

MUSIC & VIDEO WEEK

Europe's leading music business paper

90p



EARLY ARRIVALS at RAVRO's open meeting in London last week are pictured demonstrating solidarity. Getting behind the secretary Arthur Spencer-Bolland, and the chairman Alan Davison (seated left and right) are Vaughan Bendall, Lightning's showroom manager; Christopher Foss, long-serving retail association member, and former GRAC chairman; Barry Martin, of Making Waves distribution; Richard Cloake, of the Crawley-based Cloake's chain of shops and Bernard Simon and Melvin Samuels, both from different branches of A1 Stores in London.

Grim realism at RAVRO meetings

FACTS NOT theories, small-scale action rather than large-scale talk, forward planning for more hard times rather than nostalgia for "the good old days" — dealers who attended the special open meetings set up by RAVRO in London and Birmingham last week asked for all these, and indicated that the trade is in grimly realistic mood.

They immediately had to face the fact that repeated announcements in the record trade press, plus a mail-out of 6,000 leaflets about the meetings through EMI, had resulted in attendance by a total of only thirty retailers, representing less than half that number of businesses. But at both meetings the new RAVRO chairman Alan Davison and secretary Arthur Spencer-Bolland were urged to keep the association alive.

Small local bulk-buying schemes to earn more discount for the indies, and at least one more attempt to rally the trade through a meeting, were two proposals which were strongly supported.

At both meetings the dealers identified preferential margins given to chains and multiples and competitive price cutting as the trade's greatest problems. It was agreed that RAVRO would be expected to negotiate on both points with the manufacturers.

Both meetings urged strongly that the manufacturers should help the indie trade to "re-educate the public about the true value of records through advertising".

It was also decided that RAVRO should renew its efforts to persuade the BPI that retailers deserve, and must be given, a proportionate share of any future income from a levy on cassette recorders or blank tapes.

● Within 24 hours of the Birmingham meeting the dealers' call for another opportunity to confer was answered; the next RAVRO meeting has been set for September 28, at the Crest Hotel, Hinckley Road, Walsgrave, Coventry, at 7.30 pm.

ATV appoints global chief from the US

IN A move that finally buries any lingering speculation that ATV Music, or any part of it, is for sale, ACC chairman Robert Holmes à Court has created the new supreme position of chief executive of the ATV Music Group worldwide and filled it with American Samuel S Trust, president of the company's US division.

ACC said it viewed this new appointment as "reaffirming Robert Holmes à Court's commitment to the building of music publishing, one of ACC's most profitable divisions."

Trust arrived in London last week to immediately begin a programme of reorganisation of the UK and European operation and will be making "several key executive moves" in the US, Canada and Australia.

Trust told *MW* that he intended to review the policies with respect to sub-publishing and hinted that there was a "good possibility" of setting up ATV-owned companies in new territories, and he said



SAM TRUST: new ATV music supremo.

that he would be looking for policy changes "in the way deals are framed."

He added that there was also the "possibility" of personnel changes in the UK and European companies.

On the question of Northern Songs, which Paul McCartney and Yoko Ono, among others, had been bidding for, Trust said emphatically: "There is no question of Northern Songs being for sale."

1981/82 the most successful in EMI history

MUSIC THE DRIVING FORCE BEHIND THORN EMI PROFIT

By JIM EVANS

DESPITE THE general depression in the music business, last year (1981/82) proved to be the most successful profit year ever in the history of EMI Music.

Statistics revealed in the preliminary Thorn EMI figures for the year show that the music division made a profit of £36.7m — an increase of £16.3m on the previous year.

Thorn EMI's overall pre-tax profits for 81/82 were £105.4m compared with £94.3m last year. The significant contribution made to these figures by the often-maligned music division, prompted group chairman Sir Richard Cave to say in his annual statement to shareholders: "This year pride of place in my review goes to the music

division where last year's recovery has been followed by a further profit increase."

And the *Financial Times* commented: "The music business has been the driving force behind a 12 per cent increase in overall pre-tax profits for the year to March to £105.4m."

Commenting on the results, Bhaskar Menon, chairman and chief executive EMI Music worldwide operations, said: "With depressed market conditions in almost every major country and the continuing growth of home-taping and record piracy, the EMI Music group's world sales share increased despite their planned divestment of virtually all third party licensed repertoires."

"All-time high profits were substantially ahead of last year, reflecting the successful implementation of a broad-based

programme of rationalisation undertaken during the last two years."

Menon believes EMI has achieved these record figures through releasing product from new talent as well as from established superstars, and through maintaining a strong interest in music publishing and classical music.

● At EMI UK there is a mood of quiet confidence, with major album releases due from Pink Floyd, Cliff Richard, Kate Bush, Gerry Rafferty and Sheena Easton in the near future. Iron Maiden and Duran Duran look set to crack the US market, and full-length videos for public sale are being prepared by Duran Duran, Cliff Richard and Sheena Easton. There is also a strong possibility of a new Paul McCartney album before Christmas.

Ashby and Mason leave K-tel to form rival venture

K-TEL IS losing two of its top executives who leave this week to set up their own rival TV record merchandising company, to be called TV Records, with "substantial City backing of up to £1 million."

Colin Ashby, K-tel managing director, and A&R manager Nigel Mason expect to be in business in time to have five albums out between August and Christmas. They intend to run a small-overhead operation, handling A&R and marketing in-house but utilising outside companies for pressing, distribution and time-buying.

They have contracted Michael Bungay's DFS agency, which was responsible for the launch of K-tel's Lotus label, for media buying and creative work. A distribution deal has yet to be finalised.

TV Records, which will only sell through retail outlets and will not be involved in direct response selling, will also offer a marketing and consultancy service to small independent labels which may wish to get into TV merchandising while retaining their own identity.

"We would like to stress that we will be a wholly British company with no loyalty to overseas affiliates," Ashby told *MW* in an oblique reference to the fact that K-tel, first in the field with TV merchandised records in the UK and the most successful, is Canadian owned.

"We are leaving K-tel in a strong position with a line-up of strong releases for the autumn, but we believe there is a great opportunity for another TV marketing company in the UK music industry."

Ashby joined K-tel as sales manager five years ago and rose to managing director. Mason has previously worked for RCA, EMI and CBS.

BOYS TOWN GANG

Hit Single
**CAN'T TAKE MY
EYES OFF YOU**
Limited Edition
Special Picture Bag

7" Cat. No. ERC 101
12" Cat. No. ERC/L 101

Distributed by PRT

ERC

INSIDE: Airplay guide 6 ● New single release/Select singles 10 ● Video/Broadcasting 12
● Retailing feature 13 ● Publishing feature 16 ● New album releases/LP reviews 19 ● Independent label news and charts 22 ● Us commentary/Talent 26
● Diary/Performance 27 ● Prince's Trust Rock Gala special — see centre pages.

Roger Greenaway to take PRS chair



THE PERFORMING Right Society is to get a songwriter chairman from January 1, 1983, in **Roger Greenaway** (above) who will succeed **Richard Toeman** whose term of office expires this year; **John Gardner** will be joint deputy chairman (writer) along with **Dick James** who will continue as joint deputy chairman (publisher). Toeman will continue to serve as a publisher-director of the society.

THE IFPI has made a new top appointment: **Ian Thomas** has been appointed director general and



chief executive and **Gillian Davies** associate director general and chief legal adviser. Both Thomas and Davies were previously joint acting director generals.

FORMER BEATLES business and legal adviser **Geoffrey Ellis** has joined the Bron Organisation as business affairs director with responsibilities encompassing Bronze Records, music publishing and Executive Express. Ellis handled the legal and business affairs at Brian Epstein's Nems Enterprises and after Epstein's death joined Dick James Music. Six years ago he became chief administrator at Rocket Records/John Reid Enterprises.

A NEW post, that of director of international operations for Warner Brothers, has been created and will be filled, at WEA's Broadwick Street offices in London, by **Ken Kushnick**, currently executive vice president of Sire Records, who will

take up the position in September.

His brief will be similar to that of Phil Carson who is the London-based international chief of Atlantic Records. But while Carson's responsibilities cover all territories outside the US, Kushnick will concentrate initially on Europe.

WEA MD Charles Levison commented that this move, will give "an additional strong presence and point of view", although the day-to-day running of the WB label in the UK will stay with the label manager, Kushnick's role will involve some A&R and co-ordination of artist development in Europe.

NICK UNDERWOOD, previously press and promotion co-ordinator at Chappell Music, has set up his own independent operation. He will continue to handle Chappell's press and promotion on a freelance basis, along with two other major accounts to be announced shortly. Underwood can be contacted on 01-402 6779 or through Chappells on 01-629 7600... Virgin Music Publishing, currently enjoying its most successful year ever, has appointed **Kevin Eade** to the new post of professional manager. Eade, who was formerly with Paper Music, Rocket and Rondor, will have responsibilities for getting covers on current catalogue as well as the acquisition of new song writers.



DOUBLE FUN album and cassette packs on RCA are currently being given an in-store marketing push in *Our Price* shops. The special packs, which combine LP and cassette versions of the same title for a dealer price of £4, are aimed at the car stereo owners who might buy an LP and tape it for the car, by offering both versions for a price close to that of the LP and a good quality blank tape. Pictured above with the goods are (left to right) **Dave Harmer**, RCA UK sales manager; **Gareth Harris**, RCA merchandising manager; and **David West**, manager of *Our Price* in Oxford Street, London.

Service to forecast leisure spending

THE RECORD, tape and video industries are to be analysed with consumer spending forecasts for up to five years ahead in a new leisure forecasting and information service.

Leisure Consultants of Sudbury, Suffolk, is launching quarterly leisure forecasts and annual leisure reviews on a subscription basis starting in September. It promises detailed figures for consumer spending with forecasts 18 months ahead by quarters and five years ahead on an annual basis.

Special pre-launch price for the media leisure sector which includes the record and video industries (along with television rental, radio and audio, home computing and video games, books, newspapers and magazines) is £225 a year. Details from Leisure Consultants, Lint Growis, Foxearth, Sudbury, Suffolk.

Chrysalis and Arista renew agreements with PolyGram

CHRYSLIS AND Arista have renewed their manufacturing and distribution agreement with PolyGram Records for a further three-year period from this month, following a similar renewal with joint sales arm, Tandem (MW July 17):

Under the terms of the agreement, PolyGram will manufacture and distribute all Chrysalis product, to include seven and 12-inch singles, albums and cassettes; and Arista's seven and 12-inch singles.

Arista will be utilising the manufacturing facilities of sister company, Sonopress, in West Germany, for album and cassette requirements, with PolyGram handling distribution. Ariola continues to be distributed through PRT "until further notice".

As seen on TV

THE KIDS FROM

Fame

On album and cassette

All the energy and excitement of the hit 16-part BBC TV series captured on this sensational sound track.

A lot of kids are hearing them. A lot of kids will want to hear them again. So prepare yourself for "Fame." Order now.

BBC records & tapes

Order from PRT Limited, 132 Western Road, Mitcham, Surrey CR4 3QT. Tel. 01-640 3344

Album: REP 447▲

Cassette: ZCF 447▶

Dave Dee quits Magnet

AFTER FOUR MONTHS: Dave Dee is parting company with Magnet Records. He joined the label in March as head of promotion. In major cutbacks in the company's press and promotion departments, Annie Branson (press officer), Paul Sargent (promotion) and Trish Conolly (regional promotion) have also been made redundant. Commented Dee: "After four months with Magnet and running my own business at the same time we have discovered that it hasn't really worked out. At the moment I have no immediate plans."

New Cherry Red label

CHERRY RED Records has launched a new label called Anagram Records. First signing is punk band One Way System from Blackpool, who have a single, Just Another Hero, released in three weeks time. Anagram is run by Phil Langham, former singer with The Dark, and it will operate from Cherry Red's Bayswater offices and distribution will be through Pinnacle.

"We will be signing more harder-edged acts to Anagram than we would normally have on Cherry Red," says director Iain McNay. "Cherry Red now has a roster of 10 acts signed long term and this will be the maximum number we will sign so that each act can be worked effectively."

Perseverance made Postman Pat a success

ONE MAN'S belief in a children's single, which had been turned down by all the major record companies, resulted in him starting his own label and publishing set-up — and now the single, Postman Pat by Ken Barrie (Post Music PP 001, distributed by PRT), has repaid Brian Daley's faith by becoming a hit.

The song itself is featured in the popular BBC TV children's series of the same name, but was still rejected by the record companies. "I offered it to many of them on a licensing basis but no-one wanted to know," Daley says. "They just dismissed it as a kid's novelty song."

Daley decided to start his own label for the record, designing the logo, label and sleeve, and even publishing the song himself. He then went to PRT for distribution.

"Sales began to pick up from the start, and as the series is running for three months we're hoping the exposure will help even more," Daley says. "Ken Barrie has been a session singer for many years, and as I'm a session musician myself and had worked with him on several occasions, I knew he'd be ideal for the single."

Daley plans to follow the single with an LP, scheduled for autumn release. Post Music is based in Norfolk and can be contacted at (026 375) 265 or 675.

Human League price complaint

THE HUMAN League wish to point out that their recently released dub album, Love And Dancing, has only been released on the understanding that it retails at a lower than normal price for an album.

The "suggested" price for Love And Dancing is "not more than £3". Concerned that some shops have been selling it for £5 or more, Phil Oakey comments: "The whole point of Love And Dancing is that we did it only as a bonus to fans who would like it. It's there if they want it, but it is supposed to be sold cheaply, as a little extra, and that's why we haven't had it advertised or anything."

The Human League are currently working on material from which will come the follow-up to their massive worldwide hit, Don't You Want Me.

Singles file



JULY 26 sees the release of **Kate Bush's** (above) new single, The Dreaming, on EMI. Including contributions from **Percy Edwards** and **Rolf Harris**, the single is also the title of Kate's fourth album which is set for release on September 13. Over the next two months, EMI is to release a series of four **T Rex** EPs. The first is released July 26 and features Children Of The Revolution, I Love To Boogie, Solid Gold Easy Action and London Boys. **Pink Floyd's** new single, When The Tigers Broke Free, from the film Pink Floyd The Wall, is now set for July 26 release. **The Dead Kennedy's** new single on Statik Records is Bleed For Me c/w Life Sentence, in both seven and 12-inch, with pic sleeve and lyric sheet. It will be backed by trade and consumer press advertising.

UB40 release a new single on August 16 on their own Dep International label with distribution through Spartan. Entitled So Here I Am c/w Silent Witness (live version), it is

produced by UB40 and Ray Falconer. Their fourth album is due for release in the autumn. A 12-inch version of **Yazoo's** Don't Go is released on Mute Records this week. Yazoo's debut album will be released in the autumn, coinciding with an extensive UK tour.

BAD MANNERS release their 1982 "summer special" on Magnet this week. Entitled My Girl Lollypop, it is a remake of the Millie Jackson classic, and is available in 7-inch and 12-inch. MCA has released **Tom Petty's** Refugee/Insider as a limited edition picture disc. Among WEA releases this week are **B A Robertson's** Dot Dot Dot, **Carly Simon's** Why and **Mike Post's** Magnum P I theme from the TV series.

MARIETTA — otherwise known as Mrs Rick Parfitt of Status Quo — has a single, Do You Wanna Dance released on Polydor next week. A re-working of Cliff Richard's hit, it was produced by Rick Parfitt and features Kevin Godley on drums and Cliff on backing vocals. Following club demand, **Thomas Dolby** is releasing Windpower on his own Venice In Peril label on July 26. A 12-inch single, it carries the price of a 7-inch.

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Quiet Lies

NEW ALBUM
NEW CASSETTE
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INCLUDES THE HIT SINGLE
LOVES BEEN A LITTLE BIT
HARD ON ME
CL248



NEWS

Sting acts to recover Virgin Music copyrights

A COURT action brought by Sting against Virgin Music, which could have far-reaching implications for the UK music publishing industry, was continuing as *Music & Video Week* went to press this week.

Suing under his real name of Gordon Sumner, the Police singer/songwriter is seeking return of his copyright and money earned by Virgin under a contract signed in 1976.

His counsel, Andrew Bateson QC, said the contract entitled the company to half of The Police's A&M record royalties of around £700,000 "for doing nothing". But Virgin had refused the band a recording contract.

Sumner told the court that he did not understand a word of the contract he had signed and never suspected there was anything wrong with it. Soon after signing with A&M, the court was told, the man who became the band's manager, Miles Copeland, could not believe that Virgin was entitled to half the group's record royalties and advised him "to get out of the deal".

Shadows 'two-for-one' album

THE SHADOWS' next album for Polydor will feature a two-for-the-price-of-one concept.

The veteran group have just finished a new studio LP for the label but they have also recorded a live album at Abbey Road Studios which features many stage favourites not previously available on record.

The live album will be given

away with the official September release, extending the "two for one" concept to encompass a brand new release.

The double-package will be available to coincide with The Shadows' autumn tour, and is the group's first LP release since the gold Hits Right Up Your Street album last year.

Red Bus show gets on the road

RED BUS is embarking on a special road show to promote the latest singles from Kelly Marie, Splashdown, Marsha Raven and Roy Hamilton. The show, compered by DJ Steve Walsh, will be visiting clubs across the UK through this month and August. There will be leaflets, T-shirts and give-aways at each venue. Shop PAs and radio appearances are planned to tie-in.

BPI backs home-taping plea with new statistics

PUBLICATION OF the full 38-page BPI submission on the copyright Green Paper last week revealed new, startling statistics compiled by surveys and assessments undertaken by the British Market Research Bureau and management consultants Ernst and Whinney.

They estimate that out of 179.7m hours of music recorded on blank tape in 1981, 22 per cent prevented a purchase of a commercial record or tape, amounting to 39.5m hours of music.

Taking the average retail price of records and tapes per hour of music to be £7.72, the total value of lost sales is calculated at £304.9m (as reported in the BPI's press release two weeks ago).

Ernst and Whinney also assessed the effect of varying levels of royalty on blank tape sales and came up with perhaps a less surprising conclusion — that even after considerable price increases of up to 100 per cent due to a levy, the cost of taping music would still be much lower than buying the record.

