE(P) 3 PRT
35	93	2	<b>BRAVE NEW WORLD</b> TOYAH SAFARI SAFE 45 SPARTAN
36	21	8	<b>FANTASTIC DAY</b> HAIRCUT ONE HUNDRED ARISTA-CLIP CLIP(D)(12)3 POLYGRAM ●
37	30	6	<b>VIEW FROM A BRIDGE</b> KIM WILDE RAK RAK 342 EMI
38	54	3	<b>I'VE NEVER BEEN TO ME</b> CHARLENE MOTOWN TMG 1260 RCA
39	23	9	<b>EVER SO LONELY</b> MONSOON MOBILE SUIT CORP 2(12) POLYGRAM
40	28	6	<b>STAY</b> BARRY MANILOW ARISTA ARIST(ARIPD) 464 POLYGRAM
41	64	7	<b>CASTLES IN THE AIR</b> DON MCLEAN EMI EMI 5258 EMI
42	76	4	<b>I'M A WONDERFUL THING (BABY)</b> KID CREOLE & THE COCONUTS ZE (12)WIP 6756 EMI
43	40	5	<b>I SPECIALISE IN LOVE</b> SHARON BROWN VIRGIN VS 494(12) CBS
44	47	5	<b>OUR LOVE</b> ELKIE BROOKS A&M AMS(P) 8214 CBS
45	58	2	<b>SUN OF JAMAICA</b> GOOMBAY DANCE BAND EPIC EPC A2345 CBS
46	22	7	<b>ONE STEP FURTHER</b> BARDO EPIC EPC A(11)2265 CBS O
47	57	4	<b>THANK YOU FOR THE PARTY</b> DUKES WEA K19136(T) WEA
48	60	8	<b>FAITHLESS</b> SCRITTI POLITTI ROUGH TRADE RT 107(T) ROUGH TRADE
49	32	5	<b>SHIRLEY</b> SHAKIN' STEVENS EPIC EPC A2087 CBS
50	46	4	<b>WALK ON BY</b> D. TRAIN EPIC EPC A(13)2298 CBS
51	49	3	<b>BABY IT'S TRUE (I CAN'T STOP MYSELF)</b> MARI WILSON COMPACT ORG. PINK(X) 3 POLYGRAM
52	85	2	<b>RHYTHM OF THE JUNGLE</b> QUICK EPIC EPC A(13)(11)2013 CBS
53	50	6	<b>PERFUMED GARDEN</b> RAH BAND KR KR(T) 5 RCA
54	35	9	<b>BLUE EYES</b> ELTON JOHN ROCKET XPRES 71 POLYGRAM
55	48	4	<b>URGENT</b> FOREIGNER ATLANTIC K11728 WEA
56	NEW	1	<b>PINKY BLUE</b> ALTERED IMAGES EPIC EPC A(13)2426 CBS
57	63	3	<b>FOR BRITAIN ONLY</b> ALICE COOPER WARNER BROS K17940(T) WEA
58	51	6	<b>CHARIOTS OF FIRE - MAIN THEME</b> VANGELIS POLYDOR POSP 246 POLYGRAM
59	77	2	<b>THE HOP</b> THEATRE OF HATE BURNING ROME BRR 3 CBS
60	78	5	<b>SWITCHED ON SWING</b> KINGS OF SWING ORCHESTRA PHILLIPS SWING 1 POLYGRAM
61	65	6	<b>BLACK COFFEE IN BED</b> SQUEEZE A&M AMS 8219 CBS
62	59	9	<b>MORE THAN THIS</b> ROXY MUSIC EG/POLYDOR ROXY 3 POLYGRAM
63	52	3	<b>ARE YOU HEARING (WHAT I HEAR)</b> LEVEL 42 POLYDOR POSP(X) 396 POLYGRAM
64	90	2	<b>EROS ARRIVING</b> BILL NELSON MERCURY WILL 4(4) POLYGRAM
65	56	5	<b>SEE JUNGLE (JUNGLE BOY)</b> BOW WOW WOW RCA RCA(T) 220 RCA
66	42	12	<b>AIN'T NO PLEASING YOU</b> CHAS & DAVE ROCKNEY KOR 14 PRT O
67	73	2	<b>NO THUGS IN OUR HOUSE</b> XTC VIRGIN VS 490 CBS
68	45	5	<b>GOT NO BRAINS</b> BAD MANNERS MAGNET MAG(P) 216 PRT
69	67	9	<b>TRY JAH LOVE</b> THIRD WORLD CBS CBS A(13)2063 CBS
70	38	4	<b>KNOW YOUR RIGHTS</b> CLASH CBS CBS A2309 CBS
71	68	7	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES RCA RCA(T) 134 RCA
72	69	13	<b>JUST AN ILLUSION</b> IMAGINATION R&B RBS(L) 208 PRT O
73	87	3	<b>BIG SCIENCE</b> LAURIE ANDERSON WARNER BROS K17941(T) WEA
74	39	9	<b>GIVE ME BACK MY HEART</b> DOLLAR WEA BUCK 3 WEA
75	75	3	<b>HOMOSAPIEN</b> PETE SHELLEY GENETIC WIP 6720 EMI
76	62	5	<b>THE SONG THAT I SING (WE'LL MEET AGAIN)</b> STUTZ BEAR CATS/DENNIS KING ORCHESTRA MULTI MEDIA TAPES MMT 6 PINNACLE
77	72	4	<b>STAND STRONG, STAND PROUD</b> VICE SQUAD ZONOPHONE Z30 EMI
78	NEW	1	<b>BREAKING THE BACK OF LOVE</b> ECHO & THE BUNNYMEN KOROVA KOW 24(T) WEA
79	41	8	<b>NIGHT BIRDS</b> SHAKATAK POLYDOR POSP(X) 407 POLYGRAM
80	89	5	<b>ACT LIKE YOU KNOW</b> FAT LARRY'S BAND WMOT VS 491(12) CBS
81	70	8	<b>FREEZE-FRAME</b> J.GEILS BAND EMI AMERICA EA(P) 134 EMI
82	53	8	<b>CAT PEOPLE (PUTTING OUT FIRE)</b> DAVID BOWIE MCA MCA(T) 770 CBS
83	NEW	1	<b>CIRCLES</b> ATLANTIC STARR A&M AMS(X) 8218 CBS
84	78	6	<b>LA FOLIE</b> STRANGLERS LIBERTY BP 410 EMI
85	83	5	<b>OUR LIPS ARE SEALED</b> GO-GO'S IRS GON(P) 102 CBS
86	84	7	<b>SAVE IT FOR LATER</b> BEAT GO FEET FEET (12)333 POLYGRAM
87	79	15	<b>SEVEN TEARS</b> GOOMBAY DANCE BAND EPIC EPC A(13)1242 CBS ●
88	86	10	<b>DEAR JOHN</b> STATUS QUO VERTIGO QUO 7 POLYGRAM
89	42	4	<b>ATTACK</b> EXPLOITED SECRET SHH 130 STAGE ONE
90	92	3	<b>(HE FELL IN LOVE WITH A) STORMTROOPER</b> TANK KAMAFLAGE KA(P) 1 CBS
91	82	5	<b>TALK TALK</b> TALK TALK EMI (12)EMI 5284 EMI
92	43	9	<b>MY CAMERA NEVER LIES</b> BUCKS FIZZ RCA RCA(T) 202 RCA O
93	81	11	<b>GHOSTS</b> JAPAN VIRGIN VS(Y) 472(12) CBS
94	55	5	<b>NOBODY</b> TONI BASIL RADIALCHOICE TIC(Y) 2 CBS
95	NEW	1	<b>TORCH</b> SOFT CELL SOME BIZZARE BZS 9(12) POLYGRAM
96	80	5	<b>STAND OR FALL</b> FIXX MCA FIXX(P) 2 CBS
97	95	6	<b>TIME</b> STONE CARRERE CAR(T) 236 RCA
98	88	9	<b>SEE THOSE EYES</b> ALTERED IMAGES EPIC EPC A(13)2198 CBS
99	NEW	1	<b>I LOVE A MAN IN UNIFORM</b> GANG OF FOUR EMI (12)EMI 5299 EMI
100	NEW	1	<b>EAST TO THE WEST</b> ANTI-PASTI RONDELET ROUND 18 SPARTAN

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- TALK TALK COLIN THURSTON (ISLAND) 82
- TEMPTATION (I) 66
- THANK YOU FOR THE PARTY ARIF MARDIN (PENDULUM/RIO CARTEL/APRIL) 57
- THE HONEYDRIPPER STUART COLMAN (MCA) 98
- THE HOP MICK JONES (CHRYSALIS) 77
- THE LOOK OF LOVE (PART 1) TREVOR HORN (COPYRIGHT CONTROL) 17
- THE MEANING OF LOVE DANIEL MILLER (SONET) 9
- THE NUMBER OF THE BEAST (I) 29
- THE SONG THAT I SING (WE'LL MEET AGAIN) NORMAN NEWELL (STANDARD) 62
- THE TELEPHONE ALWAYS RINGS DAVE JORDAN/FUN BOY THREE (PLANGENT VISIONS) 33
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- TOTTENHAM, TOTTENHAM CHAS & DAVE (CHASDAVE) 24
- TRY JAH LOVE STEVIE WONDER (JOBETE/BLACK BULL) 67
- URGENT ROBERT JOHN 'MUTT' LANGE/MICK JONES (WARNER BROS) 48
- VIEW FROM A BRIDGE RICKY WILDE/MARTY WILDE (RICKIM/RAK) 10
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- WE HAVE A DREAM B.A. ROBERTSON (BAR/ATV) 5
- WE FELL IN LOVE WITH A) STORMTROOPER (I) 92

# UB40

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C/W ONE A PENNY

7 DEP 4



SIMULTANEOUS RELEASE

12 DEP 4 - 12" VERSION

C/W ONE A PENNY AND TYLER LIVE

# INDEPENDENT LABELS

## Two yanks in the heart of stockbroker belt



Forever signing Quazimodo, who lives in California.

TWO AMERICAN acts are set to launch a new English independent label based in Surrey. Forever Records is run by writer/performer Gary Benson and Tony Thompson, a director of an album sleeve printing company. They have secured the services of producer Howard Lee Wollen who has engineered hits for Smokey Robinson, Kim Carnes and The Temptations.

Wollen's first single for Forever is 'I Can Imagine' (FORE 1) by Quazimodo, a much-travelled Nashville-born solo singer who now lives in California. Released simultaneously is Beau Weevil's 'Woolly Bully' (originally by Sam The Sham And The Pharaohs) (FORE 2).

Future plans for the label include product from Alan Clarke, ex-lead singer with the Hollies and both album and singles from Gary Benson.

Distributed by Pinnacle, Forever Records can be contacted at 12 Heath Road, Weybridge, Surrey. Tel: Weybridge 43447.

### New Releases

## Double LP from Ducks Deluxe

BLUE MOON Records, a subsidiary of Magnum Force, releases *Last Night Of A Pub Rock Band* (BMLP 001), a double album by the late Ducks Deluxe on June 4. . . . Rondolet has an LP, *Caution To The Wind* (ABOUT 7) by Anti Pasti, *No Way Out* (ABOUT 8) by Gaskin, *Nothing And Nowhere* (ABOUT 6) and *Desolation Zone* (ABOUT 3000) by Hamburg band The Nervous Germans. . . . Armageddon Records releases a single, 'Nightmare'/'Hey War Pig!' (AS 021) by The Waves this

week. . . . Greensleeves Records has the fifth Scientist album out on May 19, catalogue number (GREL 37) but the title has yet to be decided. . . . Bomp International, the UK branch of Bomp Records, are set to release a single, 'A Million Miles Away' (BOMP 2) by The Plimsouls on May 21. Available in a picture bag — through Pinnacle. . . . Magnum Force Records has an LP, *Rockabilly Killer* (NFKP 013) out on June 4. . . .

## ILA wrong telephone number

THE TELEPHONE Number for ILA is 01-505 4732, not 4372 as stated in last week's advertisement on this page.

# I.L.A.

## THE INDEPENDENT RECORD LABEL ASSOCIATION

If you have an independent record label, then this notice is important for you.

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This is a non-profit making association for all independent record companies.

### News in Brief

NEON RECORDS of Stafford releases a first official single, 'Hey Girl Don't Bother Me' by Mightier Than Kong this week. It is closely followed by 'Famous Names' (CHR 0501) by Indandescend Luminaire. Neon also has the Silverwing single, 'Sittin' Pretty' (SILV 02) available as a 12-inch and selling fast. The record is out on the Mayhem lable, pressed by Neon and distributed by Stage One.

AN ANTI-war compilation album featuring new material by Rat Scabies, Dead Kennedys, Angelic Upstarts and The Danse Society among others is out on May 17. The title is *Wargasm*, (PAX Records), it retails at £2.99, contains a lyric poster/broadsheet and will be supported by a flyposting campaign of 20,000 posters. Available through the usual indies.

PETER GREEN is to rejoin Creole Records via the newly formed Headline Records. A new album will be released in June, preceded by a single at the end of May. A merchandising campaign will include a four-colour poster, shop displays, and trade/consumer press advertising.

PINNACLE HAS just renewed contracts with Cherry Red, Neat, Faulty and Trojan. The Trojan TMX series of EPs will be backed by Pinnacle with a national campaign.

GRUVE RECORDS is a new label formed by musicians Ralph Laing and Geoff Nichols in collaboration with BBC Radio Bristol. First release is an LP, *Hit That Five Jack* by Groove Juice Special, which features 40s swing bands. Future signings will centre around local West country artists. Distribution - Jazz Music, Swift, and Revolver.

TOM ROBINSON's own label Panic Records kicks off with his fifth album *North By Northwest* on May 21. A single, 'Looking For A Bonfire' is out on June 4, both are marketed in UK by Statik.

STEVE ELLIS (ex-Love Affair) has joined Bacon Empire Records. An album, produced by John Astley, will be available soon.

### Album Reviews

LUTHER ALLISON: *South Side Safari* (Red Lightnin RL0036) Prod: Craig Moore

Superb blues from Luther Allison a leader of the wave of blues musicians who come after the Kings, Otis Rush etc. This is a live collection with seven tracks featuring such numbers as 'The Thrill Is Gone' and 'Messin' With The Kid' interspersed with Allison's own electric blues songs. Like B.B. King he has that ability to make the guitar sing and the listener can feel his fingers dancing on the strings. Allison insists that the blues is good time music and he plays it for all it is worth.

BIG TWIST & THE MELLOW FELLOWS: *One Track Mind* (Red Lightnin RL 0040) Prod: Jim Tullio

Rhythm and blues is no longer this week's vogue but it is providing many dealers with a turnover a lot steadier

OVAL RECORDS, which has released yet again the double A-sided single, 'Promised Land' by Johnny Allen/'Sweet Dreams' by Tommy McLain (CAJUN 1) from the rather obscure LP *Another Saturday Night* (OVL 506) has a potential hit on its hands. Scottish station Radio Clyde has picked up on 'Sweet Dreams' and helped to stimulate remarkable sales of 4,000 copies in Glasgow over the last month. Oval is hoping the enthusiasm will spread.

ANOTHER BELGIAN independent label has been launched here. It is Not So Brave Records, based in Brussels, and the first single will be an EP, 'La Vache Qui Rit' by Zounds. The record has a playing time of 16 minutes but will retail at the price of a normal single. British distribution will be handled by Rough Trade.

THE DANCING Did, previously with Stiff Records, have signed to Kamera Records. Their first release for the label will be 'The Green Man And The March Of The Bungalow'/'A Fruit Picking Fantasy (The Day Bo Diddley Nearly Came To Evesham)' (ERA 8). It is available in a picture bag and will be followed shortly by an album.



# watts noy's

NEW SINGLE

## heart in flames

WR2

**NOY'S RECORDS**

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DISTRIBUTION

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**PINNACLE RECORDS**



Album Reviews

than they would have imagined. Big Twist is a big, bluesy singer who has been attracting a lot of attention in America and the Mellow Fellows are a mainly white group of accomplished musicians who back him with a tight base. The music has been described as post-funk and black pop.

**THE HONEYMOON KILLERS: Les Tueurs De La Lune De Miel (Crammed Discs (CRAM 013))**

Much stirring music has been originated in Belgium in the past year or so and the Honeymoon Killers are leaders in the avant garde. The music and lyrics are designed to interest, even fascinate, rather than merely entertain. They are woven patterns of sound and words with jazz overtones and while the music is not overtly commercial there is a market for it. The Honeymoon Killers is a seven piece with a female singer Veronique Vincent sharing the microphone with Yvon Vromman.

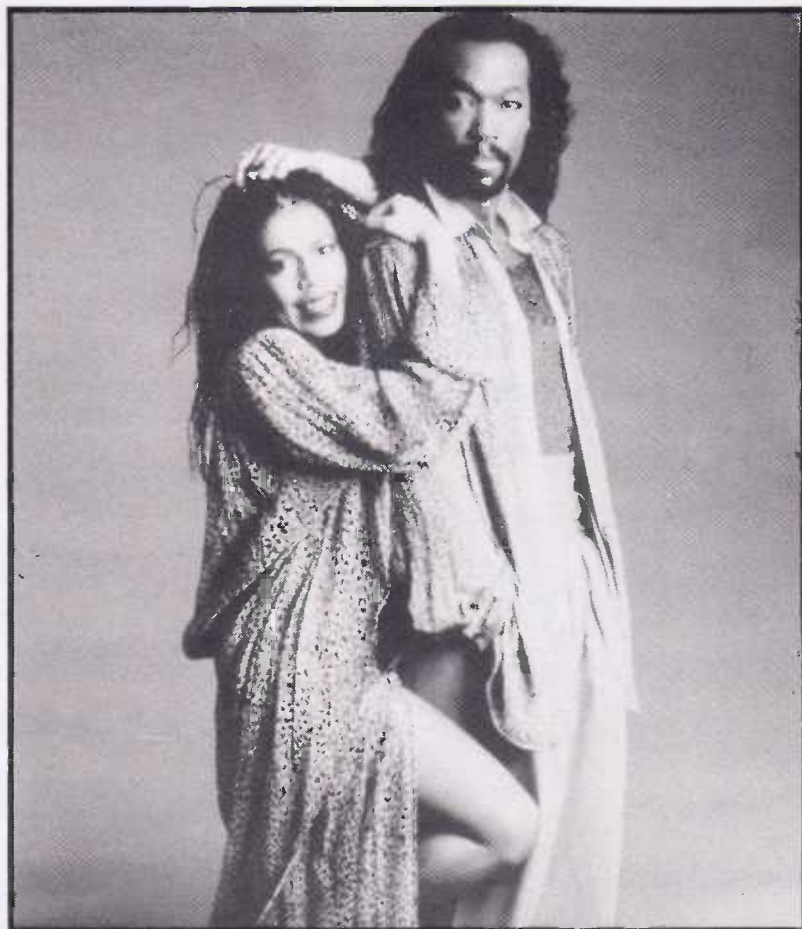
**CAPTAIN SINBAD; The Seven Voyages Of (Greensleeves GREL 34) Prod: Henry 'Junjo' Lawes**

Another in the Scientist/Roots Radics Band series of reggae albums on a particular theme. The reason for the vocalist taking the name Captain Sinbad and the album title is less obvious than usual with just one track 'Sinbad And The Eye Of The Tiger' taken from the popular stories.