Blank tape sales would only start to fall off dramatically once the price of a tape starts to approach that of an LP, says the BPI. Consequently a levy of £2 on a C90 would only result in a 10.7 per cent decrease in the size of the blank tape market, whereas a levy (or royalty as the BPI are now calling it) of £3 would trigger a dramatic 47.1 per cent fall-

off in blank tape sales.

Summing up its submission on the Green Paper, the BPI makes this final plea to the Government: "Many organisations have spent a great deal of time, energy and money on providing information and argument to the Government (and its predecessor) on the subject of copyright.

"There can be few instances when opinion has been so well canvassed. Whatever the differences on points of detail it has become clear that there is an overriding support for a new copyright

act and no amount of future debate is likely to alter that fact.

"The BPI hopes that the eventual issue of a White Paper will not provide an excuse for further procrastination."

Haircut 100 sued

HAIRCUT 100 are being sued by a management company, Testfold, over their break from the organisation. The dispute was mentioned briefly to a High Court judge last week and the proceedings were adjourned until July 28.

Rondelet dispute goes to court

THE DISPUTE over who has the rights to distribute and sell Rondelet Records product reached the High Court last week, with Spartan winning an injunction against Rondelet and Pinnacle.

As a result, Rondelet and Pinnacle are restrained from distributing or selling Rondelet product other than through Spartan's distributorship. Both are also restrained from informing parties in the UK that the sole distribution agreement dated April 1 1980 between Spartan and Rondelet has been terminated.

RAVRO subscription offer

FOR LESS than half the normal MTA subscription, record and video dealers can take up a new RAVRO-only membership. This special arrangement has been set up for RAVRO by MTA secretary Arthur Spencer-Bolland to encourage membership of the association.

The subscription is now £17.50 plus VAT. Taken up now it will carry a dealer's membership through to September 30, 1983. To join, call the secretary on 01-994 7592 or write to RAVRO, PO Box 249, London W4 5EX.

As seen on TV

The album you'll be asked for over and over again.

ACTION REPLAY

A great follow-up to the hugely successful 'Sporting Themes', this brand new collection features 15 exciting tracks including 'Match of the Day', 'Grandstand', 'Sportsnight', 'Pot Black', and also features the chart single "World Cup Grandstand".

Album and cassette out now.

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Cassette: ZCF 441▶

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(BBC SPORTING THEMES)

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SINGLE

The New **TightFit**
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This their third single
in 1982 follows
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audience and with
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There will be extensive
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of their new album
in August.

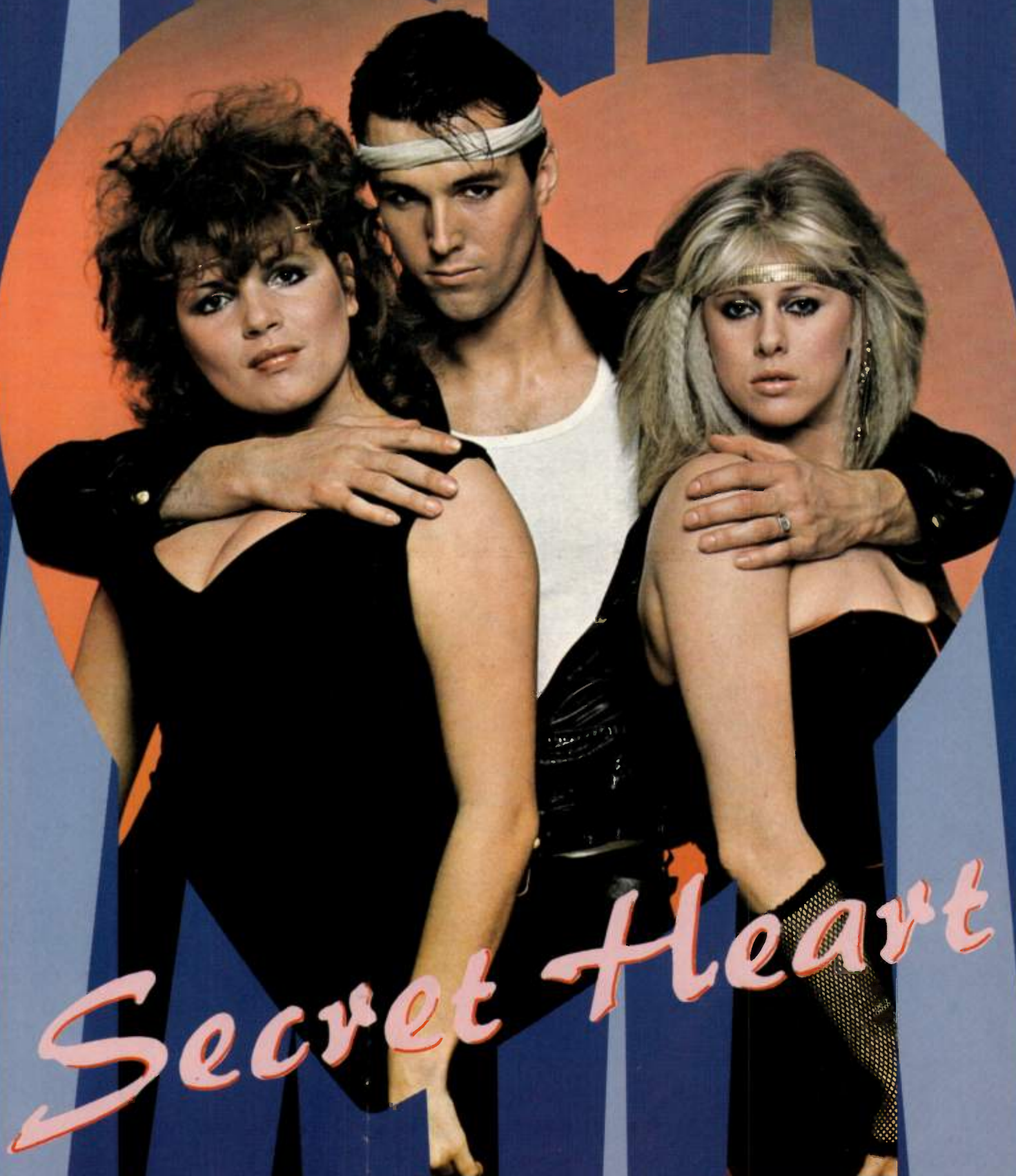
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Breakers

Records appearing on Airplay Action pages for first time.

MADNESS-22 stations; NEIL DIAMOND-21; 10CC-14; SQUEEZE-13; PRELUDE-11; CARLY SIMON-11.

(see opposite page for full details)

BUZZZ-Hit The Road Jack-RCA 248 (R) Victory-A List; Severn-A List; Tees-A List; Clyde-A List; Swansea-A List; Luxembourg-B List; Capital-Hitpick; Orwell-B List; Pennine-B List; West Sound-B List.

JANET KAY-You Bring The Sun Out-Arista ARIST 481 (F) Victory-A List; BRMB-A List; Metro-A List; Clyde-A List; BBC Wales-A List; DevonAir-Hitpick; Severn-B List; Chiltern-B List; Trent-B List; BBC Scotland-B List.

U.K. PLAYERS-Missbehavin'-A&M AMS 8238 (C) Victory-A List; Metro-A List; Tees-A List; Tay-A List; Radio 210-B List; Plymouth-B List; Essex-Hitpick; Beacon-Hitpick; Centre-B List; City-Hitpick.

JACKSON BROWNE-Somebody's Baby-Asylum K13185 (W) DevonAir-Hitpick; Plymouth-B List; Essex-B List; Beacon-Hitpick; Centre-B List; Aire-Hitpick; City-Hitpick; Clyde-Hitpick; Tay-Hitpick.

MARSHALL CRENSHAW-Cynical Girl-Warner Brothers K17971 (W) Plymouth-A List; Capital-B List; Swansea-A List; Orwell-Hitpick; Beacon-B List; Trent-Hitpick; Pennine-B List; Piccadilly-B List; Moray Firth-B List.

THE MCCRARYS-Love On A Summer Night-Capitol CL 251 (E) Victory-A List; DevonAir-A List; BRMB-A List; BBC Wales-A List; Luxembourg-B List; West-B List; Orwell-B List; Centre-B List; Trent-Hitpick.

GRAHAM PARKER-No More Excuses-RCA 243 (R) DevonAir-A List; Severn-A List; Beacon-A List; Trent-A List; Downtown-A List; Radio 210-B List; Pennine-B List; Piccadilly-B List; North Sound-B List.

THE BAND A.K.A.-When You Believe In Love-Epic/Streetwave EPC A2602 (C) Clyde-A List; Tay-A List; BBC Wales-A List; DevonAir-B List; Plymouth-B List; Pennine-Hitpick; Tees-B List.

LIQUID GOLD-Where Did We Go Wrong-Polo POLO 23 (C) Severn-A List; Swansea-A List; BBC Ulster-A List; Luxembourg-B List; Aire-Hitpick; BBC Scotland-B List; Tay-Hitpick.

MELANIE-Detroit Or Buffalo-RCA 253 (R) Radio 210-B List; Essex-Hitpick; Beacon-Hitpick; Aire-B List; Pennine-B List; Piccadilly-B List; BBC Scotland-B List; Downtown-Hitpick.

SURVIVOR-Eye Of The Tiger-Scotti Brothers SCT A2411 (C) Clyde-A List; Plymouth-B List; West-B List; Beacon-Hitpick; Centre-Hitpick; Pennine-B List; CBC-B List; Swansea-B List.

AFRAID OF MICE-At The Club-Charisma/Phonogram CB 398 (F) Victory-A List; Downtown-A List; Radio 210-Hitpick; Beacon-Hitpick; Aire-B List; Hallam-B List; CBC-B List.

HERBIE HANCOCK-The Fun Tracks-CBS A2563 (C) Plymouth-A List; BBC Wales-A List; Swansea-A List; West-B List; Aire-B List; Pennine-B List; West Sound-B List.

HAZAN-Get A Little Closer-EMI 5317 (E) Metro-A List; BBC Wales-A List; Severn-Hitpick; West-B List; Beacon-B List; Pennine-B List; Piccadilly-B List.

PHIL LYNOTT-Together-Vertigo/Phonogram SOLO 4 (F) Severn-A List; Clyde-A List; Tay-A List; Luxembourg-B List; Centre-B List; Tees-Hitpick; North Sound-B List.

WAR-Just Because-RCA 240 (R) Tees-A List; Radio 210-B List; DevonAir-B List; Plymouth-B List; West-Hitpick; Centre-B List; Mercia-B List.

Radio 1

Figures denote actual logged plays in the Monday-Sunday period preceding publication (7am to midnight weekdays, 7am-7.30pm Saturday, 8am-7pm Sunday).

19 (8) MADNESS: Driving In My Car	10 (12) IMAGINATION: Music And Lights	6 (—) KING TRIGGER: The River
19 (11) YAZOO: Don't Go	9 (10) DOLLAR: Videotheque	6 (5) LEO SAYER: Heart
16 (11) DEXYS MIDNIGHT RUNNERS: Come On Eileen	9 (13) MIDGE URE: No Regrets	6 (5) PSYCHEDELIC FURS: Love My Way
16 (15) HOT CHOCOLATE: It Started With A Kiss	9 (—) PATRICE RUSHEN: I Was Tired Of Being Alone	6 (9) TEARDROP EXPLODES: Tiny Children
16 (14) STEVE MILLER BAND: Abracadabra	9 (8) ROCKY SHARPE & THE REPLAYS: Clap Your Hands	6 (—) TREVOR WALTERS: Loving As One
16 (9) TRIO: Da Da Da	8 (6) THE BEATLES: Movie Medley	6 (—) VIC YOUNG: Blind Date
15 (11) JAPAN: I Second That Emotion	8 (10) THE CLASH: Rock The Casbah	5 (—) BOW WOW WOW: Louis
14 (16) BANANARAMA: Shy Boy	8 (6) CLIFF RICHARD: The Only Way Out	5 (—) DAVID CHRISTIE: Saddle Up
14 (5) JUNIOR: Too Late	8 (6) NATASHA: Iko Iko	5 (—) DALEK I LOVE YOU: Holiday In Disneyland
14 (9) KID CREOLE: Stool Pigeon	7 (9) THE BELLE STARS: Clapping Song	5 (—) THE FUN BOY THREE: Summertime
14 (13) SHALAMAR: A Night To Remember	7 (—) THE BRAT: Chalk Dust	5 (—) JACKSON BROWNE: Somebody's Baby
13 (14) IRENE CARA: Fame	7 (14) PAUL McCARTNEY: Take It Away	5 (—) JOHN FOX: Endlessly
13 (16) VISAGE: Night Train	7 (—) PHIL LYNOTT	5 (—) LYNARD SKYNYRD: Freebird
11 (10) BUCKS FIZZ: Now Those Days Are Gone	7 (—) PIGBAG: The Big Bean	5 (—) MICK KARN: Sensitive
11 (16) CAPTAIN SENSIBLE: Happy Talk	6 (—) THE APOLLINAIRES: The Feeling's Gone	5 (5) MIKE OLDFIELD: Family Man
11 (8) CHERI: Murphy's Law	6 (5) BRIGIT NOVAK & M: Danube	5 (8) QUEEN: Las Palabras De Amor
11 (13) ODYSSEY: Inside Out	6 (—) GARY U.S. BONDS: Soul Deep	5 (—) STRAWBERRY PARK: Summer Is A Coming
10 (10) BLONDIE: War Child	6 (10) THE JAM: Just Who Is The 5 O'Clock Hero	5 (5) WAR: Just Because
10 (12) DAVID ESSEX: Me And My Girl		5 (—) WAVELENGTH: Hurry Home
10 (7) DONNA SUMMER: Love Is In Control		

Radio 2

Based on weekday daytime plays Friday to Thursday in the week preceding publication.

7 (—) BROTHERHOOD OF MAN: Lightning Flash	5 (4) JUICE NEWTON: Love's Been A Little Bit Hard On Me
7 (—) IRENE CARA: Fame	5 (—) ODYSSEY: Inside Out
7 (—) SHEENA EASTON: Machinery	5 (5) CLIFF RICHARD: The Only Way Out
6 (—) RANDY CRAWFORD: Look Who's Lonely Now	4 (—) KEN BARRIE: Postman Pat
6 (4) GIDEA PARK: Beach Boy Gold Part II	4 (—) NEIL DIAMOND: Be Mine Tonight
6 (5) PAUL McCARTNEY: Take It Away	4 (5) DAVID ESSEX: Me And My Girl (Night-Clubbing)
6 (4) STRAWBERRY PARK: Summer Is A Coming	4 (—) JOHNNY MATIS: Sometin's Goin' On
5 (—) BUCKS FIZZ: Now Those Days Are Gone	4 (5) GILBERT O'SULLIVAN: A Minute Of Your Time
5 (8) CHAS & DAVE: Margate	4 (4) THE ROYAL PHILHARMONIC ORCHESTRA: If You Knew Sousa (And Friends)
5 (4) CHICAGO: Hard To Say I'm Sorry	4 (—) SHAKATAK: Streetwalkin'
5 (—) DOLLAR: Videotheque	
5 (5) THE FIRM: Arthur Daley (e's Alright)	

Radio 1 and Radio 2 guides compiled by Sham Tracking (01-290 0129).
Previous week's plays in brackets.

Add ons

Number of additional playlists over previous week's Airplay Action listing.

SHEENA EASTON + 15
ROYAL PHILHARMONIC ORCH + 13
ELKIE BROOKS + 12
BLONDIE + 7
THE FIRM + 6
PIGBAG + 6
THE STRANGLERS + 6
YAZOO + 6
HOT CHOCOLATE + 5
ROCKY SHARPE & THE REPLAYS + 5
DONNA SUMMER + 5
WAVELENGTH + 5
HIGH INERGY + 4
JUNIOR + 4
TRIO + 4
KID CREOLE & THE COCONUTS + 3
JAPAN + 3
JOHNNY MATHIS + 3

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Victory

DevonAir

Plymouth Sound

Severn Sound

West

Essex

Hereford

Orwell

Beacon

BRMB

Centre

Chiltern

Mercia

Trent

AIRPLAY ACTION

★ = Hitpick / Record of the week
● = A list
○ = B list
Distributors code — see singles releases page

NORTH

N.E.

N.W.

SCOTLAND

WALES

N.I.