**Indie Albums**



- 1 12 WE ARE... THE LEAGUE  
Anti-Nowhere League WXYZ LMNOP 1
- 2 5 HEAR NOTHING SEE NOTHING SAY NOTHING  
Discharge Clay CLAYLP 3
- 3 1 DR. HECKLE AND MR. JIVE Pigbag Y Y17
- 4 4 PUNK AND DISORDERLY  
Various Abstract AABT 100
- 5 2 THE GOOD THE BAD AND THE 4-SKINS  
4-Skins Secret SEC 4
- 6 7 TWO BAD DJ  
General Saint & Clint Eastwood  
Greensleeves GREL 24
- 7 9 SPEAK AND SPELL  
Danche Mode Mute STUMM 8
- 8 3 EVACUATE Chelsea Step Forward SFLP 7
- 9 6 CHRONIC GENERATION  
Chron Gen Secret SEC 3
- 10 10 NOTHING CAN STOP US  
Robert Wyatt Rough Trade ROUGH 35
- 11 23 LIVE Chelsea Chaos Tapes CHAOS 005
- 12 8 MISTER YELLOWMAN  
Yellowman Greensleeves GREL 35
- 13 — A WAY OF LIFE Last Resort  
Last Resort TLR 001
- 14 14 FOURTH DRAWER DOWN  
Associates Situation 2 SITU 2
- 15 11 HEX ENDUCTION HOUR  
Fall Kamera KAM 1
- 16 15 SHOOT OUT THE LIGHTS  
Richard And Linda Thompson  
Hannibal HMDC 1303
- 17 19 AFTER THE SNOW  
Modern English 4AD CAD 206
- 18 20 THE ANIMALS FILM SOUNDTRACK  
Robert Wyatt Rough Trade ROUGH 40
- 19 17 MOVEMENT New Order Factory FACT 50
- 20 18 SEVEN VOYAGES OF CAPTAIN SINBAD  
Captain Sinbad Greensleeves GREL 34
- 21 21 HAWKWIND FRIENDS AND RELATIONS  
Hawkwind Flicknife SHARP 101
- 22 27 INFLAMMABLE MATERIAL  
Stiff Little Fingers Rough Trade ROUGH 1
- 23 24 SWING TO THE RIGHT  
Todd Rundgren's Utopia  
Bearsville/Avatar AALP/BRK 3666
- 24 26 STILL Joy Division Factory FACT 40
- 25 25 LOVE HOW ME SEXY  
Linval Thompson Greensleeves GREL 33
- 26 22 ENDANGERED SPECIES  
U.K. Subs NEMS NEL 6021
- 27 16 BEFORE THE DREAM FADED Misunderstood  
Cherry Red B RED 32
- 28 13 LIVE AT THE 100 CLUB  
G.B.H. Chaos Tapes LIVE 007
- 29 28 THE BEST OF THE DAMNED  
Damned Big Beat DAM 1
- 30 — IN THE FLAT FIELD Bauhaus  
4AD CAD 13



**Ashford & Simpson are funky in their own right**

**ASHFORD & SIMPSON  
London, The Dominion**

NICOLAS ASHFORD and Valerie Simpson are hardly household names but it is still staggering that these two nights in London were their first UK appearances. The writers of 'Ain't No Mountain High Enough', 'Ain't Nothing Like The Real Thing', 'Remember Me', 'Reach Out' and a host of other Motown classics have been performing top quality funky music in their own right for 10 years.

Now signed to Capitol and with a new album *Street Opera* due any day, A&S have a good reason to visit the UK. They have also recorded a video here. The concert was divided between classic cuts from the past and the latest material, including single 'Street Corner'.

Beginning with an *acapella* number of rich vocal power the duo left the audience in awe but the atmosphere soon hotted up to a boiling cauldren of emotion. The climax was their version of 'Stuff Like That' which they wrote for Quincy Jones.

PAUL CAMPBELL

**NICK LOWE/The Blasters  
London, Hammersmith Palais**

AN INTERESTING contrast in styles from the F.Beat stable. First on were the Blasters whose eponymous debut album has garnered a lot of critical praise, but who have yet to sell many records. On stage they soon showed that this must be a temporary situation.

The main focus of the band is vocalist Phil Alvin who with lead guitar-

ist brother, Dave galvanised the band into action. Although they're probably best known for originally recording 'Marie Marie' the Blasters soon showed themselves to be more than a one tune band. The crowd responded as intended to such songs as 'American Music' and 'Border Radio' (surely the next single?). At various times the band were joined by legendary saxophonist Lee ('Walking With Mr Lee') Allen and reached even greater heights.

For the inevitable encore they ran through a couple of Jerry Lee Lewis songs, 'High School Confidential' and 'Keep A Knocking' to rapturous applause.

It was obviously going to be difficult to follow that as Nick Lowe found to his cost. While the original idea was to promote the recent album *Nick The Knife*, this was virtually ignored in favour of the Nick Lowe back catalogue. It has to be said that while some songs such as 'Marie Provost' and 'Shake And Pop' still sounded fresh, others like 'Switchboard Susan' don't.

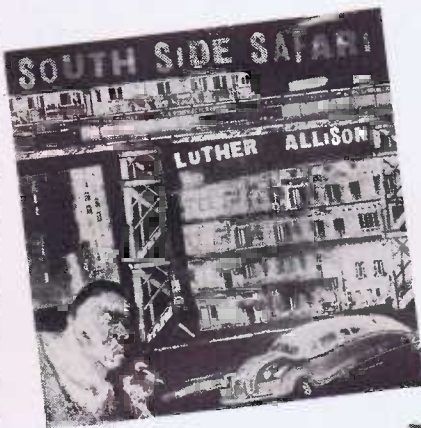
Even though Lowe's band The Noise To Go included such luminaries as Martin Belmont on guitar and Paul Carrack on keyboards (and lead vocals on a surprisingly high number of songs) the overall effect was one of treading water.

On this showing, the Blasters will soon be selling lots of records. Nick Lowe will have to do a lot better in future.

ANTHONY RILEY

**HOT STEAMING R&B**

Music to make the liver quiver and the recession dimmer



**SOUTH SIDE SAFARI**  
Luther Allison RL0036  
First U.K. Release from Luther Allison, fiery guitarist from Europe's hottest touring blues act

**ONE TRACK MIND** Big Twist and the Mellow Fellows RL0040 Powerhouse U.S. Soul and R & B band fronted by the BIG vocals of Twist.



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*It's a Smash!*

**THE TEMPTATIONS**  
featuring **RICK JAMES**  
**S-T-A-N-D-I-N-G**  
**O-N-T-H-E-T-O-P**

7" TMG 1263  
(Available in Colour Picture Bag)  
12" TMGT 1263

Taken From The Forthcoming Album "RE-UNION"



*Shalamar*



**"WORK IT OUT"**

7" S0 21  
(Available in Colour Picture Bag)  
12" S0T 21

Instantly commercial number having equal dance-floor & radio appeal. Destined to follow "I Can Make You Feel Good" to the top.



**Jerome**



**"(I'M INTO) YOUR LOVE"**

7" RCA 225 12" RCAT 225  
Already going down a storm in the discos and tipped to be a pop smash by Record Mirror's James Hamilton



# Disco Top 50

- |     |     |    |   |
|-----|-----|----|---|
| 1   | 1   | 8  | <b>FORGET ME NOTS</b><br>PATRICE RUSHEN <b>ELEKTRA K13173(T) WEA</b>                          |
| 2   | 3   | 3  | <b>GRACE</b><br>BANDA K.A. <b>EPIC/STREET WAVE</b><br><b>EPC A(13)2376 CBS</b>                |
| 3   | 2   | 7  | <b>MAMA USED TO SAY</b><br>JUNIOR MERCURY <b>MER(X) 98 POLYGRAM</b>                           |
| 4   | 6   | 4  | <b>WALK ON BY</b><br>D. TRAIN <b>EPIC EPC A(13)2298 CBS</b>                                   |
| 5   | 5   | 12 | <b>I SPECIALISE IN LOVE</b><br>SHARON BROWN <b>VIRGIN VS 494(12) CBS</b>                      |
| △6  | 11  | 3  | <b>I'M A WONDERFUL THING (BABY)</b><br>KID CREOLE & THE COCONUTS <b>ZE (12)WIP 6756 EMI</b>   |
| △7  | 23  | 4  | <b>CIRCLES</b><br>ATLANTIC STARR <b>A&amp;M AMS(X)8218 CBS</b>                                |
| △8  | 13  | 4  | <b>YOU AND ME JUST STARTED</b><br>LINDA TAYLOR <b>GPL GP 317(12) PRT</b>                      |
| 9   | 8   | 5  | <b>IT SHOULD HAVE BEEN YOU</b><br>GWEN GUTHRIE <b>ISLAND (12)WIP 6757 EMI</b>                 |
| 10  | 4   | 12 | <b>I CAN MAKE YOU FEEL GOOD</b><br>SHALAMAR <b>SOLAR K12599(T) WEA</b>                        |
| 11  | 10  | 3  | <b>ARE YOU HEARING (WHAT I HEAR)</b><br>LEVEL 42 <b>POLYDOR POSP(X) 396 POLYGRAM</b>          |
| 12  | 12  | 7  | <b>EASE YOUR MIND (REMIX)</b><br>TOUCHDOWN <b>EXCALIBUR EXC(L) 519 PRT</b>                    |
| △13 | 20  | 6  | <b>DON'T MAKE ME WAIT</b><br>PEECH BOYS <b>(WEST END WES 22140) IMPORT</b>                    |
| 14  | 9   | 9  | <b>ACT LIKE YOU KNOW</b><br>FAT LARRY'S BAND <b>WMOT VS 491(12) CBS</b>                       |
| 15  | 19  | 4  | <b>I'LL DO MY BEST (FOR YOU BABY)</b><br>RITCHIE FAMILY <b>(RCA PD 13093) IMPORT</b>          |
| 16  | 7   | 6  | <b>PAPA'S GOT A BRAND NEW PIGBAG</b><br>PIGBAG Y(12)Y10 <b>SPARTAN/ROUGH TRADE/INDIES</b>     |
| △17 | 34  | 2  | <b>BEFORE I LET GO</b><br>MAZE FEATURING FRANKIE BEVERLY <b>CAPITOL (12)CL 224 EMI</b>        |
| 18  | 14  | 10 | <b>ON A JOURNEY (I SING THE FUNK ELECTRIC)</b><br>ELEKTRIK FUNK <b>EPIC EPC A(13)2299 CBS</b> |
| △19 | 28  | 5  | <b>STREET CORNER</b><br>ASHFORD & SIMPSON <b>CAPITOL (12)CL 242 EMI</b>                       |
| 20  | 16  | 4  | <b>WHAT GOES AROUND COMES AROUND</b><br>BRANDI WELLS <b>WMOT VS 492(12) CBS</b>               |
| 21  | 17  | 9  | <b>NIGHT BIRDS</b><br>SHAKATAK <b>POLYDOR POSP(X) 407 POLYGRAM</b>                            |
| 22  | 18  | 7  | <b>PERFUMED GARDEN</b><br>RAH BAND <b>KR KR(T) 5 RCA</b>                                      |
| △23 | 39  | 2  | <b>HARD TIMES</b><br>AL MCCALL <b>(WEST END WES 22142) IMPORT</b>                             |
| 24  | 26  | 3  | <b>LET'S FUNK TONIGHT</b><br>BLUE FEATHERS <b>(SIAMESE SIA 011) IMPORT</b>                    |
| △25 | 32  | 3  | <b>THANKS TO YOU</b><br>SINNAMON <b>(BECKET BKD 508) IMPORT</b>                               |
| 26  | 15  | 10 | <b>DON'T YOU LOVE IT</b><br>MAXINE SINGLETON SYSTEM (12)STEM 1 PINNACLE                       |
| 27  | 25  | 5  | <b>THANK YOU FOR THE PARTY</b><br>DUKES <b>WEA K19136(T) WEA</b>                              |
| 28  | 27  | 4  | <b>XTRA SPECIAL</b><br>ATMOSFEAR <b>ELITE DAZZ 12 PINNACLE</b>                                |
| △29 | 44  | 2  | <b>LITE ME UP</b><br>HERBIE HANCOCK <b>CBS CBS A(13)2222 CBS</b>                              |
| 30  | 30  | 4  | <b>FEELIN' LUCKY LATELY</b><br>HIGH FASHION <b>(CAPITOL 8529) IMPORT</b>                      |
| 31  | 31  | 6  | <b>TURN ME LOOSE</b><br>ROY AYERS <b>POLYDOR POSP(X) 427 POLYGRAM</b>                         |
| 32  | 37  | 4  | <b>WHY CAN'T WE LIVE TOGETHER</b><br>MIKE ANTHONY <b>(ARIOLA) IMPORT</b>                      |
| △33 | NEW | 1  | <b>MONEY'S TOO TIGHT (TO MENTION)</b><br>VALENTINE BROTHERS <b>(BRIDGE) IMPORT</b>            |
| 34  | 21  | 5  | <b>TIME</b><br>STONE <b>CARRERE CAR(T) 236 RCA</b>  |
| △35 | 49  | 2  | <b>NO WAY OUT</b><br>UK PLAYERS <b>A&amp;M AMS(X) 8220 CBS</b>                                |
| 36  | 38  | 2  | <b>DANCE WITH ME</b><br>RICK JAMES <b>(GORDY) IMPORT</b>                                      |
| 37  | 22  | 5  | <b>DANCE ALL NIGHT</b><br>PATRICK BOOTHE <b>STREETWAVE STR A(13)2213 CBS</b>                  |
| 38  | 24  | 4  | <b>KEY TO THE WORLD</b><br>RUDDY THOMAS <b>HAWKEYE SHD 42 JETSTAR</b>                         |
| 39  | 29  | 3  | <b>MY BABY JUST CARES FOR ME</b><br>NINA SIMONE <b>CHARLY CYX 201 SPARTAN</b>                 |
| 40  | 46  | 3  | <b>EARLY IN THE MORNING</b><br>GAP BAND <b>MERCURY MER(X) 97 POLYGRAM</b>                     |
| 41  | 45  | 3  | <b>JUST BE YOURSELF</b><br>CAMEO <b>CASABLANCA CAN(X) 1010 POLYGRAM</b>                       |
| 42  | NEW | 1  | <b>CHECK US OUT</b><br>LIGHT OF THE WORLD <b>EMI EMI 5290 EMI</b>                             |
| 43  | 36  | 5  | <b>NEVER LET YOU GO</b><br>SAVANNA <b>R&amp;B RBS(L) 209 PRT</b>                              |
| 44  | 47  | 2  | <b>KEEP ON WORKING</b><br>RANSON MCKENZIE & FRIENDS <b>SMOKEY SMJ D005 JETSTAR</b>            |
| 45  | 35  | 9  | <b>(I WANT TO GET) CLOSER TO YOU</b><br>GONZALEZ TOOTI FROOTI TOOT (12) PRT                   |
| 46  | 43  | 13 | <b>JUST AN ILLUSION</b><br>IMAGINATION <b>R&amp;B RBS(L) 208 PRT</b>                          |
| 47  | 33  | 10 | <b>TRY JAH LOVE</b><br>THIRD WORLD <b>CBS CBS A(13)2063 CBS</b>                               |
| 48  | 48  | 4  | <b>FINAL APPROACH</b><br>I.C.Q. <b>(UN SQUARE 1201) IMPORT</b>                                |
| 49  | 42  | 5  | <b>I'M THE ONE/TIME'S RUNNING OUT</b><br>DIRECT DRIVE <b>OVAL DRIVE 21(12) PINNACLE</b>       |
| 50  | 41  | 10 | <b>CAN YOU SEE THE LIGHT</b><br>BRASS CONSTRUCTION <b>LIBERTY (12)UP 652 EMI</b>              |