Aire

Hallam

Pennine

Metro

Tees

City

Manx

Piccadilly

BBC Scotland

Clyde

Forth

Moray Firth

North Sound

Tay

West Sound

BBC Wales

CBC

Swansea Sound

BBC Ulster

Downtown

ANDERSON, JON All In A Matter Of Time Polydor POSP 465 (F)

ASIA Heat Of The Moment Geffen GEF A2494 (C)

BANANARAMA Shy Boy London NANA 2 (F)

BEATLES, THE Beatles Movie Medley Parlophone R6055 (E)

BELLE STARS, THE The Clapping Song Stiff BUY 155 (C)

BLONDIE War Child Chrysalis CHS 2624 (F)

BONDS, GARY U.S. Soul Deep EMI America EA 140 (E)

BRAT, THE Chalk Dust Hansa SMASH 1 (A)

BROOKS, ELKIE Nights In White Satin A&M AMS 8235 (C)

BROWN, DENNIS Love Has Found Its Way A&M AMS 8226 (C)

BUCKS FIZZ Now Those Days Are Gone RCA 241 (R)

CAPTAIN SENSIBLE Happy Talk A&M CAP 1 (C)

CARA, IRENE Fame RSO 90 (F)

CHARLENE I've Never Been To Me Motown TMG 1260 (R)

CHAS & DAVE Margate Rockney KOR 15 (A)

CHERI Murphy's Law Polydor POSP 459 (F)

CHICAGO Hard To Say I'm Sorry Full Moon K79301 (W)

CLASH, THE Rock The Casbah CBS A2479 (C)

CRAWFORD, RANDY Look Who's Lonely Now WB K17978 (W)

CREOLE, KID Stool Pigeon Ze/Island WIP 6793 (E)

CROSBY, STILLS & NASH Wasted On The ... Atlantic K11747 (W)

DEODATO Happy Hour Warner Brothers K17960 (W)

DEXYS/RUNNERS Come On Eileen Mercury DEXYS 9 (F)

DIAMOND, NEIL Be Mine Tonight CBS A2580 (C)

DOLLAR Videotheque WEA BUCK 4 (W)

DOOLEYS, THE Will You Or Won't You Epic EPC A2522 (C)

EASTON, SHEENA Machinery EMI 5326 (E)

EDELMAN, RANDY Nobody Made Me Rocket XPRES 81 (F)

ESSEX, DAVID Me And My Girl Mercury MER 107 (F)

FIRM, THE Arthur Daley ('e's Alright) Bark/Stiff HID 1 (C)

FLEETWOOD MAC Hold Me Warner Brothers K17965 (W)

FORBERT, STEVE When You Walk In ... Epic EPC A2464 (C)

FREY, GLENN I Found Somebody Asylum K13182 (W)

GRAHAM, LARRY Sooner Or Later Warner Brothers K17925 (W)

HALL, DARYL & JOHN OATS Your Imagination RCA 239 (R)

HIGH INERGY First Impressions Motown TMG 1268 (R)

HOT CHOCOLATE It Started With A Kiss RAK 344 (E)

IMAGINATION Music And Lights R&B RBS 210 (A)

JAM, THE Just Who Is The 5 O'Clock Hero Polydor 2059 504 (F)

JAPAN I Second That Emotion Hansa HANSA 12 (A)

JETT, JOAN Crimson And Clover Epic EPC A2485 (C)

JUNIOR, Too Late Mercury/Phonogram MER 112 (F)

LINX Plaything Chrysalis CHS 2621 (F)

MCCARTNEY, PAUL Take It Away Parlophone R6056 (E)

MADNESS Driving In My Car Stiff BUY 153 (C)

MATHIS, JOHNNY Somethin's Goin' On CBS A2605 (C)

MILLER BAND, STEVE Abracadabra Mercury STEVE 3 (F)

NATASHA Iko Iko Towerbell TOW 22 (A)

NELSON, WILLIE Always On My Mind CBS A2511 (C)

NEWTON, JUICE Love's Been A Little ... Capitol CL 248 (E)

ODYSSEY Inside Out RCA 226 (R)

PIGBAG The Big Bean Y Records Y24 (RT/SP)

PRELUDE Only The Lonely After Hours AFT 06 (C)

QUEEN Las Palabras De Amor EMI 5316 (E)

REO SPEEDWAGON Keep The Fire Burnin' Epic EPC A2495 (C)

RICHARD, CLIFF The Only Way Out EMI 5318 (E)

ROSS, DIANA Work That Body Capitol CL 241 (E)

ROXY MUSIC Avalon EG (Polydor) ROXY 4 (F)

RPO If You Knew Sousa (And Friends) RCA 256 (R)

RUSHEN, PATRICE I Was Tired Of ... Elektra K13184 (W)

SAYER, LEO Heart (Stop Beating In Time) Chrysalis CHS 2616 (F)

SHALAMAR A Night To Remember Solar K13162 (W)

SHARPE, ROCKY & THE REPLAYS Clap Your Hands RAK 345 (E)

SIMON, CARLY Why WEA K79300 (W)

SQUEEZE When The Hangover Strikes A&M AMS 8237 (C)

STRANGLERS, THE Strange Little Girl Liberty BP 412 (E)

SUMMER, DONNA Love Is In Control Warner Bros K79302 (W)

10CC Run Away Mercury/Phonogram MER 113 (F)

TOTO Africa CBS A2510 (C)

TRIO Da Da Da Mobile Suit Corporation CORP 5 (F)

URE, MIDGE No Regrets Chrysalis CHS 2618 (F)

VISAGE Night Train Polydor POSP 441 (F)

WARWICK, DIONNE I Don't Care ... Arista ARIST 475 (F)

WAVELENGTH Hurry Home Ariola ARO 281 (A)

YAZOO Don't Go Mute YAZ 001 (RT/SP)

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MUSIC WEEK

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(250,000 sales)

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TOP 75 SINGLES

£ sales increase over last week

▲ positions 1-20 50% sales increase over last week, position 21-50 25% sales increase over last week

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number (distributor)	This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number (distributor)
1	1	4	FAME Irene Cara (Michael Gore) Warner Bros Music	RSO 90 (F)	£ 39	56	2	ARTHUR DALEY ('e's Alright) The Firm (Lister/O'Connor) Bark Music	Bark/Stiff HID 1 (C)
£ 2	7	4	DA DA DA Trio (Klaus Voorman) EMI Music	Mobile Suit Corporation/Phonogram CORP 5 (F)	40	39	3	I WAS TIRED OF BEING ALONE Patrice Rushen (Mims Jr/Rushen) Baby Fingers (Leosong)	Elektra K13184 (W)
3	2	6	ABRACADABRA The Steve Miller Band (Miller/Mallaber) Heath Levy	Mercury/Phonogram STEVE 3 (F)	£ 41	47	3	HURRY HOME Wavelength (Christopher Neil) Neon Music	Ariola ARO 281 (A)
▲ 4	9	4	SHY BOY Bananarama (Jolley/Swain) Red Bus Music	London NANA 2 (F)	42	NEW	THE HANGING GARDEN The Cure (The Cure/Phil Thornalley) APB Music	Fiction FIC 15 (F)	
▲ 5	24	2	DON'T GO Yazoo (Clarke/Miller/Radcliffe) Sonet	Mute YAZ 001 (RT/SP)	43	27	11	HUNGRY LIKE THE WOLF Duran Duran (Colin Thurston) Triton/Carlin	EMI 5295 (E)
6	NEW		DRIVING IN MY CAR Madness (Langer/Winstanley) Nutty Sounds/Warner Brothers	Stiff BUY 153 (C)	44	40	3	THE BIG BEAN Pigbag (Simon Underwood) Mistral/Warner Bros/EMI	Y Records Y24 (RT/SP)
7	5	7	A NIGHT TO REMEMBER Shalamar (Leon F Sylvers III) Chappell Music	Solar K13162 (W)	45	42	3	LOVELY MONEY The Damned (The Damned/Tony Mansfield) Rock Music	Bronze BRO 149 (F)
▲ 8	12	3	IT STARTED WITH A KISS Hot Chocolate (Mickie Most) Chocolate/RAK	RAK 344 (E)	£ 46	67	2	MARGATE Chas & Dave (Chas & Dave) Chasdave Music	Rockney KOR 15 (A)
▲ 9	31	4	COME ON EILEEN Dexys Midnight Runners & The Emerald Express (Langer/Winstanley) EMI Music	Mercury/Phonogram DEXYS 9 (F)	47	46	4	HEAT OF THE MOMENT Asia (Mike Stone) Warner Bros/Island	Geffen GEF A2494 (C)
10	4	7	INSIDE OUT Odyssey (Jimmy Douglass) MCA Music	RCA 226 (R)	£ 48	52	3	POSTMAN PAT Ken Barrie (Bryan Daly) Post Music	Post Music PP 001 (A)
£ 11	8	6	NOW THOSE DAYS ARE GONE Bucks Fizz (Andy Hill) Paper Music/Big Note	RCA 241 (R)	49	NEW	TODAY Talk Talk (—) Island Music	EMI 5314 (E)	
12	6	5	MUSIC AND LIGHTS Imagination (Swain/Jolley) Red Bus (Music Int'l)	R&B RBS 210 (A)	50	25	11	I'M A WONDERFUL THING, BABY Kid Creole & The Coconuts (August Darnell) Island	Ze/Island WIP 6756 (E)
£ 13	14	5	NIGHT TRAIN Visage (Midge Ure/Visage) Metropolis/Warner Bros/Mood/Hot Food/Virgin	Polydor POSP 441 (F)	51	48	3	PLAYTHING Linx (David Grant/Pete Walsh) Solid/DJA/Samusic	Chrysalis CHS 2621 (F)
▲ 14	20	4	I SECOND THAT EMOTION Japan (John Punter) Jobete Music	Hansa HANSA 12 (A)	52	50	4	LOVE HAS FOUND ITS WAY Dennis Brown (Gibbs/Lindo/Brown) Rondor Music	A&M AMS 8226 (C)
15	10	8	IKO IKO Natasha (Tom Newman) Carlin	Towerbell TOW 22 (A)	53	49	3	RENDEZVOUS Tygers Of Pan Tang (Peter Collins) ATV Music	MCA 777 (C)
16	3	5	HAPPY TALK Captain Sensible (Tony Mansfield) Williamson Music	A&M CAP 1 (C)	£ 54	75	2	IEYA Toyah (Steve James/Toyah) Sweet 'n' Sour Songs	Safari SAFE 28 (SP)
▲ 17	35	2	THE ONLY WAY OUT Cliff Richard (Richard/Pruess) Rockfield/Warner Bros	EMI 5318 (E)	55	59	6	TINY CHILDREN The Teardrop Explodes (Langer/Winstanley) Zoo/Warner Brothers	Mercury/Phonogram TEAR 7 (F)
18	13	6	MURPHY'S LAW Cheri (Jams/Hunt) Copyright Control	21/Polydor POSP 459 (F)	56	NEW	WAR CHILD Blondie (Mike Chapman) Chrysalis Music	Chrysalis CHS 2624 (F)	
19	11	7	NO REGRETS Midge Ure (Ure/Hudson) Westminster Music	Chrysalis CHS 2618 (F)	57	29	6	AVALON Roxy Music (Rhett Davies/Roxy Music) EG Music	EG (Polydor) ROXY 4 (F)
£ 20	28	5	ME AND MY GIRL (NIGHT-CLUBBING) David Essex (David Essex) April/Imperial Wizard	Mercury/Phonogram MER 107 (F)	£ 58	74	2	RED SKIES The Fixx (Rupert Hine) Heath Levy/EMI Music	MCA FIXX 3 (C)
£ 21	26	6	VIDEOTHEQUE Dollar (Trevor Horn) Island/Perfect Songs	WEA BUCK 4 (W)	£ 59	68	2	SOUL DEEP Gary U.S. Bonds (Springsteen/Steve) Heath Levy Music	EMI America EA 140 (E)
£ 22	23	6	HEART (STOP BEATING IN TIME) Leo Sayer (Arif Mardin) Gibb Bros Music/Chappell	Chrysalis CHS 2616 (F)	60	61	2	NOBODY MADE ME Randy Edelman (Brown/Edelman) Copyright Control	Rocket/Phonogram XPRES 81 (F)
£ 23	21	6	FREEBIRD Lynyrd Skynyrd (Al Kooper) MCA Music	MCA 251 (C)	61	45	10	GOODY TWO SHOES Adam Ant (Ant/Marco/Hughes) EMI Music	CBS A2367 (C)
24	15	4	FOR THOSE ABOUT TO ROCK (WE SALUTE YOU) AC/DC (Robert John Lange) J Albert & Son	Atlantic K11721 (W)	62	54	4	SOONER OR LATER Larry Graham (Larry Graham) Belsize Music	Warner Brothers K17925 (W)
£ 25	30	4	TAKE IT AWAY Paul McCartney (George Martin) MPL Communications	Parlophone R6056 (E)	£ 63	73	2	CAN'T LIVE WITHOUT YOU Scorpions (Dieter Dierks) Zomba Music/MCPS	Harvest HAR 5221 (E)
26	NEW		STOOL PIGEON Kid Creole & The Coconuts (August Darnell) Island Music	Ze/Island WIP 6793 (E)	64	44	13	THE LOOK OF LOVE ABC (Trevor Horn) Virgin Music	Neutron/Phonogram NT 103 (F)
27	18	8	BEATLES MOVIE MEDLEY The Beatles (George Martin) Northern Songs	Parlophone R6055 (E)	65	41	9	TORCH Soft Cell (Mike Thorne) Metropolis/Warner Brothers	Some Bizzare/Phonogram BZS 9 (F)
£ 28	37	3	TOO LATE Junior (Bob Carter) Junior M/Samusic/Copyright Control	Mercury/Phonogram MER 112 (F)	66	NEW	STAR Second Image (Roy Carter) Second Image	Polydor POSP 457 (F)	
29	19	7	LAS PALABRAS DE AMOR Queen (Queen/Mack) Queen Music/EMI Music	EMI 5316 (E)	67	51	4	LET'S FUNK TONIGHT Blue Feather (Roy Beltman) Big Lift Music	Mercury/Phonogram MER 109 (F)
▲ 30	36	3	CHALK DUST—THE UMPIRE STRIKES BACK The Brat (Kaye/Wilder) Northpond/Consortway/Rocket	Hansa SMASH 1 (A)	68	60	3	CRIMSON AND CLOVER Joan Jett & The Blackhearts (Cordell/Laguna) Planetary Nom (London)	Epic EPC A2485 (C)
£ 31	33	5	ROCK THE CASBAH The Clash (Mick Jones) Nineden	CBS A2479 (C)	69	NEW	LOSING MY GRIP Samson (Tony Platt) Stab/Zomba Music	Polydor POSP 471 (F)	
▲ 32	38	3	LOVE IS IN CONTROL (FINGER ON THE TRIGGER) Donna Summer (Quincy Jones) Carlin/Rondor	Warner Bros K79302 (W)	70	34	8	I WANT CANDY Bow Wow Wow (Kenny Laguna) Dominion Music	RCA 238 (R)
33	16	4	JUST WHO IS THE 5 O'CLOCK HERO The Jam (Peter Wilson/The Jam) Morrison Leahy Music	Polydor 2059 504 (IMS/F)	71	NEW	JOHN WAYNE IS BIG LEGGY Haysi Fantayzee (Tony Visconti) Chrysalis/Carlin	Regard RG 100 (R)	
34	22	11	I'VE NEVER BEEN TO ME Charlene (Miller/Gordy/Costa) Jobete	Motown TMG 1260 (R)	72	—	1	TAINTED LOVE Soft Cell (Mike Thorne) Burlington Music	Some Bizzare/Phonogram BZS 2 (F)
35	NEW		STRANGE LITTLE GIRL The Stranglers (The Stranglers/Steve Churchyard) Plumshaft/EMI Music	Liberty BP 412 (E)	73	63	3	BBC WORLD CUP GRANDSTAND The Royal Philharmonic Orchestra (Andrew Lloyd Webber) Really Useful/Faber	BBC RESL 116 (A)
£ 36	66	2	THE CLAPPING SONG The Belle Stars (Peter Collins) EMI Music	Stiff BUY 155 (C)	74	57	3	MATADOR Jeff Wayne (Jeff Wayne) Standard Music	CBS A2493 (C)
37	17	9	WORK THAT BODY Diana Ross (Diana Ross) Sunbury/Carlin/Copyright Control	Capitol CL 241 (E)	75	55	6	STREETWALKIN' Shakatak (Nigel Wright) Skratz Music	Polydor POSP 452 (F)
▲ 38	43	2	NIGHTS IN WHITE SATIN Elkie Brooks (Gus Dudgeon) Tyler Music	A&M AMS 8235 (C)	Compiled by British Market Research Bureau for the BPI, Music & Video Week and BBC, based on 250 from a panel of 750 conventional record outlets.				

BUBBLING UNDER

The 25 bubbling under titles have no specified position and are listed in alphabetical order. None of these titles have appeared in the Top 75 in the previous four weeks

ALWAYS ON MY MIND, Willie Nelson, CBS A2511

BEACH BOY GOLD PART II, Gidea Park featuring Adrian Baker, Polo POLO 22

CAN'T TAKE MY EYES OFF YOU, Boystown Gang, ERC 101

CLAP YOUR HANDS, Rocky Sharpe and The Replays, RAK 345

DA DA DA (I DON'T LOVE YOU, YOU DON'T LOVE ME), Martin Judd, After Hours AFT 04

EYE OF THE TIGER, Survivor, Scotti Brothers SCT A2411

HAPPY HOUR, Deodato, Warner Brothers K17960

HOLD ME, Fleetwood Mac, Warner Brothers K17965

HURT SO GOOD, John Cougar, Riva RIVA 36

IF YOU KNEW SOUSA (AND FRIENDS), Louis Clark conducting The Royal Philharmonic Orchestra, RCA 256

IF YOU WANT MY LOVE, Cheap Trick, Epic EPC A2406

I'M AFRAID OF ME, Culture Club, Virgin VS 509

KEEP ON, D Train, Epic/Prelude EPC A2543

LET IT WHIP, Dazz Band, Motown TMG 1270

LOUIS QUATORZE, Bow Wow Wow, RCA 263

LOVE MY WAY, The Psychedelic Furs, CBS A2549

LOVE ON A SUMMER NIGHT, The McCrays, Capitol CL 251

LOVE'S BEEN A LITTLE HARD ON ME, Juice Newton, Capitol CL 248

MACHINERY, Sheena Easton, EMI 5326

ONLY THE LONELY, Prelude, After Hours AFT 06

RUN AWAY, 10CC, Mercury/Phonogram MER 113

RUN LIKE HELL, Peter And The Test Tube Babies, No Future OI 15

SENSITIVE, Mick Karn, Virgin VS 508

THANKS TO YOU, Sinnamon, PRT BKS 3

WHAM RAPI Wham, Inner Vision IVL A2442

TITLES A-Z (Writers)

Abacadabra (Miller)	3
A Night To Remember (Meyers/Sylvers/Beard)	7
Arthur Daley ('e's Alright) (Lister/O'Connor)	39
Avalon (Ferry)	57
BBC World Cup Grandstand (Lloyd Webber)	73
Beatles Movie Medley (Lennon/McCartney)	27
Big Bear, The (Underwood/Johnstone/Varden/Moore/Carpenter/Lee/Naville)	44
Can't Live Without You (Schenker/Meine)	63
Chalk Dust—The Umpire Strikes Back (Foster/Walling/Kitter)	30
Clapping Song, The (Chase)	36
Come On Eileen (Rowland/Peterson/Adams/Billingham)	9
Crimson And Clover (James/Lucia)	68
Da Da Da (Remmmer/Kralle)	2
Don't Go (Clarke)	5
Driving In My Car (Barson)	6
Fame (Gore/Pitchford)	1
For Those About To Rock (We Salute You) (Young/Young/Johnson)	24
Freebird (Collins/Van Zant)	23
Goody Two Shoes (Ant/Marco)	61
Hanging Garden, The (Smith/Tolhurst/Gallup)	42
Happy Talk (Rodgers/Hammerstein II)	16
Heart (Stop Beating In Time) (B. & M. Gibb)	22
Heat Of The Moment (Wetton/Downes)	47
Hungry Like The Wolf (Duran Duran)	43
Hurry Home (Thompson)	41
Iko Iko (R&B Hawkins/Johnson/Thomas/S&J Jones)	15
I'm A Wonderful Thing, Baby (Darnell/Schott)	50
Inside Out (Rae)	10
I Second That Emotion (Robinson/Cleveland)	14
It Started With A Kiss (Brown)	8
I've Never Been To Me (Miller/Hirsch)	34
I Want Candy (Goldstein/Feldman/Gottschalk/Berns)	70
I Was Tired Of Being Alone (Rushen/Mims Jr/Washington/Eligatlor)	40
John Wayne Is Big Leggy (Caplin/Garner/Healy)	71
Just Who Is The 5 O'Clock Hero (Weller)	33
Las Palabras De Amor (May)	29
Let's Funk Tonight (Wheeler/Brouwer/Brouwer)	67
Look Of Love, The (ABC)	62
Losing My Grip (Samson/Thunderstick/Aylmer/Brace)	69
Love Has Found Its Way (Brown/Brown)	52
Love Is In Control (Finger On The Trigger) (Jones/Ross/Temperton)	32
Lovely Money (Scabbes/Grey/Vanlan/Sensible)	45
Margate (Hodges/Peacock)	46
Matador (Wayne)	74
Me And My Girl (Night-Clubbing) (Essex)	20
Murphy's Law (Hunt/Joseph)	18
Music And Lights (Jolley/Swain/John/Ingram)	12
Nights In White Satin (Hayward)	38
Night Train (Strange/Ure/Currie/Egan/Formula)	13
Nobody Made Me (Edelman/De Shannon)	60
No Regrets (Rush)	19
Now Those Days Are Gone (Hill/Martin)	11
One Way Out, The (Martinez)	17
Plaything (Grant/Bramble)	51
Postman Pat (Daly)	48
Red Skies (Curnin/West/Oram/Woods/Greenall/Barrett)	58
Rendezvous (Johnson/Stephen/Maher)	53
Rock The Casbah (The Clash)	31
Shy Boy (Jolley/Swain)	4
Sooner Or Later (Graham)	62
Soul Deep (Carson)	59
Star (Foster)	66
Stool Pigeon (Darnell)	26
Strange Little Girl (Black/Burnell/Cornwell/Greenfield/Warming)	35
Streetwalkin' (Sharpe/Odell)	75
Tainted Love (Cobb)	72
Take It Away (McCartney)	25
Tiny Children (Cope)	55
Today (Hollis/Webb)	49
Too Late (Giscombe/Carter)	28
Torch (Ball/Almond)	65
Videothèque (Horn/Darlow)	21
War Child (Harry/Harrison)	56
Work That Body (Ross/Chew)	37

DISTRIBUTORS CODE
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SINGLES RELEASES
PAGE

SELECT SINGLES

CHART CERTS:
SHEENA EASTON
Machinery (EMI 5326, EMI)
PHIL LYNOTT
Together (Vertigo SOLO 4(12), PolyGram)
MADNESS
Driving My Car (Stiff (P) BUY 153, CBS)
JOHN FOX
Endlessly (Virgin 513, CBS)
THE PLATTERS
Platterama Medley (Mercury MER 111, PolyGram)
FUN BOY THREE
Summertime (Chrysalis CHF 2629, 12" — CHS 12 2629, PolyGram)

HARD ROCK PICK:
KROKUS
American Woman (Arista ARIST 468, PolyGram)
SAMSON
Losing My Grip (Polydor POSP(X) 471, PolyGram)

DISCO PICK:
ROY AYRES
Let's Stay Together (Polydor POSP(X) 474, PolyGram)
DEODATO
Happy Hour (Warner K17960, WEA)

REGGAE PICK:
BLACK SLATE
Sticks Man (Top Ranking (12) TRY 2, Rough Trade)
JANET KAY
You Bring The Sun Out (Arista ARIST 481, PolyGram)

INDIE PICK:
CHRIS BRITAIN
Forever (Raffia RAF 001, PRT)
CITIZENS OF ROME
Someone Else's World (Asom 1, Stage One)
JUDY STREET
What (Soul Stop SS3003, Spartan)
JONI DEE
Here Come The Sun Out (Art Pop, POP 50, Stage One)

PSYCHEDELIC PICK:
THE MANDIBLE RUMPUS
What's My Line (Mayhem HEM 1, Indies)
STRANGLERS:
Strange Little Girl (BP 412, EMI)

PERSONAL PICK:
TV PERSONALITIES
Three Wishes (Wham WHAAM 4, Stage One)

REGAN GALLARD
We've Been Away (Penthouse PENT 5, Stage One)

INDIE CHART PICK/CROSSOVER:
ANTI-NOWHERE LEAGUE
Woman (Aurable ABCD4, Faulty/Pinnacle)

OTHERS:
MARSHALL CRENSHAW
Cynical Girl (Warner K17971, WEA) Buddy Holly meets The Byrds. Flowing, jangling sound just right for summer days, easy on ear, covers wide market. Very likeable.

CHICAGO
Hard To Say I'm Sorry (Full Moon K79301, WEA) New record sees Chicago searching for hit feel of If You Leave Me Now or non-charting gem Just You 'n' Me. This is slowish, melodic, lush. Perhaps.

DISTINCTION
That's The Way I Like It (Hansa HANSA 16, PRT) Crisp, clean handclapper-floor disc with no pretensions-quirks, well sung and enjoyable.

DALEK I LOVE YOU
Holiday In Disneyland (Korova KOW 25, WEA) M vocal-sounding, "ooohs" a la Steve Miller, lively gentle jogger with girl back-ups on title line before lead male vocal entry.

SECTION TWENTY FIVE
The Beast (Factory FAC 66, Pinnacle) Solemn, dramatic slow burner with presumably deep sub-conscious simulated sound effects colouring mood.

DAVID LASLEY
Treat Willie Good (EMI EA 139, EMI) Inoffensive hand-clapper in Motown mood with girl back-ups important in complementing falsetto of Lasley.

LARRY ELGART
Hooked On Swing (RCA 246, RCA) Swing compilation with snippets of In The Mood, String Of Pearls, 9.20 Special and Skyliner.

HOUSTON WE HAVE A PROBLEM
Another Bottle Of Wine (PRT 12/7 P 242, PRT) Sixties-sounding bright and bouncy pop number whose chorus should have been given more emphasis, all taken in slight hurry.

NEW SINGLES

Artist A-Side / B-Side Label No (Distributor)

ANTI SOCIAL MADE IN ENGLAND BACK STREET BOYS (plus 3 other tracks) Lightbeat SOCIAL 1(P)
APRIL WINE ENOUGH IS ENOUGH Ain't Got Your Love Capitol CL 254 (E)
AVERAGE WHITE BAND YOU'RE MY NUMBER ONE/Theatre Of Excess RCA 250 Pic Bag (R)
BAD MANNERS MY GIRL LOLLIPOP MY BOY LOLLIPOP/Flashpoint Magnet MAG 232 Pic Bag (A)
BAD MANNERS MY GIRL LOLLIPOP MY BOY LOLLIPOP/Ben E Wriggle (Remix For Bouncing Monsters)/Flashpoint Magnet 12 MAG 232 12" Pic Bag (A)
BAMBOO BLUE SCARLET ON A THURSDAY/Mot Culture Variety (Spice Of Life) BBVY 403 Pic Bag (A)
BLACK SLATE STICKS MAN/Rubber Man in Dub Top Ranking TRY 2 (C)
BOND, Michael JULIETTA/Just For The Record Lucky 7 LUCKY 002 (A)
BOOTH, Patrick NEVER KNEW LOVE LIKE THIS BEFORE/Instrumental Streetwave STR A2596 Pic Bag, STR A132596 12" Pic Bag (C)
BOOTS WHITE TEETH PRICES WILL BE QUOTED/Trip To Rio TW HIT 108 Pic Bag (P)
BOYS WHITE TEETH PRICES WILL BE QUOTED/Trip To Rio/Tame TW HIT12 108 12" (P)
BRITAIN, Chris FOREVER/Raffia RAF 001 (P)
BROWN, Dennis HOLD ON TO WHAT YOU GOT/Version Powerhouse PHO 4A1 12" only (US)
BUELL, Be Be LITTLE BLACK EGG/Funtime Moonlight MNS 003 (S)
BUSH, Kate THE DREAMING/Dreamtime EMI 5296 Pic Bag, 12 EMI 5296 12" Pic Bag (E)
CASHWELL, Bobby JAMAICA/You Belong To Me Polydor POSP 476 (P)
CAMPBELL, AJ DANCE HALL STYLE/Fight I Down Greensleeves GRED 94 12" (RT/SP)
CAPTAIN SENSIBLE & THE SOFTIES JET BOY JET GIRL/THE DAMNED Wait For The Blackout Big Beat NS 77; NSP 77 Pic Disc (P)
CARA, Irene FAME/Never Alone/Hot Lunch Jam RSO RSOX 90 12" (P)
CARN, Jean IF YOU DON'T KNOW ME BY NOW/Completeness Motown TMG 1271 (R)
CATSFOOT STEAMERS FUNK THE WORLD (EPI Riot City RIOT 10 (RT)
CHAOTIC DISCORD HIDE THE BOYS (EPI Riot City RIOT 10 (RT)
CHINA CRISIS AFRICAN AND WHITE (RE MIXED) Red Sale Inevitable INEVO 11 Pic Bag (C)
CHINA CRISIS AFRICAN AND WHITE (RE MIXED) & EXTENDED VERSION Red Sale Be Suspicious Inevitable INEVO 11/12 12" Pic Bag (C)
CITIZENS OF ROME SOMEONE ELSE'S WORLD/IST MALO (Double A Side) Someone Else's Music SOM 1 Pic Bag (S)
CLYDESIDERS, THE SAILING HOME/The Land I Have Left Lochshore LOCH 604 (A)
COURT MAHSHALL NO SOLUTION (EPI Riot City RIOT 11; RIOT 1211 12" (RT)
CRACK, The GOING OUT/The Troops Have Landed RCA 255 Pic Bag (R)
CRAVATS, The RUB ME OUT/Isba Existential ZZ1984/4 (I)
CRAZY ENGLISH CRAZY ENGLISH/Sha Zzy Hinton CH001 (RT)
CREATION REBEL LOVE I CAN FEEL/Read And Learn Cherry Red CHERRY 41 (P)
CRUELLA DE VILLE THESE TWO DREADFUL CHILDREN/DUNKEN UNCLE JOHN (Double A Side) Good Vibrations GOOD 1 Pic Bag (P)
CRUSADERS, THE STREET LIFE/The Hustler MCA 513 Pic Bag, MCAT 513 12" Pic Bag (C)
DANIELLE PERFECT LOVERS/The Winner Eagle BSB 023 Pic Bag (C)
DEAD KENNEDYS, THE BLEED FOR ME/Le Sentence Statik STAT 22 Pic Bag, STAT 2212 12" Pic Bag (S)
DECORATORS, THE STRANGE ONE/Toblers Roll Sky Over Wimbly Red Flame RF 1205 12" Pic Bag (RT)
DEE, Joni And The Times HERE COME THE HOLIDAYS/Three Cheers For The Sun Art Pop POP 50 (RT)
DEMON HAVE WE BEEN HERE BEFORE/Victim Of Fortune Carrere CAR 349 Pic Bag (R)
DESTRUCTORS, THE RELIGION (4 Track EPI Carnage/BeneLux KILL 2 Pic Bag (IKF/RT)
DIXON, Steve TALKING '82/Candy Blues Red Rhino RED 17 (IRT)
DOLBY, Thomas WINDUP/Flying North Venice In Peril VIPS 103; 12VIPS 103 12" (E)
DREAD, Mikay WARNING/RADICS DREAD: Manslaughter Jeddah Control DAT C010 12" only (Pic Bag US)
EDMUNDS, Dave FROM SMALL THINGS BIG THINGS COME/Your True Love Arista ARIST 478 (P)
ELLIS, Joanne SELF SERVICE LOVE/Bye Baby RCA 247 (R)
FUN BOY THREE, THE SUMMERTIME/Summer Of '82 Chrysalis CHS 2629 Pic Bag, CHS 12 2629 12" Pic Bag (P)
GALLARD, Regan WE'VE BEEN AWAY/The Pasta Salad Penthouse PENT 5 (P)
GAMMER AND HIS FAMILIARS WILL THE NEW BABY (EPI 12" Gammer GAMMER 5 (IKF)
GENTS, THE SCHOOL/DAYS/True Stories Kosmik KOS 6886 Pic Bag (A)
HAWKLOARDS WHO'S GONNA WIN THE WAR/Isba Flick/Isba FLS 209 (RT)
HEARTBEAT I'LL BE TRUE/Paris RCA 244 Pic Bag (R)
HILL, ZZ CHEATING IN THE NEXT ROOM/Right Arm For Your Love Malaco MAL 002 (P)
HOLLY AND THE ITALIANS TELL THAT GIRL TO SHUT UP/Chapel Of Love Oval HOLLY 16 Pic Bag (P)
ISAACS, Gregory NIGHT NURSE/Material Man Island 10WIP 6800 10" only (E)
JAH POLLACK HOUSE OF JAH/Willy Ben Conscious Man CON 001A 12" only (US)
JJ AND THE ROCKETS NO PARTICULAR PLACE TO GO/Toucha Creep 101 (A)
KING, BB ONE OF THOSE NIGHTS/Since I Met You Baby MCA 788 Pic Bag (C)
KING TRIGGER RIVER/Push Or Slide Chrysalis CHSP 2623 Pic Bag (P)
LANGTON, Diane I CAN TALK TO YOU/I'm Wrong About Everything EMI 5321 Pic Bag (E)
LEPKI, Lou ARGENTINA SURRENDER/ROUND 2 BAND GB Destroyer Exclusive EXC 601129 12" only (US)
LODGE, June & Prince MORMONED/SOMEONE LOVES YOU Honey Stay In Tonight Arista ARIST 477; ARIST 12477 12" (P)
LOOSE TALK DAN DARE/Home Planet Jet JET 7025 Pic Bag (C)
LORDS OF THE NEW CHURCH OPEN YOUR EYES/Isba Illegal ILS 0030 (P/RT)
LUNATIC FRINGE WHO'S IN CONTROL (EPI Resurrection ERECT 1 (RT)
McLELAND, Sandy TWO TIRED LOVERS/The Day You Left Action A 4000 (SP)
MONROES, THE WHAT DO ALL THE PEOPLE KNOW/Yamurac Aha ALS A2468 Pic Bag (C)
MATHIS, Johnny SOMETHING'S GOING ON/Memory CBS A2605 Pic Bag (C)
MATCHBOX RIDING THE NIGHT/Mad, Bad And Dangerous Magnet MAG 231 (A)
MURPHY, Junior BAD MAN POSSE/RIDIM REQUEST TO ALL POSSE: Smokers Pass Jeddah Control DAT CD 009A 12" only (Pic Bag US)
NATURAL ROOTS AINT GOT NO MONEY (4 Track EPI Fasim FAS 106 12" Pic Bag (IKF)
NELSON, Bill FLAMING DESIRE/The Passion Mercury/Phonogram WILL 5 (P)
NELSON, Bill FLAMING DESIRE (EXTENDED VERSION)/The Passion/The Burning Question Mercury/Phonogram WILL 512 12" (P)
NICO PROCESSION/All Tomorrow's Parties Half WREC1 Pic Bag (IKF)
NICOLE GIVE ME MORE TIME/Take Away The Heartaches CBS A2647 Pic Bag (C)
NOVA, Nancy NO NO NO/Keep Away EMI 5328 (E)
PASSAGE, The XOYO/Animal In Me/Born Every Minute Cherry Red 12 CHERRY 35 12" only (P)
PAYOLAS ROMANCE/Mystery To Me ABM AMS 8241 Pic Bag (C)
PEN AND INK BE BOPA LULA/Friday Night Flash Guy Charisma/Phonogram CB 400 (P)
PENCILS, THE WATCHING THE TEARS/You Say You NEXT NEX 701 Pic Bag (C)
PETER AND THE TEST TUBE BABY RUN LIKE HELL/No Future 01 15 (RT)
PETTY, Tom And The Heartbreakers REFUGEE/Insider MCA 778 Pic Bag, MCAP 778 Pic Bag (C)
PINK FLOYD WHEN THE TIGERS BROKE FREE/Bring The Boys Back Home Harvest HAR 5222 Pic Bag (E)
PLATTERS, THE PLATTERAMA MEDLEY/Red Sale In The Sunset Mercury/Phonogram MER 111 Pic Bag (P)
POSITIVE NOISE WAITING FOR THE SEVENTH MAN/Isba Statik STAT 1512 12" only (RT)
PRELUDE ONLY THE LONELY/A Broken Heart For Sale After Hours AFT 06 (C)
PRIVATE COLLECTION ITS HOPELESS/Private Collection Galaxy GAL 003 (No distributor)
PRODUCERS, THE 655 SPECIAL/Midas Orchestral/Lover's Walk Mercury/Phonogram MER 655 Pic Bag (P)
PSYCHEDELIC FURS LOVE MY WAY/Aeroplane CBS A132549 12" Pic Bag (C)
RAH BAND, THE TEARS AND RAIN/Hungry For Your Jungle Love KR KR 10 Pic Bag (R)
RAH BAND, THE TEARS AND RAIN/Hungry For Your Jungle Love/Party Games KR KRT 10 12" (R)
RAINCOATS, THE RUNNING AWAY/NO ONE'S LITTLE GIRL (Double A Side) Rough Trade RT 093 Pic Bag (RT)
RANDOM HOLD DANCING IN THE STREET/Lying On The Floor RCA 259 Pic Bag, RCAT 259 12" Pic Bag (R)
REID, Sandra OOH BOY/ANTHONY BRIGHTLY: I Love You Sir George/Top Ranking TRY 3; 12 TRY 3 12" (C)
RHODES, Pat STOP/Sweet Sunshine Jama JA 0050; JADC 0050 (P/US)
ROGERS, Kenny LOVE WILL TURN YOU AROUND/I Want A Son Liberty UP 654 Pic Bag (E)
ROSE ROYCE STILL IN LOVE/Somehow We Made It Through The Rain Epic EPC A2615 Pic Bag (C)
ROSS, Diana IT'S NEVER TOO LATE/Sweet Surrender Endless Love (Solo Version) Capitol 12CL 256 Pic Bag (E)
ROSS, Diana IT'S NEVER TOO LATE/Sweet Surrender Endless Love (Solo Version) Capitol 12CL 256 Pic Bag (E)
ROLAND, Paul DR STRANGE/Madeleine Aristocrat ARC 1389 Pic Bag (S)
SAMSON LOSING MY GRIP/PYRAMID TO THE STARS/Mr Rock And Roll Tomorrow Dr Yesterday Polydor POSP(X) 471 12" Pic Bag (P)
SAMSON LOSING MY GRIP/PYRAMID TO THE STARS/Mr Rock And Roll Tomorrow Dr Yesterday Polydor POSP(X) 471 12" Pic Bag (P)
SATURNALIA INSIDE THE DEVIL'S CIRCLE/The Promise Burning Worlds BW 001 (RT)
SCHLEIMER K 4 TRACK EP Glass GLASS 028 12" Pic Bag (IKF)
SECTION 25 THE BEAST/Isba Factory FACT 66 12" only (RT)
SEX GANG CHILDREN, THE BEASTS (4 Track EPI Illuminated ILL 1112 12" Pic Bag (IKF/RT)
SHOCK USA THAT'S A LADY/Electrofunk Fantasy FTCT 200 12" (R)
SIMEON, Andy SWEET TALKING/PAPA TINK: My Father Get Set Sound GS 0017 12" only (US)
SIMON, Carly WHY/SHIC: Why WEA K79300 Pic Bag, WEA K79300T 12" Pic Bag (W)
SLOWFADE RUNNING AWAY/NEVER LOOKING BACK/Surfin In Kilburn TW HIT 109 (P)
SPICER, Terry GOING TO BRIGHTON/Persistently Raining After Hours AFT 05 (C)
SPIT LIKE PAINY FOR THE LIFE OF ME (4 Track EPI Dining Out TUX 24 12" Pic Bag (IKF/RT)
SPOZZ ENERGI II JUNGLE FEVER/The Morning Rough Trade RTS 17 Pic Bag (RT)
SPIZZ FRAZER SUNSET (4 Track EPI Illuminated ILL 912 12" Pic Bag (IKF/RT)
SQUIRE GIRL ON A TRAIN/Every Trick In The Book Hi-Lo HI-002 Pic Bag (S)
STARDUST, Alvin I WANT YOU BACK IN MY LIFE AGAIN/Hi Just Wanna Make Love To You Stiff BUY 152 Pic Bag, PBUY 152 Pic Disc (C)
STEVENS, Flo ROCK AND ROLL WALTZ/The Annals BGS 3; BGC 309 (W/US)
STRAKERS, Nick WAY OF LIFE/Airwaves Firebird FLAME 312 12" (P)
STRAPS, The BRITAIN/No Liquor Sea/Nobody's Foot Albion ION 1035 (SP)
STUDIO 2 DEVIL AND THE DEEP BLUE SEA/Nobody's Foot Albion ION 1035 (SP)
SYLVIE & THE SAPPHIRES SHOPPING AROUND/Street Of Love Stiff PBUY 154 Pic Disc (C)
TC MATIC OOH LA LA/La La Statik STAT 1112 12" only (RT)
TECHNO TWINS SWING TOGETHER II/WANNA BE LOVED BY YOU/In The Mood/Bautiful Woman In Bermuda Shorts PRT 7P 246 Pic Bag, 12P 246 12" Pic Bag (W)
THOROGOOD, George And The Destroyers NOBODY BUT ME/That Philly Thing EMI America EA 142 (E)
TIGHTFIT SECRET HEART/Just A Moment Away Jive JIVE 20 Pic Bag, JIVE T20 12" Pic Bag (C)
TOM TOM CLUB UNDER THE BOARDWALK/On On On (Remix) Island WIP 6762 12" Pic Bag (E)
TOM TOM CLUB UNDER THE BOARDWALK/On On On (Remix) Island WIP 6762 12" Pic Bag (E)
T REX CHILDREN OF THE REVOLUTION/I LOVE TO BOOGIE/Solid Gold Easy Action/London Boys (EPI) EMI MARC 20 (E)
TUNNEL USERS DANCE/Isba XJkey XJ01 (RT)
TURTLE, Henry IHE'S TAKEN! SHEILA OFF HIS MIND/CHILDREN There's Always Something There To Remind Me Of You Variety (Spice Of Life) BBVY 401 Pic Bag (A)
23 SKIDOO ETHICS/Another Baby's Face Pineapple PULP 23 (P)
TYKE & TINA TRUCKER CUDDLY BEAR/NARVIS REPTILE: White Mule White Thrust RUFF 4 (P)
UNPLEASANT GOBLINS, THE IN THE NUDE/Well Actually Observation EYE 104 (S)
VARIOUS TROJAN EXPLOSION (4 Track EPI Trojan TMX 4000 (P)
XPOZZ 1000 MARCHING FEET/Terminal Case Red Rhino RED 15 (IRT)
YAZOO/SUETAN CRECHE/COLOUR ME POP EUROPE IN THE YEAR ZERO (4 Track EPI Sexual Phonograph SPH 1 12" Pic Bag (IKF)
YOUNG, Vic BLIND DATE/My Little Girl Eagle BSB 021 Pic Bag (C)