# Indie Top 50

- |    |     |  |    |     |    |   |
|----|-----|--|----|-----|----|---|
| 1  | 8   | <b>ONLY YOU</b><br>YAZOO MUTE MUTE 020 SPARTAN/ROUGH TRADE   | 27 | 18  | 7  | <b>PURE PUNK FOR ROW PEOPLE (EP)</b><br>GONADS SECRET SHH 131 STAGE ONE                                       |
| 2  | 3   | <b>THE MEANING OF LOVE</b><br>DEPECHE MODE MUTE MUTE 022 SPARTAN/ROUGH TRADE                               | 28 | NEW | 1  | <b>EL SALVADOR (EP)</b><br>INSANE NO FUTURE 01 10 ROUGH TRADE/INDIES  |
| 3  | 9   | <b>TEMPTATION</b><br>NEW ORDER FACTORY FAC 63(12) PINNACLE/ROUGH TRADE                                     | 29 | 21  | 10 | <b>LET'S BREAK THE LAW/<br/>I HATE . . . PEOPLE</b><br>ANTI-NOWHERE LEAGUE WXYZ ABCD 2 PINNACLE/FAULTY/INDIES |
| 4  | 2   | <b>FAITHLESS</b><br>SCRITTI POLITTI ROUGH TRADE RT 107(T) ROUGH TRADE                                      | 30 | NEW | 1  | <b>POLICE STATE (EP)</b><br>SPECIAL DUTIES RONDELET ROUND 20 SPARTAN  |
| 5  | 4   | <b>PAPA'S GOT A BRAND NEW PIGBAG</b><br>PIGBAG Y (12)Y10 SPARTAN/ROUGH TRADE/INDIES                        | 31 | 35  | 2  | <b>WILDLIFE</b><br>WASTED YOUTH BRIDGEHOUSE BHS 13 PINNACLE   |
| 6  | 5   | <b>ATTACK</b><br>EXPLOITED SECRET SHH 130 STAGE ONE  | 32 | 17  | 6  | <b>KING OF THE FLIES</b><br>FAD GADGET MUTE MUTE 021 SPARTAN/ROUGH TRADE                                      |
| 7  | 14  | <b>LOVE IS ALRIGHT</b><br>UB40 DEP INTERNATIONAL 7DEP(12DEP) 4 SPARTAN                                     | 33 | 38  | 2  | <b>IN RHYTHM</b><br>SCREAM AND DANCE RECREATIONAL SPORT 72 INDIES   |
| 8  | 11  | <b>SURVIVAL</b><br>DEFECTS WXYZ ABCD 3 PINNACLE/FAULTY/INDIES  | 34 | 44  | 29 | <b>THE "SWEETEST GIRL"</b><br>SCRITTI POLITTI ROUGH TRADE RT 091 ROUGH TRADE                                  |
| 9  | 10  | <b>THE WINNER</b><br>INFA-RIOT SECRET SHH 133 STAGE ONE  | 35 | 32  | 9  | <b>SMASH IT UP</b><br>DAMNED BIG BEAT NS 76 PINNACLE  |
| 10 | 47  | <b>BRAVE NEW WORLD</b><br>TOYAH SAFARI SAFE 45 SPARTAN   | 36 | 43  | 98 | <b>LOVE WILL TEAR US APART</b><br>JOY DIVISION FACTORY FAC 23 PINNACLE/ROUGH TRADE                            |
| 11 | 16  | <b>EAST TO THE WEST</b><br>ANTI-PASTI RONDELET ROUND 18 SPARTAN  | 37 | 28  | 7  | <b>WAR ACROSS THE NATION</b><br>CHELSEA STEP FORWARD SF 21 PINNACLE/FAULTY                                    |
| 12 | 8   | <b>LOOK, KNOW</b><br>FALL KAMERA ERA 004 STAGE ONE   | 38 | 33  | 8  | <b>NO LIFE, NO FUTURE (EP)</b><br>EXPELLED RIOT CITY RIOT 8 INDIES  |
| 13 | 7   | <b>A VIEW FROM HER ROOM</b><br>WEEKEND ROUGH TRADE RT 097 ROUGH TRADE                                      | 39 | 40  | 3  | <b>PARRAFIN BRAIN</b><br>NIGHTINGALES CHERRY RED CHERRY 38 PINNACLE   |
| 14 | 24  | <b>BELA LUGOSI'S DEAD</b><br>BAUHAUS SMALL WONDER WEENY 2 INDIES   | 40 | 27  | 9  | <b>I THINK WE NEED HELP</b><br>FARMERS BOYS WAAP WAAP 3 INDIES  |
| 15 | 6   | <b>THIS TIME (WE'LL GET IT RIGHT)/<br/>FLY THE FLAG</b><br>ENGLAND WORLD CUP SQUAD ENGLAND ER 1(P) SPARTAN | 41 | 22  | 22 | <b>TELEGRAM SAM</b><br>BAUHAUS 4AD AD 17(T) PINNACLE/ROUGH TRADE/INDIES                                       |
| 16 | 25  | <b>XOYO</b><br>PASSAGE CHERRY RED CHERRY 35 PINNACLE   | 42 | 36  | 10 | <b>CONSPIRACY</b><br>HIGSONS WAAP WAAP 2 INDIES   |
| 17 | 12  | <b>REASONS FOR EXISTENCE (EP)</b><br>SUBHUMANS SPIDERLEG SDL 5 INDIES                                      | 43 | 30  | 6  | <b>LEST WE FORGET (EP)</b><br>BLITZKRIEG NO FUTURE 01 8 ROUGH TRADE/INDIES                                    |
| 18 | NEW | <b>FASHION</b><br>CHARGE KAMERA ERA 007 STAGE ONE  | 44 | 31  | 9  | <b>THE MISSIONARY</b><br>JOSEF K LES DISQUES DU CREPESCULE TWI 053 PINNACLE/ROUGH TRADE/INDIES                |
| 19 | 13  | <b>GANGLAND</b><br>VIOLATORS NO FUTURE 01 9 ROUGH TRADE/INDIES   | 45 | 42  | 20 | <b>EVERYTHING'S GONE GREEN</b><br>NEW ORDER FACTORY BENELUX FACBN 08 ROUGH TRADE                              |
| 20 | 41  | <b>STORM</b><br>CARMEL RED FLAME RF 701 INDIES   | 46 | 37  | 13 | <b>NEVER SURRENDER</b><br>BLITZ NO FUTURE 01 6 ROUGH TRADE/INDIES   |
| 21 | 19  | <b>NO DOVES FLY HERE</b><br>MOB CRASS 321984/7 ROUGH TRADE/INDIES  | 47 | 49  | 3  | <b>FALLEN HERO (EP)</b><br>ENEMY FALL OUT FALL 001 INDIES   |
| 22 | 29  | <b>SUNNY DAY</b><br>PIGBAG Y Y12 SPARTAN/ROUGH TRADE/INDIES  | 48 | 46  | 25 | <b>ALL-OUT ATTACK</b><br>BLITZ NO FUTURE 01 1 ROUGH TRADE/INDIES  |
| 23 | 23  | <b>THERE'S NO GOVERNMENT LIKE<br/>NO GOVERNMENT (EP)</b><br>RIOT/CLONE RIOT CLONE RC 001 INDIES            | 49 | 48  | 13 | <b>OBJECT, REFUSE, REJECT, ABUSE</b><br>DIRT CRASS 321984/6 ROUGH TRADE/INDIES                                |
| 24 | 26  | <b>ARMY SONG (EP)</b><br>ABRASIVE WHEELS RIOT CITY RIOT 9 INDIES   | 50 | 39  | 5  | <b>NEW CHURCH</b><br>LQDRS OF THE NEW CHURCH ILLEGAL ILS 0028 PINNACLE/FAULTY                                 |
| 25 | 15  | <b>TONES ON TAIL (EP)</b><br>DANIEL ASH & GLENN CAMPING 4AD BAD 203 PINNACLE/ROUGH TRADE/INDIES            |    |     |    |   |
| 26 | 20  | <b>SMASH THE DISCOS (EP)</b><br>BUSINESS SECRET SHH 132 STAGE ONE  |    |     |    |   |

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# Herbie Hancock – a rarity with a foot in two musical camps



At 42, Herbie Hancock has successfully balanced a jazz career and a funk career. His latest album is produced by Rod Temperton, the Mister Platinum of the jazz-funk world. In London recently for a promotional visit, Hancock outlined his musical philosophy to PAUL CAMPBELL.

HERBIE HANCOCK is that rarity in music – the artist with a foot in two distinct musical camps and a career spanning different eras of sound.

At 42 he finds himself a jazz veteran and a funk superstar after a career which began in 1961 when he joined the Donald Byrd Band in New York.

Hancock began playing the piano when he was seven, his first was a birthday present from parents who saw his obvious empathy with the instrument.

His training on the piano was a classical one but it was not long before he fell under the spell of jazz music and artists such as George Shearing, the Four Freshmen, Dave Brubeck, Errol Garner, Stan Kenton, and later Oscar Peterson.

When Horace Silver, Miles Davis and Art Blakey came along he was hooked for life and he began playing piano semi-pro in his native Chicago.

One weekend Donald Byrd came to town minus his piano player who had

Hancock played with Miles Davis from 1963 to 1968.



been stuck in a blizzard and Hancock was recommended. He did enough to persuade Byrd that he should be the regular pianist and he left for New York to join the band.

"I was young and hadn't developed a style of my own and Donald helped me out of the pitfalls. He got me my first contract, with Blue Note, and insisted that I kept my own publishing," recalled Hancock.

THIS WAS perhaps his best move. Soon after, Hancock wrote 'Watermelon Man', a song which has been recorded more than 250 times and the publishing royalties paid all his bills for more than five years while he worked for Miles Davis for 'pocket money'.

Davis was his next leader, a relationship which lasted from 1963-8. Hancock was invited to attend an audition at the great man's house and three days later they were in the studio recording *Seven Steps To Heaven*. "I thought I was still auditioning," quipped Hancock.

From the start he had been intrigued by electric adaptations of the keyboard. Hancock was an engineering major at college and was always into gadgets.

The musical eclecticism of Byrd, who introduced Hancock to the sound experiments of contemporary classical composers, and friendship with musician Tony Williams influenced him to try out such things as the Wurlitzer electric piano and eventually the Fender Rhodes piano.

He first played electric keyboards on *Miles In The Sky* but it was his own album *Headhunters* which caused consternation and uproar in jazz circles.

Hancock's name was mud after a damning by jazz critics, who are only now coming to accept that the instrument has a place in the genre.

"In a way it was welcome. It stopped people assuming things about me. I play the music I like; sometimes jazz, sometimes not. If I am going to do something I dive in," he said.

HIS STANCE opened up whole new fields and while the jazz fraternity still looks down on anything with a back-beat, Hancock has performed with such artists as George Benson, Quincy Jones and Stevie Wonder to reach massive audiences with his music.

In fact he had hoped that Wonder

would co-write and perform on his latest album *Lite Me Up* but timing was against them.

He is not too troubled by that because he likes the album very much, particularly the contribution of Rod Temperton.

"It was a great experience as far as learning about songs was concerned. Rod worked really hard and his concern shows throughout the album. I make albums for many reasons and one is to learn more about music. Working with Rod was an education," said Hancock.

At home he listens to all kinds of music, from Talking Heads through Weather Report to Stravinsky and he feels that categories have no place in music.