A Broken Heart For Sale P Night Nurse I
African And White C Nobody But Me T
Ain't Got No No No L No No No N
Argentina Surrender M No Particular Place To Go J
Bad Man Posse S No Solution C
Beast, The S One Of These Nights K
Beasts P 1000 Marching Feet X
Be Bop Lulu P Ooh Boy R
Bled For Me D Ooh La La T
Blind Date Y Open Your Eyes L
Bratton S Perfect Lovers D
Breathing In The Next Room H Platterama Medley P
Children Of The Revolution T Prices (Will Be Quoted) B
Crazy English C Proccasion N
Cuddly Bear T Refugee P
Dance T Religion D
Dance Hall Style C Riding The Night M
Dancing In The Street R River S
Don Darr L Rock And Roll Waltz K
Devil And The Deep Blue Sea S Romance P
Dreaming, The R Rub Me Out C
Dr Strangus B Run Like Hell R
Drunk In London John C Running Away C
Enough Is Enough A Sailing Away B
Ethics T Scoffed On A Thursday B
Europe In The Year T Schooldays G
Zero Y Secret Heart T
Fame C Self Service Love E
Fleming Desire N Shopping Around P
Forever B 655 Special L
For The Life Of Me S Someone Loves You Honey C
From Small Things Big Things Come E Something's Going On M
Frick The World C Sticks Man B
Girl On A Train S Still In Love R
Give Me More Time N St Moe C
Going Out C Stop R
Going To Brighton S Strangus One D
Have We Been Here Before D Street Life C
Here Come The Holidays H Summertime F
He's Taken! Sheila (Off His Sunset S
Windicreent T Sweet Talking T
Hold On To What You Got B Sweet Together T
Home Boys Home C Talking '82 D
House Of Jah J Tears And Rain R
I Can Talk To You L Tell That Girl To Shut H
If You Don't Know Me Up's A Lady S
By Now C That's A Lady P
I'll Be True H These Two Dreadful P
Inside The Devil's Circle S Children C
In The Nude U Trojan Explosion V
It's Happening P Two Tired Lovers M
I've Never You Let's R Under The Boardwalk T
I Want You Back In My Life Again S Man P
Jamaica C Warning D
Jet Boy, Jet Girl C Watching The Tears P
Julietta B Way Of Life S
Jungle Fever S We've Been Away G
Little Black Egg B What Do All The S
Losing My Grip S People's Know M
Love I Can Find C When The Tigers Broke P
Love My Way P Free P
Love Will Turn You Around R Who's Gonna Win The War H
Made In England A Who's In Control L
My Girl Lollipop (My Boy Lollipop) B Will The New Baby S
Never Knew Love Like Windpower D
This Before B Xpozz G

Distributor Code

A — PRT 01-640 3344
B — Rance 01-876 8682
BK — Backs 0603 27310
BM — BiBi Magnetics 021-622 2377
BMD — Black Music Distributors 01-951 3177
C — CBS 01-960 2155
CON — Conifer 08954 40450
D — Arcade 01-485 5622
E — EMI 01-561 8722
F — PolyGram 01-590 6044
FP — Faulty 01-727 0734
G — Lightning 01-969 8344
H — HR Taylor 021-622 2377
I — Cartel (Backs, Rough Trade) and Fast Product — 031 661 5811
Probe — 051 236 6591
Red Rhino — 0904 36499
Revolver — 0272 299105
IKF — 02514 20053
ILA — Independent Record Labels Association 01-637 2111
JS — Jetstar 01-961 5818
K — K-tel 01-992 8000
L — Lugtons 01-348 9122
M — MSD 01-602 3483
MK — 041-333 9553
MW — Making Waves 01-262 7377
P — Pinnacle 0889 73146
PK — Pickwick 01-200 7000
PR — President 01-839 4672
PRO — Projection 0702 72281
R — RCA 021-525 3000
RT — Rough Trade 01-221 7355
SO — Stage One 0428 4001
SP — Spartan 01-903 8223
T — Trojan 01-961 4565
TOL The Other Labels 01-624 1843
W — WEA 01-998 5929
WU — Wynd Up 061-798 9252
X — Clyde Factors 041-221 9844
Y — Relay 01-579 6125

Total releases: 135

July 23, 1982



JOE JACKSON

HIT ALBUM

NIGHT AND DAY

On Record & High Quality Chromdioxid Cassette



TOP 100 ALBUMS

MUSIC
& VIDEO
WEEK

1	1	THE LEXICON OF LOVE	ABC	Neutron/Phonogram NTRS 1
=1	5	FAME	Original Soundtrack—Various	RSO 2479 253
3	4	LOVE AND DANCING	The League Unlimited Orchestra	Virgin OVED 6
4	3	AVALON	Roxy Music	EG (Polydor) EGHP 50
5	2	PICTURES AT ELEVEN	Robert Plant	SwanSong SSK 59418
6	16	THE CONCERT IN CENTRAL PARK	Simon and Garfunkel	Geffen GEF 96008
7	8	STILL LIFE (AMERICAN CONCERT 1981)	The Rolling Stones	Rolling Stones Records CUN 39115
8	6	MIRAGE	Fleetwood Mac	Warner Brothers K56952
9	9	COMPLETE MADNESS	Madness	Stiff HIT-TV 1
10	10	ABRACADABRA	The Steve Miller Band	Mercury/Phonogram 6302 204
11	13	SCREAMING FOR VENGEANCE	Judas Priest	CBS 85941
12	11	TROPICAL GANGSTERS	Kid Creole & The Coconuts	Ze/Island ILPS 7016
13	7	IMPERIAL BEDROOM	Elvis Costello & The Attractions	F.Beat XXLP 17

34	40	COMBAT ROCK	The Clash	CBS FMLN 2
35	35	BODY TALK	Imagination	R&B RBLP 1001
36	70	THE ANVIL	Visage	Polydor POLD 5050
37	31	THE NUMBER OF THE BEAST	Iron Maiden	EMI EMC 3400
38	37	CHARIOTS OF FIRE	Vangelis	Polydor POLS 1026
39	34	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland International EPC 82419
40	61	A FLOCK OF SEAGULLS	A Flock Of Seagulls	Jive HOP 201
41	20	ORIGINAL MUSIQUARIUM I	Stevie Wonder	Motown TMSP 6012
42	36	PEARLS	Elkie Brooks	A&M ELK 1981
43	88	I'VE NEVER BEEN TO ME	Charlene	Motown STML 12171
44	24	TURBO TRAX	Various	K-tel NE 1176
45	53	QUEEN GREATEST HITS	Queen	EMI EMTV 30
46	48	STAGE-STRUCK	David Essex	Mercury/Phonogram MERS 4

68	52	THE HUNTER	Blondie	Chrysalis CDL 1384
69	84	DURAN DURAN	Duran Duran	EMI EMC 3372
70	69	ALL THE GREAT HITS	Diana Ross	Motown STMA 8036
71	54	FIVE MILES OUT	Mike Oldfield	Virgin V2222
72	46	SKY 4—FORTHCOMING	Sky	Ariola ASKY 4
73	78	1982	Status Quo	Vertigo/Phonogram 6302 189
74	64	NIGHT AND DAY	Joe Jackson	A&M AMLH 64906
75	50	THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART)	Bill Nelson	Mercury/Phonogram WHIRL 3
76	74	BEAT	King Crimson	EG (Polydor) EGLP 51
77	73	12 GREATEST HITS VOLUME 2	Neil Diamond	CBS 85844
78	42	RUMOURS	Fleetwood Mac	Warner Bros. K 56344
79	55	ON THE LINE	Gary U.S. Bonds	EMI America AML 3022
80	60	ALL THE BEST COWBOYS HAVE CHINESE EYES	Pete Townshend	Atco K50889

Motor sport magazine on video ready to launch

A NEW motor sport video magazine programme has emerged from an agreement between Motor Sport Video Publications and VTV Rally Reports.

By adding motor racing and features on exotic cars to VTV's reporting on world championship rallies, they have come up with VISA, which stands for video international sport automobile.

The aim is to widen the appeal to motor car enthusiasts for whom the rally-only programmes were too specialised. MSVP managing director Paul Hargreaves says: "VISA 1 will cover events in Greece, France, Belgium and England, from the Acropolis Rally to Le Mans, from Ypres to Silverstone, and we are expecting a tripling in demand for this series. Our programmes are already exported to more than 30 countries around the world."

The magazine programme will be issued every two months and will last 60 minutes. It will be available on VHS or Beta, in PAL or NTSC television systems. The retail tag is £29.95 in the UK and \$70 for the NTSC version.

MSVP and VTV Rally Reports have evolved what they believe is a unique agency scheme for video libraries whereby a dealer agreeing to stock the full range of 14 titles and take each new edition as it is released is given exclusive rights to rent the programme in his region.

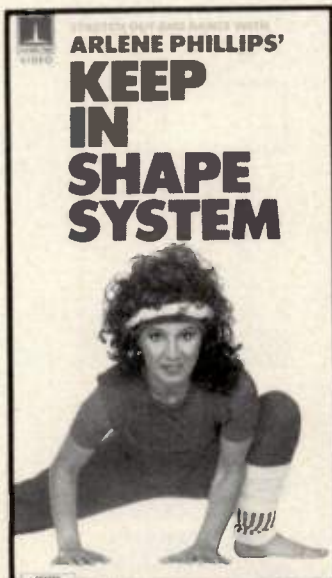
In addition the libraries' names will be included in national advertising in the motoring press enabling the companies reckon, all the motor sporting demand in an area to be channelled through a single business, maximising profit per cassette.

Weekly Video Chart

- | | | |
|----|--------------------------------|------------------|
| 1 | STAR WARS | 20th Century-Fox |
| 2 | AN AMERICAN WEREWOLF IN LONDON | Spectrum |
| 3 | DEATH HUNT | 20th Century-Fox |
| 4 | THE BUNKER | Videoform |
| 5 | THE CHAMP | MGM/UA |
| 6 | EMMANUELLE 2 | Thorn EMI |
| 7 | HIGH ICE | Spectrum |
| 8 | COMPLETE MADNESS | Stiff Films |
| 9 | GREGORY'S GIRL | Hokushin |
| 10 | THE SURVIVOR | Arcade |

This week courtesy of Carnaby Wynd Up

World Cup title heads Thorn EMI new releases



ARLENE PHILLIPS' *Keep In Shape System* (KISS) is the latest keep-fit-to-music programme.

THORN EMI Video Programmes, in association with Thames Television, has gained distribution rights for the official World Cup video cassette through an agreement with JVC which has exclusive world video rights from FIFA.

The 60-minute programme, entitled *World Cup — Espana '82*, is released this month and features highlights of each round of the contest, culminating in the final between Italy and West Germany. The programme is written and narrated by Brian Moore.

Next month's releases are headed by the latest exercise to music on video idea, *KISS—Arlene Phillips' Keep In Shape System*. Arlene Phillips is the creator of the Hot Gossip dance group and former keep fit pupils have included Pamela Stephenson, Lulu and Olivia Newton John.

Other releases next month include feature films *An Elephant Called*

Slowly, *Knife In The Water*, *Fear Is The Key*, *Fright*, *I Monster*, *The Raging Moon*, plus *Stories From A Flying Trunk*, *Last Of The Wild — Volume IV*, *The Fourth Volume Of The Amazing Morph*, and *World At War — Parts 21 and 22*.

New Video Unlimited exchange plan

VIDEO UNLIMITED'S gradual shift away from bulk wholesaling and into specialised distribution has accelerated with the announcement of a new exchange tape scheme.

Now all dealers, not just members of the company's Exchange Tape Dealership Scheme, can swap tapes with the company's range, on payment of a £9 fee per tape. The price is the same for new or exchange scheme tapes, and outright sales will continue.

Chief executive Brian Bennett explains: "Previously our operation consisted of sale of video tapes and a separate pool of tapes for our exchange library scheme. However we have been getting progressively more involved in distribution rather than wholesaling — we have 50 of our own titles now — and it was becoming increasingly difficult to do both. "So we're running down our normal wholesaling side to enable us to invest more in our own titles."

Centre to market Kingston films

CENTRE VIDEO and Kingston Video have signed an agreement whereby Centre will package, promote and market Kingston product launched to the trade next month, priced at £18.75.

The titles have yet to be announced but films will include such stars as Charles Bronson, Rod Steiger, Anthony Quinn, Angie Dickenson, Tippy Hendren and Alan Ladd, and are expected to be extensively advertised.

Unlike much of Kingston's catalogue all films will be in colour and slot into war, western and action categories.

BROADCASTING

Edited
by
SUE FRANCIS



DJ JAMES WHALE (above) has joined Radio Aire in Leeds to host the late-night weekday programmes from 10.00 to 1.00am. He spent eight years with Tyneside's Metro Radio before moving to BBC Radio Derby recently.

'Live' London base for local stations

PAUL HOLLINGDALE, presenter, ex-Radio 210 executive and still unofficial radio head-hunter for Blue Danube Radio, has opened a new West End radio studio, Wedgwood Mews Radio studios, with co-directors Steve Harvey, Douglas Moffitt and engineer Tim Whittingham. WMRS aims to provide a "live" base for use by radio stations within a 50-mile London radius.

"Not everything in ILR is local," explains Hollingdale, who does the

cinema programme for LBC and a UK/US chart show and Sunday lunch time programme for Chiltern Radio. "Often a station wants something covered live in London — for instance we covered the premiere of *Annie* for Chiltern — or an artist who the stations want to interview, or the record company want to get about, simply cannot leave London due to to concerts or recording obligations.

"We have the landlines so the artist can now be interviewed live at WMRS, using the station's own DJ, and the spot can be sent directly down the line to the station."

Regional heats start in first ILR Song Contest

FIFTEEN ILR stations are participating in the first ILR Song Contest during the summer with contests to select their regional winners. These will then compete in the national finals staged by 2CR at Bournemouth's Winter Gardens Theatre and hosted by Nicholas Parsons on 31 October.

The participating stations holding regional contests, in addition to 2CR, are: Mercia Sound, North Sound, BRMB, West Sound, Centre Radio, Essex Radio, Pennine Radio, Radio Victory, Radio Aire, Radio Trent, Radio 210, Radio Tees, Radio Clyde and Radio Orwell.

The regional winners will have their songs released as singles and be presented with gold discs from MAM. The national winners will receive £1,000, £500 and £250 for first, second and third places respectively.

2CR's regional contest, whose success last year inspired this year's national contest, has already attracted more than 200 entries.

AIRC issues first newsletter

AIRC HAS published its first newsletter, *Inside Radio*, which aims to keep member ILR companies informed on a wide range of industry topics and to disseminate information and views of interest and benefit to the industry. It is also hoped that *Inside Radio* will become a "radio forum" and a useful means of circulating industry views on a wide range of topics.

Of particular interest is a list of AIRC diary dates and the news that the AIRC programme sharing group is examining how the present programme sharing system including access to EBU material, can be improved.

Member ILR companies are asked to send items for further editions to Richard Tillet at AIRC.

PRT picks up Chiltern band

HOUSTON WE Have a Problem, the band which won the Chiltern Radio competition for local bands earlier this year, have had their winning song, *Another Bottle of Wine*, recorded as a single by Banana Records, picked up by PRT Records for distribution.

CAPITAL RECORDS La Bohème at the Royal Opera House on July 21 for transmission on Boxing Day.

News in brief...

BBC-2 IS to broadcast four new Sing Country programmes which were recorded at this Easter's International Festival of Country Music. The first, to be screened this month, features Don Williams, supported by the Nashville Superpickers, Wendy Holcombe, Razy Bailey, Carey Duncan and Jerry Fooster. David Allen is the commentator.

BBC 1 is starting a new series of *Late Night in Concert* this month. The first features Australian band AC/DC recorded live in Washington, US and other concerts scheduled are U2 recorded in Germany; Barclay James Harvest in Berlin; Journey in Houston; Orchestral Manoeuvres in the Dark at the Theatre Royal, Drury Lane, London, and The Doobie Brothers in California.

STUDIO G, the Northampton-based music publishing and jingle production house, recently created a jingle package for the new BBC local radio station in Northampton, which was officially opened on 30 June by His Royal Highness, the Duke of Gloucester. Studio G has produced jingles for BBC Radio Derby, the BBC 1 Road Show and British Forces Broadcasting Services among others.

BOURNEMOUTH-BASED 2CR is to enter the classical world with a series of nine sponsored concerts from Christchurch Priory.

A jazz and reggae first for Merseyside

BBC RADIO Merseyside recently launched the first regular radio spot in the area dedicated to reggae or contemporary jazz. The one-hour weekly programme, *Jamming and Jazz*, explores the realms of both jazz-fusion and reggae, interviewing national and international artists and playing present and new releases.

The Monday evening programme is already one of the more popular of the station's special music programmes.

RETAILING FEATURE

Gallup: the new chart system

A SMALL, unfamiliar, electronic keyboard has been appearing on the counters of a number of record outlets in the past two months. This is the debut of Dataport, the data collection unit which will provide the record industry's newly-appointed market research company, Gallup, with the sales information it requires to compile the official charts.

At the moment the data units are being field tested to check their ease of operation in record shops. In September Gallup will begin to compile dummy charts from the information it is getting and the first live Gallup charts will be available on January 4.

Gallup will be compiling six charts instead of the current two compiled by the BMRB. There will be separate seven-inch and 12-inch singles charts, and a combined singles chart. LPs and pre-recorded cassettes will have separate charts (cassettes being brought into chart calculations for the first time) and there will be a combined LP/tape chart for albums.

The chart shop diary, in which chart titles sales are ticked and non-chart sellers recorded in writing, will be replaced by the electronic Dataport system.

Its keyboard shows all the letters of the alphabet and all numerals. Each item sold will have its catalogue number keyed into the data unit. This will record the sale, and give information on the configuration of the product (LP, seven-inch 45, cassette etc). The unit has been specially designed for Gallup, for use in record shops, because no existing electronic unit was suitable.

The unit will display each number that has been keyed in, so that it can be corrected if there has been an error in keying, before entering it in its memory.

As well as recording the sales, the Dataport also makes note of the time every 15 minutes via its own internal quartz clock. This system is intended to frustrate chart hyping — since the appearance of a suspiciously high number of sales of the same title in the same shop, within a short space of time, will allow Gallup to reject the sales information from that particular shop in case it has been falsified.

Collection

The information is never in a tangible form which can be tampered with — it is collected electronically from each data unit via the phone system. The data unit is dialled through a special telephone jackpoint (which is not in any way connected with the shop's ordinary phone, and which is not charged to the shop's bill when Gallup uses it) direct by Gallup's computer, and the information is thus "phoned through" between midnight and 5am on Thursday and Saturday nights.

On a purely practical level, dealers should realise that the data units must be connected to the mains and to their own telephone jackpoints at all times. If power or phone connection is off, Gallup cannot dial up the unit and collect the information it is storing.

However, any mains socket will do, and a shop can have several jackpoints installed. This will allow the unit to be moved around — for use of the rack facility at the end of each trading day it can be taken

Retailing editor **TERRI ANDERSON** talks to Gallup about Dataport (right) and its new system of compiling six national charts.

MALCOLM MATHER, director of Gallup, answers dealers' questions about the new chart compilation system, and the services his market research company can offer the record trade.

Q: How many shops will be on the Gallup chart panel?

A: Initially there will be 250, but this number will increase over the next couple of years. There is no fixed maximum number; we want the chart panel to be as big as possible.

Q: How does a dealer apply to join the chart panel?

A: There is no way of applying to join. The chart panel shops will be chosen by Gallup and invited to join the panel.

Q: How will the shops be chosen?

A: We have been given the lists of account holders from all the record companies, which include details of turnover in singles and LPs etc. From this we are compiling a composite list of record retail outlets of all types. We will check this with one-stops and wholesalers to ensure that it is as accurate and complete as possible.

We will then stratify it — divide it up according to geographical location, shop type and turnover.

Then, using standard market research random sampling techniques, we will select our chart panel so that the results they give will accurately reflect the pattern of record buying through difficult outlets in different parts of the country.

Q: Will shops which are currently on the BMRB chart panel go on to the new panel?

A: All the shops on our composite list will have an equal chance of being on the Gallup panel. Those which are BMRB chart shops at the moment will not automatically be chosen, neither will they be deliberately excluded — and the same goes for shops which are not now, or never have been, on the BMRB panel.

wherever it is most convenient to count stock, and used there.

As a result of requests from a number of major record retailers, Gallup is extending the data unit's programming to include a facility for entering sales of chart singles by simply keying in each title's position in the current chart for any given week. This is expected to overcome the busy shop's problem of having no time to key in full catalogue numbers. All other sales will have to be keyed in full at the time of sale.

There is, however a "rack facility" on the data unit. This allows shops which use a rack or masterbag stock control system to key in total sales of each title at the end of the day's

trading, instead of as each sale is made.

The rack facility will, Gallup realises, inevitably cause many dealers to protest that shops which want to enter false information are being given a method of doing so.

The main, and theoretically very effective, safeguard against the kind of hyping where false entries are made by — or at the instigation of — record reps is the data unit's quartz clock. To avoid suspicion of hype the rep would have to wait around for hours, or return on several days within a short period, to key in "sales". Equally, the shop staff would have to employ similar long drawn out methods.

But this safeguard is nullified if the day's sales are going to be entered via the rack facility, all at one time at the end of the day.

Director Malcolm Mather points out that Gallup was faced with a difficult problem. The rack facility was essential for busy, large turnover shops, or branches of large specialist chains and multiples, so it would be physically impossible to record every catalogue number at the time of sale on a busy day. Therefore, the rack button was provided, and is available to be used by any shop which chooses to install the data unit as a stock control aid.

However, chart shops will only be permitted to use the rack facility



Q: How much will it cost a shop to be on the Gallup panel?

A: Gallup will supply the chart shops with the data collection unit free, (because the BPI is paying for the first 250) and pay for the installation by British Telecom of the necessary jackpoint.

Q: How easy, or difficult, is the data unit to use?

A: We have been testing the first units in record shops (at first in a couple of indies and now in branches of bigger chains) and the staff tell us that operation is easy; anyone who can use a till can use a Gallup data unit. And we have found that keying in information on the unit takes about half the time required to make a written diary entry.

Q: What about bar coding?

A: Each data unit will have the necessary electronics to accept bar coding numbers, but we will not be providing bar code reading wands until a high percentage of music product packaging is bar coded.

Q: Is the data unit connected to the till?

A: No, it is completely separate. We thought about designing a unit which would be attached to tills, but realised that there are so many different kinds of till in use that it would be impossible.

Q: Can dealers who are not on the chart panel buy data units?

A: Yes, we will actively try to sell them to the trade; the more units there are in shops the better, from a point of view of preventing chart hyping.

The cost of each unit will initially be £995, but this will reduce when enough have been ordered for the manufacturer to set up a production line (at present the low number required means that each one is individually hand built).

Q: Will the Gallup charts be different to those we have now?

A: The only difference will be in the number of charts. As already described, there will be six instead of two.

with the prior agreement of Gallup, and rack information will be accepted *only* on the Top 75 in the week's current chart. All other sales must be keyed individually.

Mather agrees that, human nature being what it is, a few dealers may be tempted to go to great lengths to falsify information. Ultimately — just as even Fort Knox could be broken into by someone with enough time, equipment and determination — the Gallup system can be hyped. Therefore, the use of the rack facility will be restricted to shops where management and staff are, as far as can be ascertained, above suspicion. All chart retailers will be asked to sign a code of conduct.

At any shop which is using the data units as part of its stock control system the question of whether or not to feed in false information simply should not arise; Gallup hopes that no retailers or branch managers in their right senses are going to create confusion in sales records on which they will base their ordering, five per cent returns etc.

Manipulation

But the legally acceptable face of attempted chart manipulation, which comes within the definition of marketing strategy, is the freebie system. Sure identification of chart shops, or very accurate guessing, is vital for the distribution of any free product, to be of use in pushing those titles chartward.

Gallup points out that a data unit in every shop would end this ploy by making it impossibly expensive to operate. Every unit is identical to every other, and no-one will know which of those is being dialled up at any time to provide chart information.

But initially, Gallup admits, the units will clearly identify the 250 chart shops.

Since it will cost a large three-figure sum to have a data unit if a shop is not on the panel, an obvious question is "what benefits will the non-chart shop get?"

There are two possibilities at present. The dealer can buy a mini computer and a printer and use them — in conjunction with the data unit (which has no computing abilities only information storage) — to run his own stock control, based on breakdowns of sales of chart and non-chart product. Or, for a "fairly low" fee (which could, Mather states, drop to as little as £2 week if a large enough number of shops subscribe) and no further capital outlay, the dealer can get his own shop's breakdown of sales by title and by type of product, from Gallup. The information will be dialled up by Gallup's computer, processed, and sent back to the shop printed-out in "hard copy" form.

Ultimately, if all goes according to Gallup's most optimistic plan, the industry and trade will have a whole array of charts and information breakdowns, which will be totally accurate because such a high percentage of shops will have bought data units that hype and aggressive marketing will have been wiped out.

This will make being a chart shop a labour of love, not the rather lucrative position it proves to be now (quite legally and without any active complicity on the dealer's part where the freebie side of things is concerned).

Meanwhile, in the less than perfect present, Mather has wryly to admit that it is not purely an altruistic desire to help compile a fair set of charts which is prompting the steady stream of letters from dealers who want those data units on their counters.

'If You Want My Love'

hit single

Epic
EPC A2400



MUSIC
& VIDEO
WEEK

TOP 75 SINGLES

MUSIC
& VIDEO
WEEK

1	1	FAME	RSO 90
		Irene Cara	
2	7	DA DA DA	Mobile Suit Corporation/Phonogram CORP 5
		Trio	
3	2	ABRACADABRA	Mercury/Phonogram STEVE 3
		The Steve Miller Band	
4	9	SHY BOY	London NANA 2
		Bananarama	
5	24	DON'T GO	Mute YAZ 001
		Yazoo	
6	NEW	DRIVING IN MY CAR	Stiff BUY 153
		Madness	
7	5	A NIGHT TO REMEMBER	Solar K13162
		Shalamar	
8	12	IT STARTED WITH A KISS	RAK 344
		Hot Chocolate	
9	31	COME ON EILEEN	Mercury/Phonogram DEXYS 9
		Dexys Midnight Runners & The Emerald Express	
10	4	INSIDE OUT	RCA 226
		Odyssey	
11	8	NOW THOSE DAYS ARE GONE	RCA 241
		Bucks Fizz	
12	6	MUSIC AND LIGHTS	R&B RBS 210
		Imagination	
13	14	NIGHT TRAIN	Polydor POSP 441
		Visage	
14	20	I SECOND THAT EMOTION	Hansa HANSA 12
		Japan	
15	10	IKO IKO	Towerbell TOW 22
		Natasha	
16	3	HAPPY TALK	A&M CAP 1
		Captain Sensible	
17	35	THE ONLY WAY OUT	EMI 5318
		Cliff Richard	
18	13	MURPHY'S LAW	

26	NEW	STOOL PIGEON	Zell/Island WIP 6793
		Kid Creole & The Coconuts	
27	18	BEATLES MOVIE MEDLEY	Parlophone R6055
		The Beatles	
28	37	TOO LATE	Mercury/Phonogram MER 112
		Junior	
29	19	LAS PALABRAS DE AMOR	EMI 5316
		Queen	
30	36	CHALK DUST—THE UMPIRE STRIKES BACK	Hansa SMASH 1
		The Brat	
31	33	ROCK THE CASBAH	CBS A2479
		The Clash	
32	38	LOVE IS IN CONTROL (FINGER ON THE TRIGGER)	Warner Brothers K79302
		Donna Summer	
33	16	JUST WHO IS THE 5 O'CLOCK HERO	Polydor 2059 504
		The Jam	
34	22	I'VE NEVER BEEN TO ME	Motown TMG 1260
		Charlene	
35	NEW	STRANGE LITTLE GIRL	Liberty BP 412
		The Stranglers	
36	66	THE CLAPPING SONG	Stiff BUY 155
		The Belle Stars	
37	17	WORK THAT BODY	Capitol CL 241
		Diana Ross	
38	43	NIGHTS IN WHITE SATIN	A&M AMS 8235
		Elkie Brooks	
39	56	ARTHUR DALEY ('e's Alright)	Bark/Stiff HID 1
		The Firm	
40	39	I WAS TIRED OF BEING ALONE	Elektra K13184
		Patrice Rushen	
41	47	HURRY HOME	Ariola ARO 281
		Wavelength	
42	NEW	THE HANGING GARDEN	Fiction FIC 15
		The Cure	
43	27	HUNGRY LIKE THE WOLF	
		Duran Duran	

51	48	PLAYTHING	Chrysalis CHS 2621
		Linx	
52	50	LOVE HAS FOUND ITS WAY	A&M AMS 8226
		Dennis Brown	
53	49	RENDEZVOUS	MCA 777
		Tygers Of Pan Tang	
54	75	IEYA	Safari SAFE 28
		Toyah	
55	59	TINY CHILDREN	Mercury/Phonogram TEAR 7
		The Teardrop Explodes	
56	NEW	WAR CHILD	Chrysalis CHS 2624
		Blondie	
57	29	AVALON	EG (Polydor) ROXY 4
		Roxy Music	
58	74	RED SKIES	MCA FIXX 3
		The Fixx	
59	68	SOUL DEEP	EMI America EA 140
		Gary U.S. Bonds	
60	61	NOBODY MADE ME	Rocket/Phonogram XPRES 81
		Randy Edelman	
61	45	GOODY TWO SHOES	CBS A2367
		Adam Ant	
62	54	SOONER OR LATER	Warner Brothers K17925
		Larry Graham	
63	73	CAN'T LIVE WITHOUT YOU	Harvest HAR 5221
		Scorpions	
64	44	THE LOOK OF LOVE	Neutron/Phonogram NT 103
		ABC	
65	41	TORCH	Some Bizzare/Phonogram BZS 9
		Soft Cell	
66	NEW	STAR	Polydor POSP 457
		Second Image	
67	51	LET'S FUNK TONIGHT	Mercury/Phonogram MER 109
		Blue Feather	
68	60	CRIMSON AND CLOVER	