Like Temperton, Hancock confesses to be a complete non-dancer but he really enjoys watching others dance and the new album was conceived with this aim. On that basis it is a complete success.

To emphasise his own wide-ranging tastes Hancock mentioned that he was now exploring more rock music. He recently purchased the Eric Clapton compilation and highly admires the work of the guitarist he first came across when he scored the soundtrack for *Blow Up* which featured The Yardbirds.

Hancock is deeply committed to exploring and developing his own music and while he is not opposed to undertaking gruelling promotional tours he seems remarkably unaffected by the marketing strategies around him.



Stevie Wonder (top) was set to be on Hancock's latest LP. And Quincy Jones (below) is one of the artists with whom Hancock has worked to reach a massive crossover audience.









# ALBUM REVIEWS

## Top 10

### **THE CLASH: Combat Rock (CBS FMLM 2) Prod: The Clash**

It's been a long wait since the overlong and rather directionless *Sandinista* but The Clash return with a disciplined set of 12 new songs contained within a single album. The numbers are more deeply thought through and although not lacking in trenchant political message, the band is definitely attempting to entertain as well as lecture this time around. Straightforward rock'n'roll does not make up the bulk of the LP, with its injections of good funk and dub, but there is enough to remind fans of the original stance of The Clash. Good stuff from one of the survivors and likely to go on selling through the Summer.

## Top 40

### **JOHNNY MATHIS: Friends In Love (CBS 85652) Jack Gold/Jay Graydon**

Mathis and female collaborators have produced some memorable duets over the years and this album features his latest partner Dionne Warwick in a couple of powerful efforts, with title track being quite spectacular. The album once again reinforces Mathis' status as the best interpreter of romantic ballads extant, with a special treatments accorded to Lloyd Webber's 'Memory', a song which has the makings of an evergreen, and Stevie Wonder's equally fine 'Lately'. All the efforts of CBS over a period to establish Mathis as a chart certainly will be reflected in sales of this release.

## Top 60

### **GANG OF FOUR: Songs Of The Free (EMI EMC 3412) Prod: Mike Howlett/Jon King/Andrew Gill**

Fourth album from the Gang Of Four – the band which wears its social conscience on its sleeve. It is the first with new bassist Sara Lee, late of Robert Fripp's League Of Gentlemen, and her arrival marks a new move towards a deeper, funkier sound. Not only that but her backing vocals soften the angst ridden vocals to a more commercial level. The band has come a long way since its punk days and the music is tighter and harsher but very much under control now. Strongest tracks are those written in the feminine first person, such as 'I Love A Man In Uniform, and 'It's Not Enough' and the band has introduced an American interest into the lyrics.

### **GIRLSCHOOL: Screaming Blue Murder (Bronze BRON 541) Prod: Nigel Gray**

First album from the new look Girlschool but the replacement of the bass player hasn't even caused a momentary pause in the thundering decibel progress of this hot and hectic outfit. This is HM music like chauvinists would never have imagined girls capable of. Girlschool have built up a sizable following among the head-banging hordes and this album should keep that audience happy.

## Best of the rest

### **HERBIE HANCOCK: Lite Me Up (CBS 85650) Prod: Herbie Hancock**

Jazz funk from the keyboard great Herbie Hancock. It is his most commercial for many a year and with the title track beginning to take off it could see a return to the charts for the man who made 'I Thought It Was You' and 'Better Bet Your Love'. Although Hancock is credited as producer a lot of the praise for this slick album belongs with Briton Rod Temperton who co-wrote most of the material and is responsible for the commercial edge. In addition Jay Graydon and Narada Michael Walden produced one track each. As might have been expected for an artist of this calibre the musicians are all top names, Walden, Jim Gilstrap, Patti Austin, Larry Williams, Paulinho da Costa and the woman of the moment Patrice Rushen.

### **MILES DAVIS: We Want Miles (CBS 88579) Prod: Teo Macero**

The London concerts recently by the re-emergent Miles Davis were one of 1982's jazz highlights, even if the critics were divided as to the jazzworthiness of his music today. Recorded live in America and Japan, this LP will do nothing to provoke immediate re-evaluation. There is a notable emphasis on percussive rhythm patterns which gives Davis' own playing a significant kick, particularly on 'Back Seat Betty'. Indeed the man himself is in mighty form and even if Mike Stern's rocky guitar is an acquired taste in this setting, the music in general has both vigour and individuality, for which many thanks.

### **ORIGINAL SOUNDTRACK: Cat People (MCA MCF 3138) Prod: Giorgio Moroder**

By now there can be few people who haven't heard David Bowie's theme song 'Cat People (Putting Out Fire)' and this should be a major factor in the success of this album. The Bowie track is the only vocal number but the music was written and performed by Giorgio Moroder, returning to the genre in which he scored his greatest success – the soundtrack from *Midnight Express*. As in that film the strongest track is the chase and 'Paul's Theme (Jogging Chase)' was wasted as the 'B' side of the Bowie single. The film itself is of the highest pedigree – a truly horrifying horror film – and it should spark sales when on general release this Summer.

### **CHEAP TRICK: One On One (Epic EPC85740) Prod: Roy Thomas Baker**

More formula heavy metal from this American foursome. Cheap Trick has established a niche for itself in The States but hasn't scored too well recently in Britain. The band's sound is very good of its modern metal genre, with every track a well-crafted chunk of driving music featuring surging guitar breaks and urgent, rasping vocals. The production too adds much to the sound. But this is very much 'the mixture as before' and is unlikely to reach the charts.

### **FUNKAPOLITAN: Funkapolitan (London SH 8548) Prod: August Darnell**

Debut album from the leaders in home produced funky rapping and is a winner. London, the label, is rapidly re-establishing itself as a disco success story and Funkapolitan is its brightest star. With the excellent singles 'In The Crime Of Life' and 'As The Time Goes By' leading an impressive eight strong collection this is a consistent and entertaining package which will be well received and strongly promoted in the discos. While the band is still waiting for big hit it does have a following and sales should be stronger than a similar American product.

### **DENIECE WILLIAMS: Niecy (CBS 85602) Prod: Thom Bell/Deniece Williams**

Although overtaken somewhat in consumer esteem by the adulation accorded to Randy Crawford, Deniece Williams remains one of the most distinctive of emergent black singers. Her soothing voice, with its capacity to soar unexpectedly into the stratosphere, has a notably beguiling way with a ballad, particularly the poignant 'Waiting' and 'I Believe In Miracles'. Although the songs here are her own, and classy enough, it may be that she needs her Bacharach to get the kind of perfection which made Dionne Warwick, whom she resembles, into a star.

### **VARIOUS: Original Soundtrack from Countryman (Island ISTDA 1) Prod: Various**

Island's first big-budget movie spawns its inevitable soundtrack album – a double in fact. The film relies heavily on reggae to re-create the atmosphere of the Caribbean, and enhance the mystery and blood and thunder of the action. Bob Marley's work is extensively used, but so is material from British artists like Aswad, Steel Pulse and Rico. The whole 22-track collection hangs together well as an album in its own right.

### **JIM CARROLL: Dry Dreams (CBS 85614) Prod: Earl McGrath**

Author/poet/ singer Jim Carroll is a celebrated leader of the New York new wave and here he is surrounded with such names as Randy Brecker, Walter Steding, Tom Canning and Lenny Kaye. His lyrics are supercharged with imagery making his songs the aural equivalent of reading a William Burroughs novel. At times he sounds like Lou Reed and throughout he appears to be holding back a flood of emotion. Carroll gained considerable notoriety in this country, and a cult following, with the number 'People Who Died'.

### **GUYS AND DOLLS : London Cast (Chrysalis CDL 1388) Prod: John Burgess**

The National Theatre's revival of Frank Loesser's classic musical *Guys And Dolls* has won the unstinted praise of the critics and will run for ever, or as long as the cast of straight actors remains inspired. For anybody who has seen the show the album sounds like an essential moment of a memorable evening. Songs like 'I'll Know', 'If I Were A Bell', 'I've Never Been 'In Love Before' don't lose their



**Gang Of Four is tighter and more under control**

charm. Julie Covington and Ian Charleson, are a winsome twosome, and with Julia McKenzie shoulder most of the singing duties with style and assurance.

### **ANDREAS VOLLENWEIDER: Behind The Gardens – Behind The Wall – Under The Tree... (CBS 85545) Prod: Eric Merz**

The twee title and messages on the liner notes like "The music on this record was seen, felt and played by Andreas Vollenweider" do nothing to make the album more attractive to the UK market, but it's an album that might just do well. Vollenweider is a harpist (not a harmonica player) who has produced a drifting confection of pretty linked themes that will appeal to a similar audience to the one which bought *Tubular Bells* and it is true that the range of effects and tones he conjures from his unusual instrument, aided by latest technology, is quite remarkable.

### **PLACEBO: England's Trance (Aura AUL 721) Prod: Placebo**

One of the most unusual albums released so far this year must be the debut from Placebo. The husband and wife duo of Gary and Michelle Wild have come up with a collection of very catchy songs. The music is a mixture of guitar and synthesiser while Michelle Wild's vocals are at times reminiscent of Pauline Murray post-Penetration. The tracks 'Poppy Dance' and 'Paying Homage' are particularly outstanding. With the growing media interest in the pair, this debut album should score in the Independent charts if nothing else.

### **THE NEW HIGH LEVEL RANTERS: The New High Level Ranters (Topic 12TS 425) Prod: Tony Engle**

Something of a misleading title because only half of the group has been replaced. The music remains the same, top quality folk music with the emphasis on keeping alive the sounds and traditions of Northumbria. Using such instruments as fiddle, concertina, pipes and accordian the group alternates between dance tunes and vocal tales both ancient and contemporary. Obviously strongest sales are going to be in the North East but the group has a nationwide following among folk specialists.



# Albums/Tapes Top 60

\* RECORD BUSINESS\*  
BESTSELLERS  
\* RECORD BUSINESS\*

1	2	5	<b>COMPLETE MADNESS</b> MADNESS <b>STIFF (Z)</b> HIT TV 1 3.58 CBS ●
2	3	4	<b>TUG OF WAR</b> PAUL MCCARTNEY <b>PARLOPHONE (TC)</b> PCTC 259 3.55 EMI ●
3	16	2	<b>RIO</b> DURAN DURAN <b>EMI (TC)</b> EMC 341 1 3.25 EMI ○
4	4	5	<b>LIVE IN BRITAIN</b> BARRY MANILOW <b>ARISTA ARTV (C)</b> 4 3.58 POLYGRAM ☆
5	3	3	<b>HOT SPACE</b> QUEEN <b>EMI (TC)</b> EMA 797 3.50 EMI ●
6	7	2	<b>PINKY BLUE</b> ALTERED IMAGES <b>EPIC EPC (40)</b> 85665 CBS
7	NEW	1	<b>COMBAT ROCK</b> CLASH <b>CBS FMLN (40)</b> 2 CBS
8	17	2	<b>CHARTBUSTERS '82</b> VARIOUS <b>RONCO (4C)</b> RTL 2074 A/B 5.99 RONCO
9	5	3	<b>NIGHT BIRDS</b> SHAKATAK <b>POLYDOR POLS (C)</b> 1059 3.05 POLYGRAM
10	8	12	<b>PELICAN WEST</b> HAIRCUT ONE HUNDRED <b>ARISTA-CLIP HCC (TCHC)</b> 100 3.05 POLYGRAM ●
11	9	30	<b>CHARIOTS OF FIRE</b> VANGELIS <b>POLYDOR POLS (C)</b> 1026 3.05 POLYGRAM ●
12	6	3	<b>THE CONCERTS IN CHINA</b> JEAN MICHEL JARRE <b>POLYDOR PODV (C)</b> 3 4.35 POLYGRAM
13	11	5	<b>1982</b> STATUS QUO <b>VERTIGO 6302 (7144)</b> 189 3.05/3.15 POLYGRAM
14	NEW	1	<b>THE EAGLE HAS LANDED</b> SAXON <b>CARRERE CAL (CAC)</b> 137 3.04 RCA
15	10	3	<b>PORNOGRAPHY</b> CURE <b>FICTION FIXD (C)</b> 7 3.25 POLYGRAM
16	19	19	<b>LOVE SONGS</b> BARBRA STREISAND <b>CBS (40)</b> 10031 CBS
17	31	2	<b>SULK</b> ASSOCIATES <b>ASSOCIATES ASCL (ASCC)</b> 1 3.20 WEA
18	NEW	1	<b>STEVIE WONDER'S ORIGINAL MUSIQUARIUM I</b> STEVIE WONDER <b>MOTOWN (C)</b> TMS 6012 4.87 RCA
19	25	2	<b>SWEETS FROM A STRANGER</b> SQUEEZE <b>A&amp;M AMLH (CAM)</b> 64899 3.04 CBS
20	18	6	<b>STRAIGHT BETWEEN THE EYES</b> RAINBOW <b>POLYDOR POLD (C)</b> 5056 3.25/3.38 POLYGRAM ○
21	24	3	<b>STRAIGHT FROM THE HEART</b> PATRICE RUSHEN <b>ELEKTRA K (4)</b> 52352 3.20 WEA
22	NEW	1	<b>SELECT</b> KIM WILDE <b>RAK (TC)</b> SRAK 548 3.25 EMI
23	19	8	<b>SKY 4-FORTHCOMING</b> SKY <b>ARIOLA ASKY (ZCASK)</b> 4 3.34 PRT ●
24	28	11	<b>DIAMOND</b> SPANDAU BALLET <b>CHRYSALIS (Z)</b> CDL 1353 3.22 POLYGRAM
25	12	5	<b>DISCO UK/DISCO USA</b> VARIOUS <b>RONCO (4C)</b> RTL 2073 A/B 5.99 RONCO
26	18	4	<b>ARE YOU READY</b> BUCKS FIZZ <b>RCA RCALP (RCAK)</b> 8000 3.25 RCA ●
27	NEW	1	<b>CHURCH OF HAWKWIND</b> HAWKWIND <b>RCA RCALP (RCAK)</b> 9004 3.34 RCA
28	20	13	<b>ALL FOR A SONG</b> BARBARA DICKSON <b>EPIC EPC (40)</b> 10030 CBS ☆
29	35	3	<b>PHD</b> PHD <b>WEA K (4)</b> 99150 3.04 WEA
30	21	8	<b>THE NUMBER OF THE BEAST</b> IRON MAIDEN <b>EMI (TC)</b> EMI 3400 3.25 EMI ●
31	29	6	<b>SHAPEUP AND DANCE VOLUME 2 FEATURING ANGELA RIPPON</b> VARIOUS <b>LIFESTYLE LEG (C)</b> 2 3.49 CBS
32	27	190	<b>BAT OUT OF HELL</b> MEAT LOAF <b>EPIC EPC (40)</b> 82419 2.74 CBS ☆
33	NEW	1	<b>WE ARE . . . THE LEAGUE</b> ANTI-NOWHERE LEAGUE <b>WXYZ LMNOP</b> 1 2.44 PINNACLE/FAULTY/INDIES
34	15	3	<b>REVELATIONS</b> KILLING JOKE <b>EGP/POLYDOR EGMD (C)</b> 3 3.05 POLYGRAM
35	32	6	<b>BROADSWORDS AND THE BEAST</b> JETHRO TULL <b>CHRYSALIS (Z)</b> CDL 1380 3.22 POLYGRAM
36	23	26	<b>TIN DRUM</b> JAPAN <b>VIRGIN (TC)</b> V2209 3.20 CBS ●
37	26	7	<b>ASIA</b> ASIA <b>GEFFEN GEF (40)</b> 85577 CBS
38	41	11	<b>FUN BOY THREE</b> FUN BOY THREE <b>CHRYSALIS (Z)</b> CHR 1383 3.04 POLYGRAM ○
39	22	6	<b>JUMP UP</b> ELTON JOHN <b>ROCKET HISPD (REWND)</b> 127 3.25/3.35 POLYGRAM
40	36	6	<b>SHOOT THE MOON</b> JUDIE TZUKE <b>CHRYSALIS (Z)</b> CDL 1382 3.22 POLYGRAM
41	45	32	<b>DARE</b> HUMAN LEAGUE <b>VIRGIN (TC)</b> V2192 3.40/3.20 CBS ☆
42	38	5	<b>TIME PIECES - THE BEST OF ERIC CLAPTON</b> ERIC CLAPTON <b>RSO RSD (C)</b> 5010 3.25/3.38 POLYGRAM
43	40	28	<b>PEARLS</b> ELKIE BROOKS <b>A&amp;M ELK (CLK)</b> 1981 3.25 CBS ☆
44	39	4	<b>I LOVE ROCK 'N' ROLL</b> JOAN JETT & THE BLACKHEARTS <b>EPIC EPC (40)</b> 85686 CBS
45	30	6	<b>THE SLIDE AREA</b> RY COODER <b>WARNER BROS K (4)</b> 56976 3.20 WEA
46	NEW	1	<b>HEAR NOTHING SEE NOTHING SAY NOTHING</b> DISCHARGE <b>CLAY CLAY LP 3 2.52</b> PINNACLE
47	44	6	<b>A FLOCK OF SEAGULLS</b> A FLOCK OF SEAGULLS <b>JIVE HOP (C)</b> 201 2.43 CBS
48	58	2	<b>THE SINGLE FACTOR</b> CAMEL <b>DECCA SKL (KSKC)</b> 5328 3.04/3.13 POLYGRAM
49	37	5	<b>BIG SCIENCE - SONGS FROM "UNITED STATES I - IV"</b> LAURIE ANDERSON <b>WARNER BROS K (4)</b> 57002 3.20 WEA
50	16	4	<b>FOREIGNER</b> ATLANTIC <b>K (4)</b> 50796 3.04 WEA ●
51	51	3	<b>WORLD RADIO</b> LEO SAYER <b>CHRYSALIS (Z)</b> CDL 1345 3.34 POLYGRAM
52	NEW	1	<b>E.T.L. - EXTRATERRESTRIAL LIVE</b> BLUE OYSTER CULT <b>CBS CBS (40)</b> 22203 CBS
53	34	4	<b>MUSTN'T ROCK</b> CHAS & DAVE <b>ROCKNEY (ZC)</b> ROC 909 PRT
54	57	2	<b>THIS TIME</b> ENGLAND WORLD CUP SQUAD <b>K-TEL NE 1169 (CE 2169)</b> 5.99 K-TEL
55	2	2	<b>STAND STRONG STAND PROUD</b> VICES SQUAD <b>ZONOPHONE (TC)</b> ZEM 104 2.44 EMI
56	54	35	<b>DEAD RINGER</b> MEAT LOAF <b>EPIC EPC (40)</b> 83645 2.74 CBS ☆
57	NEW	1	<b>FRIENDS IN LOVE</b> JOHNNY MATHIS <b>CBS CBS (40)</b> 85652 CBS
58	42	6	<b>IRON FIST</b> MOTORHEAD <b>BRONZE BRNA (C)</b> 539 3.25/3.38 POLYGRAM ○
59	33	5	<b>FRIENDS</b> SHALAMAR <b>SOLAR K (4)</b> 52345 3.04 WEA
60	46	6	<b>B.E.F. PRESENT MUSIC OF QUALITY AND DISTINCTION</b> VARIOUS <b>VIRGIN (TC)</b> V2219 3.20 CBS