The Prince's Trust Rock Gala
The Dominion Theatre July 21 1982



Sponsored by the British Phonographic Industry

i've been driving in my car

it's not quite a jaguar



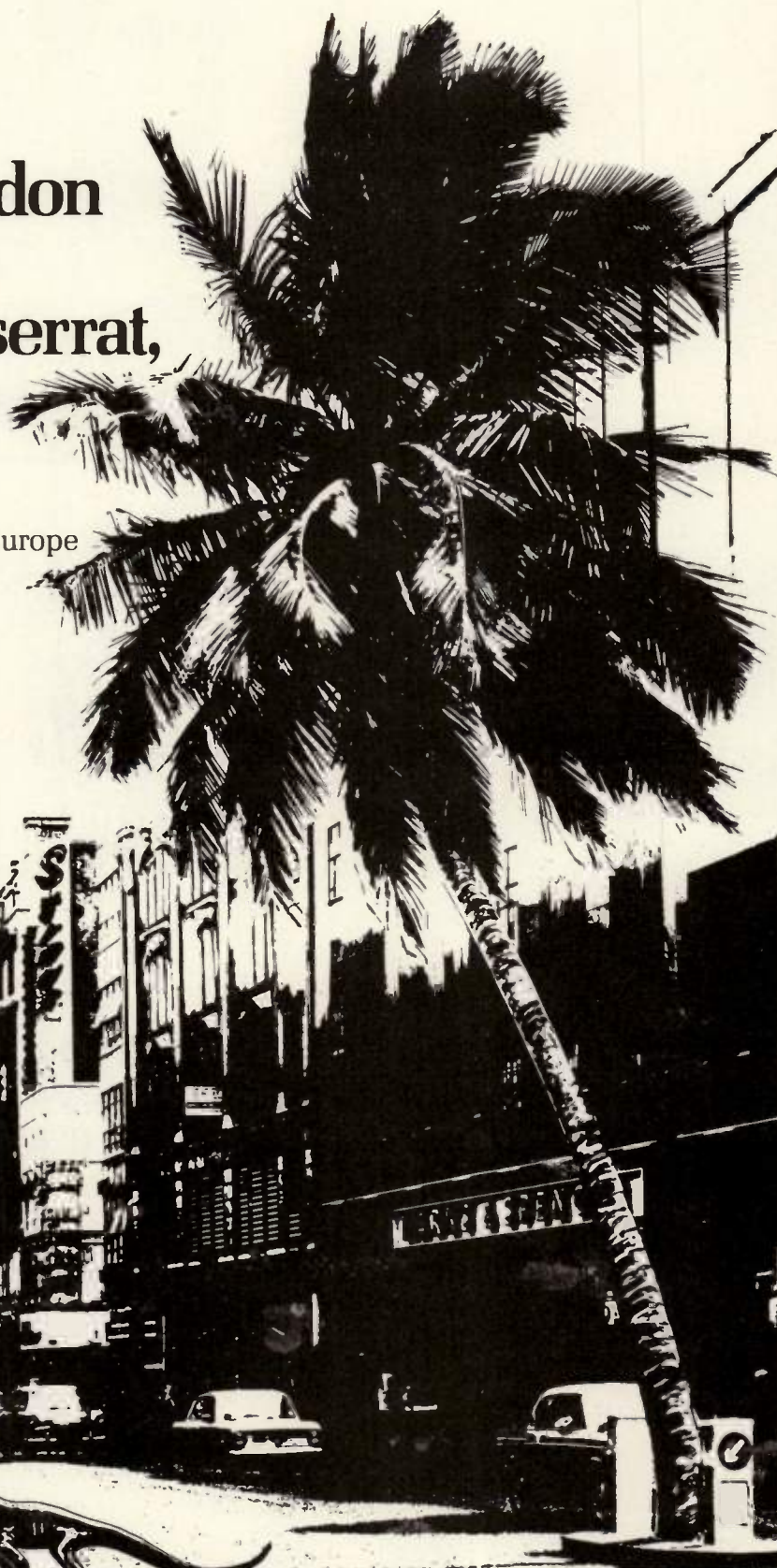
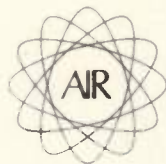


I am delighted and most grateful that The British Phonographic Industry Limited has sponsored the first Rock Gala held in aid of The Prince's Trust. The event this evening is the culmination of a competition involving more than thirty groups of young musicians who have been helped by the Trust; my warmest thanks, therefore, go to those who have organised the competition, to those who have given such splendid prizes and particularly to the distinguished artists who have most generously given their services free for this occasion.

Charles.

Air Studios London and Air Studios Montserrat, West Indies

•
The finest recording studios in Europe
and the Carribean.



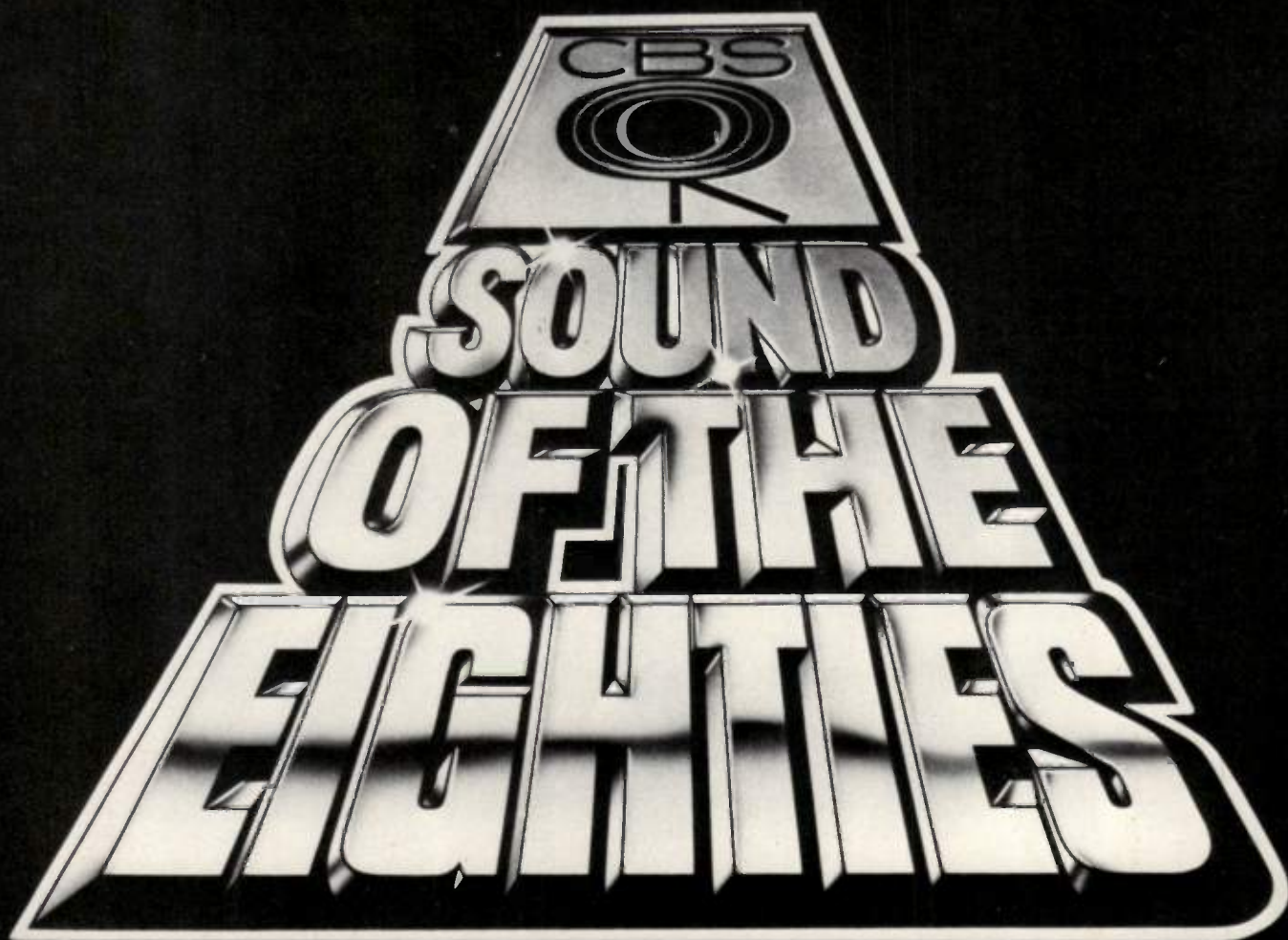


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EMI Records(UK)



CBS lead in the 80's with Artist & Repertoire, Music Publishing, Recording, Selling, Marketing, Manufacturing and Distribution.



The Dominion Theatre July 21 1982

The Prince's Trust together with the BPI presents:
Madness

Unity—the winning
band in the Prince's
Trust competition

The Prince's Trust Rock
Gala All Stars featuring
Pete Townshend, Phil Collins,
Mick Karn, Gary Brooker,
Joan Armatrading, Robert Plant,
Ian Anderson, Midge Ure

Compere: Kid Jensen
Producers:
Pete Townshend &
George Martin



MADNESS



MICK KARN



PHIL COLLINS



PETE TOWNSHEND

Prince's Trust at work with young people

THE PRINCE'S Trust was established in 1976 on the initiative of the Prince of Wales to assist young people who are at a social, economic or environmental disadvantage.

The Trust makes relatively small grants to individuals or independent spontaneous groups of young people below the age of 25 who produce proposals aimed at setting up self-help schemes or other activities which contribute to their own or other people's welfare or development.

Such enterprises range from leisure activities to projects which may help to relieve the problems faced by the young unemployed.

For example, a group of young people asked for a grant of £300 to purchase canoe-building kits. Having completed a

number, they formed themselves into an informal club; they are now building canoes specially adapted by themselves for use by the disabled they have recently received orders for 100 of the adapted canoes.

Some young musicians who had nowhere to practice found, with the help of the trust, a disused cricket pavilion. A grant of £500 and a considerable amount of work by the young people themselves has converted the building into a very suitable practice room.

A group of unemployed young people were given £300 to purchase a second-hand printing machine; they are now soliciting and obtaining orders.

Two 15-year-old girls were given an award to set up a holiday sports club in an inner city area where there had been recent riots which received considerable



JOHN DEACON, director general of the British Phonographic Industry (above) comments: "What particularly appeals to us is that The Prince's Trust is a charity for young people. It helps the sort of kids who are our customers. It deals with the problems of unemployment and the problems faced by young people today. Many are at a loss to know what to do. The Trust teaches them to think for themselves. Music is a very important vehicle for the Trust, and I believe the Trust is very much the sort of thing the record industry wants to be associated with"

With
Best Wishes



THE DICK JAMES ORGANISATION

JAMES HOUSE, 5 THEOBALD'S ROAD, LONDON WC1X 8SE.

media coverage. With the co-operation of the local education authority, which made a school gymnasium available without charge, every day for six weeks 100 or more children were kept off the streets and a number of on-going sports teams have now been established.

However, not only is financial assistance given to applicants who meet the trustees' criteria, but a considerable amount of advice and support is provided by members of the trust's 20 regional committees, all of whom, together with the national officers, give their time in a voluntary capacity.

Over the last year more than 40 groups of young employed amateur musicians have been given grants to help towards the purchase of instruments, amplifying equipment etc and for renting rehearsal facilities. Thirty of these groups entered a competition to discover which was the most promising and that group, Unity, will be presented with an award tonight.

As the trust becomes more widely known to young people, the volume of applications increases. Tonight's event will provide additional resources and the trustees wish to record their gratitude to those who are taking part and all who are attending the event.

Further information about the trust may be obtained from the Administrator, The Prince's Trust, Drapers' Hall, London ECN 2DQ (01-920-0861).

**The Prince's Trust is registered by the Charity Commission — No 271325.*



STATUS QUO, the British rock band with worldwide record sales exceeding 20 million, became the first rock band to play a full concert in front of royalty in May this year. The Prince Of Wales was in the audience for the band's gig at Birmingham's National Exhibition Centre. The event was a particularly special one, for, not only was Prince Charles among the 11,000 audience, but the show marked the 20th anniversary of Status Quo in the music business, and all the proceeds from it — estimated to be in the region of £50,000, were donated to the Prince's Trust. HRH is pictured above meeting Quo before the concert.

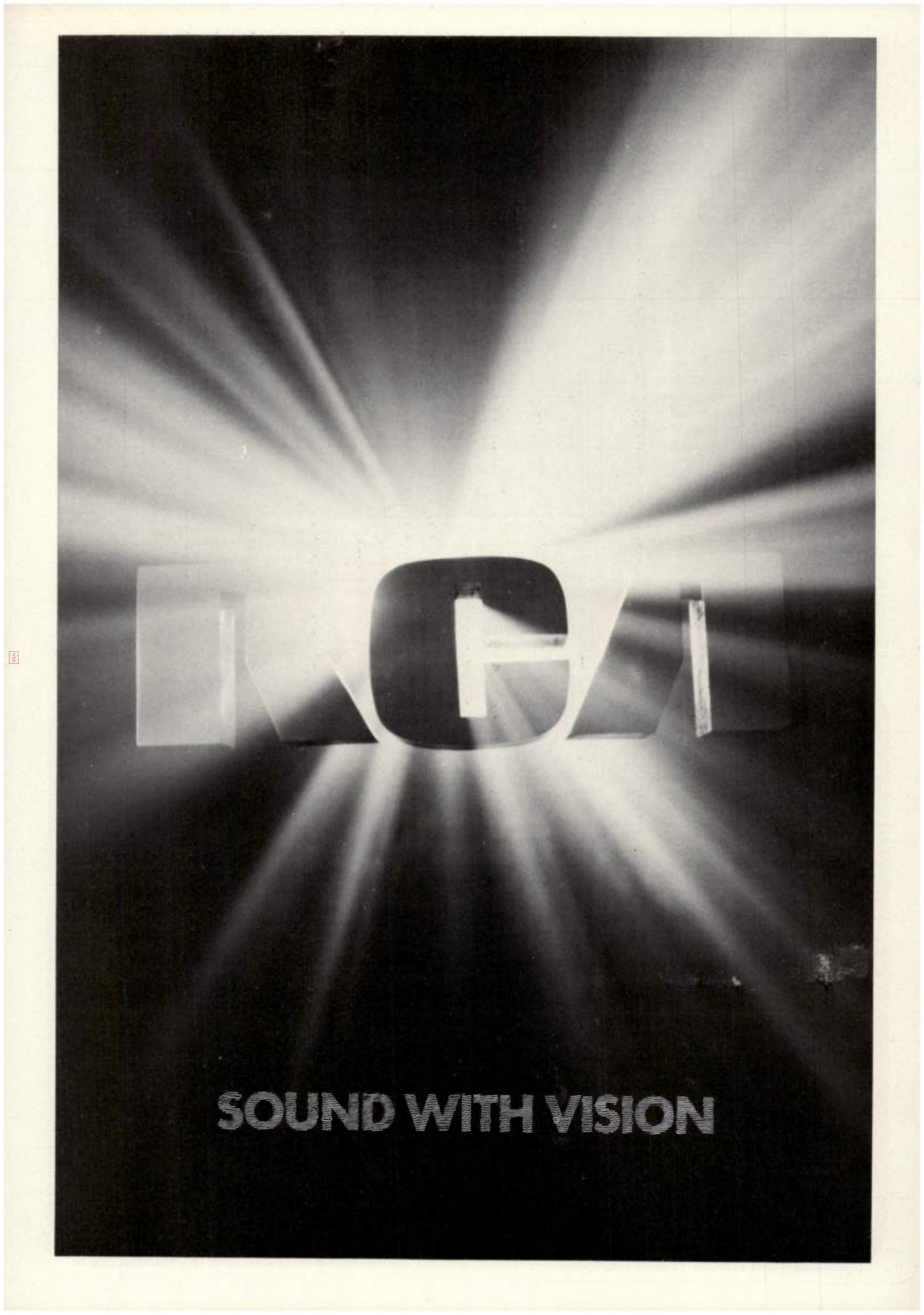


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RCA

SOUND WITH VISION

The marathon man

THE WORLD of popular music has attracted more than a few colourful characters. None more so than Tony Stratton Smith, president of Charisma Records, journalist, racehorse owner and film producer.

Involved with many charitable events and occasions over the years, "Strat" usually prefers to play the role of the catalyst in bringing these things to fruition. You will rarely find his name in the credits as an official this or that, or as an executive committee member. But where, when it's something he believes in, the groundwork needs to be laid and the big strings pulled, Strat does it. It is largely thanks to him that tonight's Gala is taking place.

Pausing from watching Italy play Argentina in the World Cup and casting the lead roles for his next movie — a film based on the Manchester United-Munich air disaster which he has co-written with Keith Dewhurst, Strat, a man of many eloquent words, takes up the story.

"About six months ago, Peter Smith and I ran into each other in Great Portland Street. Over a cup of coffee he told me about the Prince's Trust and the fact that they had funded or grant-aided some 30 bands with equipment or rehearsal facilities, and that the Prince was rather keen to run a competition involving all the bands.

"We were rather worried that such an event would prove to be an exhausting marathon for all concerned — and with all due respect, it would have been difficult to find an audience for such an event.

"So it was decided to conduct the eliminating rounds by asking each band to submit two songs on tape. The initial 30 tapes were whittled down to five by a panel of 12 ordinary London kids — 12 record buyers.

"Then the pros stepped in. Under the chairmanship of the Prince of Wales, Pete Townshend, George Martin, Peter Smith, Andrew Sheehan, and myself judged the tapes. That meeting, I should add, brought forth a very lively exchange of musical views and a variety of tastes. But the panel was unanimous in narrowing the field down to two bands.

"Then we thought, why not ask a major band to do a fund-raising gig and let the winners of the competition open the show? The Prince's Trust were most enthusiastic — But I then felt here was a great



'Rock and roll is seizing on this opportunity to repay respects to the past. The artists are paying their respects to those kids who have not been so fortunate. . .'

opportunity for our industry as a whole to put itself on show.

"Over the years, despite all the changes in fashion and taste, there has never been a rock industry showcase — and this is something I've resented.