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TOTAL RELEASES: 120

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

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**ADRIAN BELEV** BIG ELECTRIC CAT/The Lone Rhinoserous Island ○ 10WIP 6791 (10") EMI ALBESSI PUT AWAY YOUR LOVE/Long Time Friends Warner Bros ○ K17191 WEA

**ALIBI BROKEN GLASS**/Theme From "Brother Orchid" Kaleidoscope ○ KRL A2307 CBS

**ALIKI DON'T WANT TO KNOW ABOUT THE WORLD TODAY**/Walk Away President ○ PT 505 PRESIDENT/ PINNACLE

**AMBROSIA** HOW CAN YOU LOVE ME/Fool Like Me Warner Bros ○ K17933 ○ K17933P (Pic Disc) WEA ■

**ANIMAL MAGIC** STANDARD MAN/Trash That Bad Recreational ○ SPORT 8 REVOLVER/INDIES

**APOLOGUES** FOR INNOCENCE ACROSS THE WIRE/Days Alone/Is This Heaven\* (12" only) Illusion ○ AF 11 ● 12AF 11 INDIES

**A.B.C.** RHYTHM ON THE RADIO/WITCH'S BREW/THE PARTY'S OVER Oval ○ OVAL 1015 PINNACLE A.S.P. BOYS WILL BE BOYS/Oh Kevin Carrere ○ CAR 234 RCA ■

**BARBARA LYN** YOU'LL LOSE A GOOD THING/Oval ○ OVAL 1006 PINNACLE

**BELLE STARS** IKO-IKO/The Reason Stiff ○ BUY 150 CBS ■

**BILL WYMAN** VISIONS/Nuclear Reaction A&M ○ AMS 8227 CBS ■

**BLUE ZOO** I'M YOUR MAN/Fame Magnet ○ MAG 224 ● 12 MAG 224 PRT

**BOW WOW WOW** I WANT CANDY (Single Sided Record) RCA ○ RCA 238 RCA ■

**BUCKER & GARCIA** PAC MAN FEVER/Pac Man Fever (Instrumental) CBS ○ CBS A2055 CBS ■

**BUNNY RUGS** LET LOVE TOUCH US NOW/Am I Said/FIGHTER/Freedom Fighter Black Ark International ● BA 601 JETSTAR

**CARA NOBLE** MUMMY!s Over Towerbell ○ TOW 20 PRT

**CARS** SINCE YOU'RE GONE/Maybe Baby/My Best Friend's Girl\*/Let's Go\* (12" only) Elektra ○ K13177 ● K13177PT (Pic Disc) WEA ■

**CHARLIE DANIELS** STILL IN SAIGON/Blowing Along With The Wind Epic ○ EPC A2246 CBS

**CHEAP TRICK** IF YOU WANT MY LOVE/Four Letter Word Epic ○ EPC A2046 CBS ■

**CHINESE RELIGION** MY MOTIVE/Music Box Perchance ○ CHA 01 INDIES ■

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**DENNIS BROWN** GO NOW/Why Must I Oval ○ OVAL 1009 PINNACLE

**DIANA ROSS** WORK THAT BODY/Two Can Make It Capitol ○ (Out Now) ○ CLP 241 (Pic Disc) EMI

**ED SIRRS** I THINK I THINK TOO MUCH/Santa Claus Has Died Oval ○ OVAL 1014 PINNACLE

**EDDIE STANTON** THE YOUNG AND THE FREE/Madonna And Child Polydor ○ POSP 456 POLYGRAM

**ELTON JOHN** EMPTY GARDEN/Take Me Down To The Ocean Rocket ○ XPRES 77 POLYGRAM ■

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**HARRY KAKOULLI** I'M ON A ROCKET/Wanna Stay Oval ○ HARRY 18 PINNACLE

**HEATWAVE** LETTIN' IT LOOSE/Mind What You Find Epic ○ EPC A2414 ● EPC A132414 CBS

**HIGH FASHION FEELIN'** LUCKY LATELY/Brainy Children Capitol ○ CL 250 ● 12CL 250 EMI

**HOLLY & THE ITALIANS** TELL THAT GIRL TO SHUT UP/Chapel Of Love Oval ○ OVAL 1016 PINNACLE

**HORACE ANDY** I'M IN LOVE/I'm In Dub Oval ○ OVAL 1010 PINNACLE

**HORSEMOUTH & ROCKERS** ALL STAR REGGAE MUSIC/I Want To Be With You Horse Mouth ● HM 001 JETSTAR

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**ROBYN ARCHERA** A STAR IS TORN/TBA Dakota ● HBUG 92 PRT ■

**ROGER WHITTAKER** ALBANY/Love Will EMI ○ EMI 5311 EMI

**ROLLING STONES** GOING TO A GO GO/Beast Of Burden Rolling Stones ○ RSR 110 EMI ■

**RON FRANCOIS** IF YOU LOVE ME/Like It CBS ○ CBS A2322 ● CBS A132322 CBS ■

**RON GRAINER ORCHESTRA** TALES OF THE UNEXPECTED/Theme From "Malice Aforethought" RK ○ RK 1021 PRT ■

**ROOM** THINGS HAVE LEARNT TO WALK THAT OUGHT TO CRAWL/Dream Of Flying Red Flame ○ RF 703 INDIES ■

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**SADISTA SISTERS** RAG DOLL DUTCH/ESS/foetus KD ○ KD 001 INDIES ■

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**SIGLO XX** THE ART OF/Youth Sentiment/Autumn Antler ○ ANTLER 002 INDIES ■

**SILVERWING** TEENAGE LOVE/Rock 'N' Roll Mayhem Neon ○ SILV 2 ● SILV 212 STAGE ONE ■

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**SOUND HOT NEWS**/New Dark Age (Live) Korova ○ KOW 23 WEA ■

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**SUNDANCE** WALK RIGHT IN/Jealousy Bronze ○ BRIO 147 POLYGRAM

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**TAMLINS** HOLD ON/Baby I Need You Plantation ● PL 007 JETSTAR

**THREE JOHNS** ENGLISH WHITE BOY/ENGINEER/SECRET AGENT (Double A) CNT Productions ○ CNT 003 RED RHINO ■

**TOBA** MOVING UP/Moving Up (Instrumental) Connection ● CONT 8203 PINNACLE

**TOMMY TUTONE** 867-5309 JENNY/Not Say Goodbye CBS ○ CBS A2062 CBS

**TOMMY MCLEIN** BEFORE I GROW TOO OLD/CLINT WEST/SWEET SUZANNAH Oval ○ OVAL 1004 PINNACLE

**TONI BASIL** OBODY/Thief On The Loose Virgin/Radial Choice ○ (Out Now) ○ TICY 2 (Pic Disc) CBS ■

**TRACY MILLER** BABY IT TAKES TWO/Yours Confidentially Peachtown ○ PT 101 STAGE ONE ■

**VAL DOONICAN** MISSISSIPPI MAD/Beautiful Dreamer RCA ○ RCA 229 RCA

**VAN HALEN** DANCING IN THE STREET/BIG BAD WILLIE (Double A) Warner Bros ○ K17957 WEA

**VICTIM** THE TEENAGE/Junior Criminals/Hang Onto Yourself Illuminated ○ ILL 1 INDIES ■

**VIRGINIA CLARK** WALKIE TALKIE BOY/One Night Stand Creole ○ CR 36 CBS ■

**VIVIENNE WOLF** I'VE GOT THE BLUES/Rhythm Blues God Sent ● GDIS 2 THIRD WORLD/JETSTAR

**VOGGUE** LOVE BUZZ/Dancin' The Night Away Mercury ○ MER 105 ● MERX 105 POLYGRAM

**WALL STREET CRASH** SWING SWING SWING (MEDLEY)/The Mountains O' Mourne/Shot Down Magnet ○ MAG 226 PRT ■

**WAVELENGTH** HURRAY HOME/Crying Over You Ariola ○ ARO 281 PRT

**WEEKEND** PAST MEETS PRESENT/Midnight Slows Rough Trade ○ RT 107 ROUGH TRADE/INDIES ■

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**Y & T** BELIEVE IN YOU/Rescue Me A&M ○ AMSP 8229 (Pic Disc) CBS ■

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★ = Indie Specialists  
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B	"One Stops"	See distributors marked ★		★K	Solomon & Peres	Dublin	Dublin 309209
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★Bo	Bonaparte	London	01-278 3481	★Lu	Lugtons	London N8	01-348 9122
●Bm	Black Music Distributors	London	01-951-3177	★M	Spartan	Wembley	01-903-4753/6
C	CBS	London W1	01-960 2155	★N	Spartan-"Indies"		
Ca	Cavalis	London	01-739 1081	○	President	London SW1	01-839-4672/5
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