"We have never had anything on the

lines of the Royal Variety Performance — and that's become an area of light entertainment that's in decline, and, more important, has little to offer young people.

"The link with the Prince's Trust provided the ideal opportunity. It is a charity that links so closely with what so much of our music is about. In short, it is a perfect marriage.

"The idea of taking the project to a commercial sponsor was not on, so I thought, why not take it to the industry? So, a half-nelson on BPI chairman Chris Wright after a day's racing got the ball rolling. The BPI responded almost immediately with £10,000 backing, plus the promise of its combined muscle to back the occasion.

"We had a marvellous first meeting at Chrysalis and it was amazing how rapidly things started to move . . . and with a little adroit work, we'd soon dragged Pete Townshend and George Martin into producing the show!

"The basic idea of the show is to have an all-star rhythm section, with for example, Phil Collins and Stewart Copeland alternating on drums — and fronted by a series of cameo performances by a number of guest stars.

"In one-and-a-half hours we are hoping to let people see, on one stage, a group of people who represent Britain's rock heritage.

"We in the record industry must be grateful to the Prince's Trust for giving us this opportunity to look at our own rock heritage.

"The response from the artists has thrilled me, especially their response to what the Prince's Trust is all about. It seems that rock and roll is seizing on this occasion as an opportunity to repay respects to the past. The artists are paying their respects to those kids who have not been so fortunate.

"The Prince himself saw very quickly the relationship between rock and roll and the work of his Trust. Obviously, he has been kept informed on all developments. He is also pleased with the idea of the Prince's Trust serving as a talent agent for the industry — He is delighted that his judges felt that at least three of the final five bands in the competition were worthy of being recorded.

"If it hadn't been for his presence and encouragement, things would not have moved so quickly, if at all. He has been in at every stage."

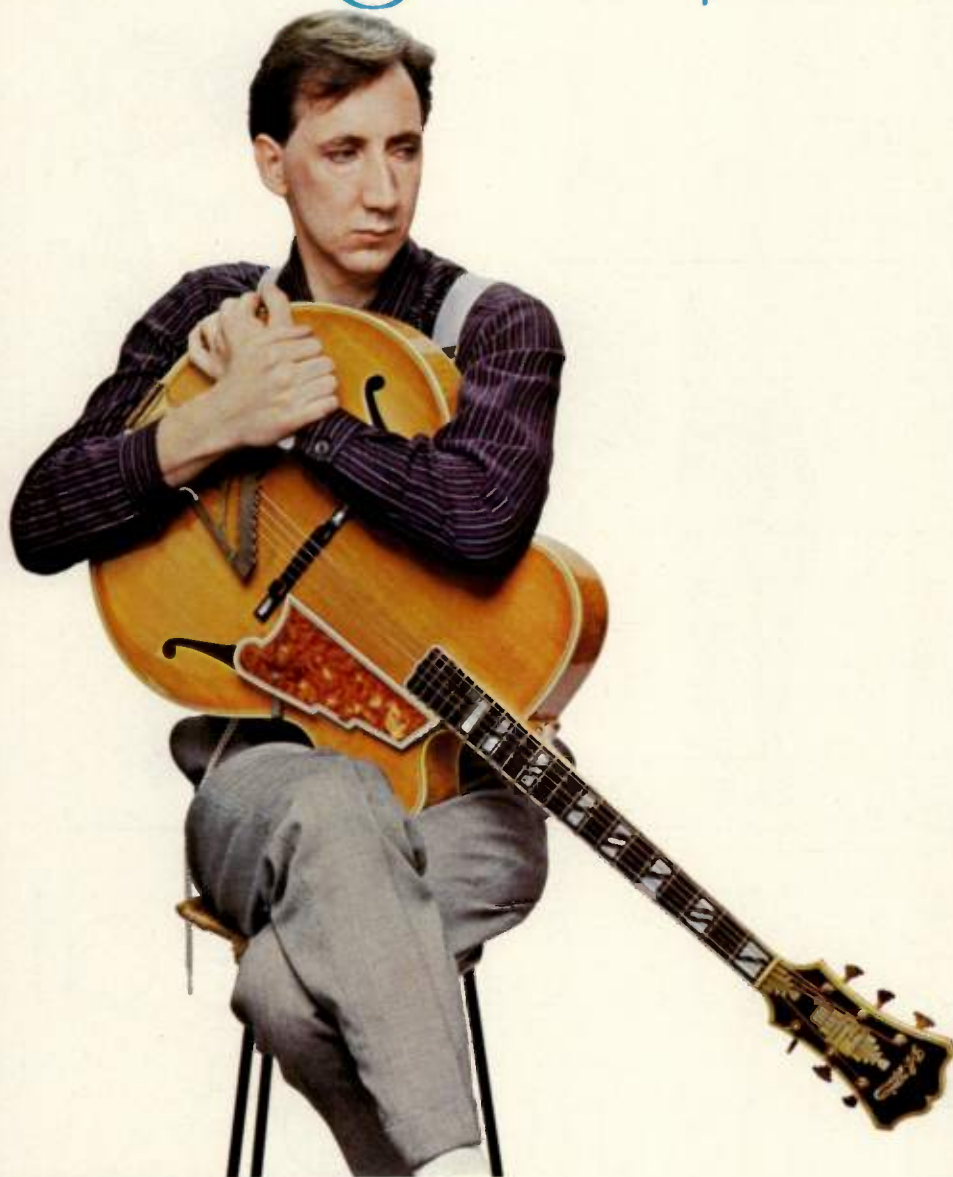


"Music has charms they say."

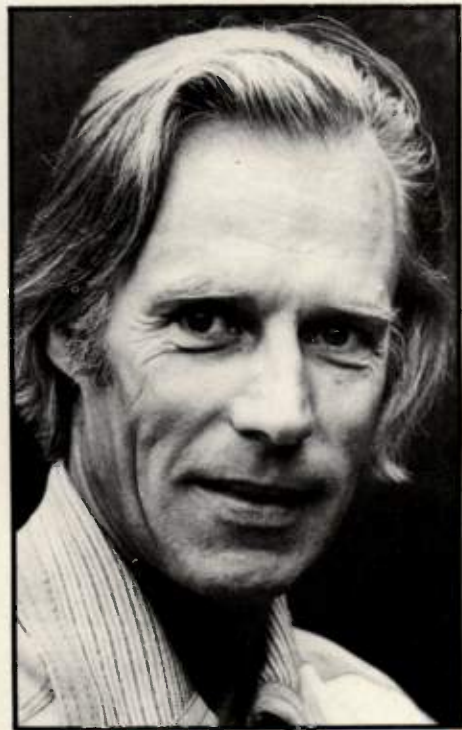


Joe Jackson's new album "Night and Day"

Tonight's producers



PETE TOWNSHEND (left) "Particularly in times of high unemployment, music is a great way of passing time. Kids can find fulfilment through music and maybe make a career out of it. Hopefully, tonight's show will open a lot of peoples' eyes."



GEORGE MARTIN (left) "I am delighted to be associated with the first show of this kind which is in aid of such a worthwhile charity as the Prince of Wales Trust, which helps a lot of under-privileged young people of all races and creeds in the difficult time after leaving school."



STOP PRESS

ROBERT PLANT (top), Ian Anderson (centre) and Midge Ure (bottom) will all be appearing onstage at tonight's Gala. It will be Robert Plant's first major concert appearance since the Led Zeppelin European tour in 1980.



Madness: that great British institution

IT TAKES only three years to become an institution . . . if you're a group called Madness, that is.

Even though their first record only came out in 1979, Madness have become the cornerstone of British pop. They are quirky, irreverent and even silly, but have enough respect and craftsmanship to hold the interest of hundreds of thousands of fans.

And the seven members of the group have found it all as easy as falling off a bicycle.

Jumping on the Two-Tone bandwagon launched by The Specials, Madness leapt into the charts with their first single *The Prince*. It was all part of a new reggae and ska movement designed to bring together

black and white youth through dancing and enjoying the same music together. The fans took to it like bees to honey.

Countless hits later the group haven't forgotten their roots and their history has now been recounted in a film called *Take It Or Leave It*, which tells the story of how the band quit their jobs as painters and decorators and progressed enough to make their own record. It is a story of ordinary young men, who wanted to spend their spare time doing something for fun and have some purpose.

"We just thought it would be a good idea to make a music business film without the rubbish," explains lead singer Suggs. "People are always seeing films of what being in a band is like, and we thought we'd just show how it all started, how easy it is."

"There is a certain amount of application, a certain amount of work

needed, but it's something anyone can do. Of course, nobody can learn to write songs until they've learned to play guitar or piano, but for Madness it was just a matter of collating our ideas. There's nothing more to it than that — nobody in the group is a superman.

"The big feeling then was that it was a group thing with all our mates around Camden. We used to play pubs because it was something for people to do."

Right from the start, Madness were a visual group. They were the only band — and still are — to have a full-time member (Chas Smash) who just dances round the stage; he and Suggs compliment each other perfectly mixing chirpy Cockney music hall with the black influenced dances to soul and reggae.

Their visual show has translated itself into countless videos shown on

Top Of The Pops and similar programmes.

The whole band put themselves in gaudy larger-than-life clothing and become a parody of the content of their songs. They snigger, they giggle and become natural actors as soon as the camera zooms in.

Yet again, making a video is a perfectly easy, natural thing for the group to do.

Along with Madness has come the "nutty sound", where good-natured humour is mingled with their increasingly varied repertoire of pop songs.

But Madness don't want to be seen as just a group of silly idiots. The very fact that they're doing a charity concert tonight shows that they do care about what goes on around them.

Their whole intention has been to bring young people together to enjoy themselves, without preaching or setting themselves up as leaders of a generation. Even in their earliest days, Madness wanted not only their mates, but *all* young people like them to come along and have a good evening of dancing and enjoying some fun music.

Madness want to be a group — not a bunch of musicians led by one person. Their fusion of ideas musically and visually is designed to end up with a quality that is easily accessible, but certainly not pap.

"I think that groups that are started by one person tend to be ruled by that person," explains Suggs. "Sometimes we have useless ideas, but it's still refreshing and stimulating to work together. It's fresh because we can always do what we want, yet we can always do it within the framework of Madness.

"It's very difficult to be in the mainstream of pop. Either you're a meaningless 'teenybop' pop band or you're not, as far as some people are concerned.

"They put the same division on the financial side, too. A group is either in it for the money or it isn't. But whatever people say or think, we aren't. We don't do things to pander to anyone, and we aren't in it for the money. We do it because we enjoy it.

"What we do is funny, but I hope people can see that we're not totally comical. I wouldn't deny our sense of humour, but I hope people don't think that it is all there is to Madness. I hope they realise there is a certain amount of thought given to it. Anyone can go out and look silly, but it's very hard to be original and incorporate other elements too."

The ideas responsible for their success have always come from the whole group. Their first single stayed

'It was all part of a new movement designed to bring together black and white youth through dancing and enjoying the same music together...'

in the chart for 10 weeks, One Step Beyond enjoyed three months in the hit parade, My Girl hit the number three spot in January 1980, and this May Madness finally get their first number one single with Cardiac Arrest — their twelfth consecutive hit.

A Greatest Hits album released earlier this spring went straight to the number one spot in the LP charts and 13 of their "nutty" videos have been put together for the Complete Madness video cassette. It's a superb compilation, revealing the group's natural ability to present themselves visually with a completely natural style.

Now it's July 1982, and Madness have reached another peak in their career. Prince Charles has asked them to headline this special concert for his Prince's Trust — along with half the

nation's youth, he sees the value of music by and for young people.

Madness have grown up a bit now. Some of them have married, and consequently moved to more suitable premises a mile or two out of Camden. But they're still in their early twenties, and still ready to get up and laugh with the best of them.

"We are really into doing it as a group," says guitarist Chrissie Boy. "When we were doing the Shut Up video we were all in policemen's uniforms running around in this park. When a police car came up, Chas said 'let's get one more take in before they arrest us!' The police didn't of course, but that's the sort of spirit that's in the band.

"If there's something that's got to be done, we'll do it. Everyone in the group can be really nuts, and that's how I like it. I love it when we're all dressed up in the same sort of gear, it gives the group a sort of identity."

Although the money the lads have made has been used up by buying their own houses, their lifestyle hasn't really changed. In a year, they reckon that they get about three weeks' holiday in between touring and making records. And Madness are still a bunch of young men with the same ideals as anyone else. "We all do much the same things as we did before we had money," says Suggs. "We try hard to be as normal as possible as people. We try not to get pompous about it, we are the same as everyone else, nothing special.

"I think it would be really good if people didn't look up to bands any more. OK, you buy their records if you like them, but there's no need to idolise the bands. I actually do miss the early days when we were all mates in the pub, but I don't think I'd like to go back to them, or to feel that we'd be doing it for the rest of our lives.

"In five years time, I'll probably wish I was back doing silly videos."

And Chas adds: "It is like a job at times. But you realise it's a job that you want to do, and that you're lucky to be doing it".

Of tonight's Prince's Trust Rock Gala Suggs comments: "We don't get millions of offers for charity gigs, but we like to accept the ones we believe in.

"The Prince's Trust helps groups and youth clubs, particularly on the musical side. While most of the time I don't think you can solve all the problems facing young kids today, if you can give them the money to help them make music, it's got to be a good thing.

"Perhaps now they'll put us up for our MBEs!"



IN STEP WITH THE FUTURE


Chrysalis
Records & Tapes

The Artful Dodger who made good

THERE IS an intriguing irony about the way Phil Collins (above, centre) achieved the recognition and credit he deserved for his work with Genesis. It was only when Peter Gabriel left the group in 1975 that the group's numerous admirers realised Collins was significantly more than just the drummer.

With an aplomb that staggered all who observed it, Collins literally stepped from behind the drum rostrum, took stage centre, and, more astonishingly, showed himself to have every required ingredient for being a front-man: a voice, a presence and a personality.

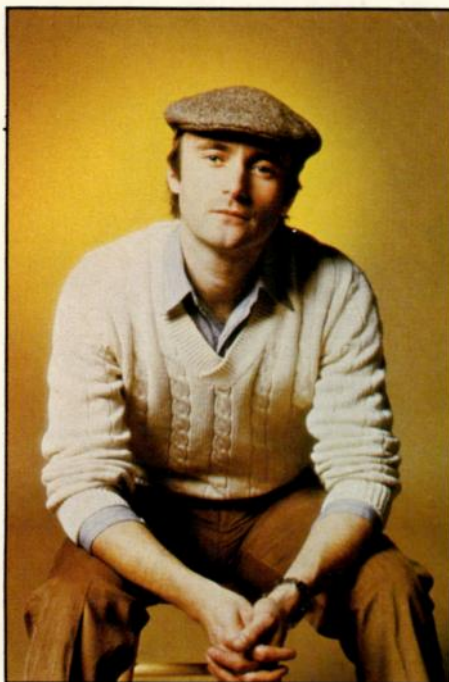
To critics and fans alike it may indeed have been a surprise — but to the other members of Genesis and to the friends who were aware of his wide ranging abilities, it merely confirmed what they already believed.

As Genesis member Tony Banks remarked at the time Collins joined the band: "Peter (Gabriel) and I thought he would be very good for the band. Quite honestly, he became far better than I ever thought he would. He ended up being by far the best musician in the band."

Collins' (born Chiswick, London, 1951) first childhood recollection is the toy drum he was given when he was five, and later, the toy drum kit made for him by his uncle. At the age of 12, he graduated to his first full drum kit.

At this time, however, drumming did not entirely monopolise Collins' life. He, like millions of others, occasionally dreamed of being a footballer — although the reverie tended to stop once he actually played.

At 14 he entered the Barbara Speake Stage School and, sometime afterwards, auditioned for a role in the West End production of *Oliver*. He played the Artful Dodger for nine months, until his voice



broke, and for a time acting seemed the most likely career for him to pursue.

Meanwhile, he was also flirting with music, experiencing his first semi-pro date as a drummer with a West London group called the Charge. Having got his first taste of another kind of performing, Collins was hooked. Numerous minor groups came and went before he joined a short-lived but much-publicised band called Flaming Youth. When it was extinguished in 1971, Collins auditioned for Genesis. The group was about to record its third album, *Nursery Cryme*, and Collins joined in time to work on that.

He's been with them ever since, and became the lead vocalist from *A Trick Of The Tail* (1976) onwards. He carried on drumming as well, although when Genesis play live, a second drummer is hired to allow Collins as much flexibility as possible.

As well as being an occasional member of Brand X, Collins' other part-time activities include numerous session credits, among them Eno's *Another Green World* and *Before And After Science*, John Cale's *Helen Of Troy*, Robert Fripp's *Exposure*, Mike Oldfield's *QE2* and John Martyn's *Grace And Danger*.

Eventually, he decided to make a solo album — *Face Value*, released by Virgin in early 1981. It was a huge worldwide success, both in its own right and in the number of hit singles it spawned.

Of *Face Value*, Collins says: "The songs had been around for a year or so, and eventually there were enough that I had confidence in. I just thought it was about time I did some songs exactly the way I wanted to. I recorded most of it at home on eight-track in the interests of getting the right spirit, then transferred it to 24-track. I had to go to Los Angeles to record some of the people, so I did the vocals there as well. In general, I tried to do as much as possible myself."

His second solo album is now completed and scheduled for release in October this year. Like *Face Value*, much of the material has been recorded at his home.

Japan scotch rumours

JAPAN, A band that came in for a considerable amount of adverse criticism — aimed more at their image than at their music — finally found their deserved recognition in 1982 with the success of the album *Tin Drum*, released on Virgin Records.

Although when they chose to call themselves Japan they had no special affinity with the country, over their six years together Japan have in fact developed a fascination not just with that country, but with their oriental neighbours in China.

While this year has seen the band find commercial success, it has also been witness to countless rumours of the band's imminent split. With each of the band members planning various solo projects, these rumours are likely to persist.

Japan, however, are nothing if not unpredictable, so it is somehow characteristic that the announcement of their biggest ever UK tour should come at a time when these split rumours are at fever pitch. The tour, starting at the Guild Hall, Portsmouth on October 20, has surprised everyone. But tour they will, and hopefully provide further evidence of their stature.

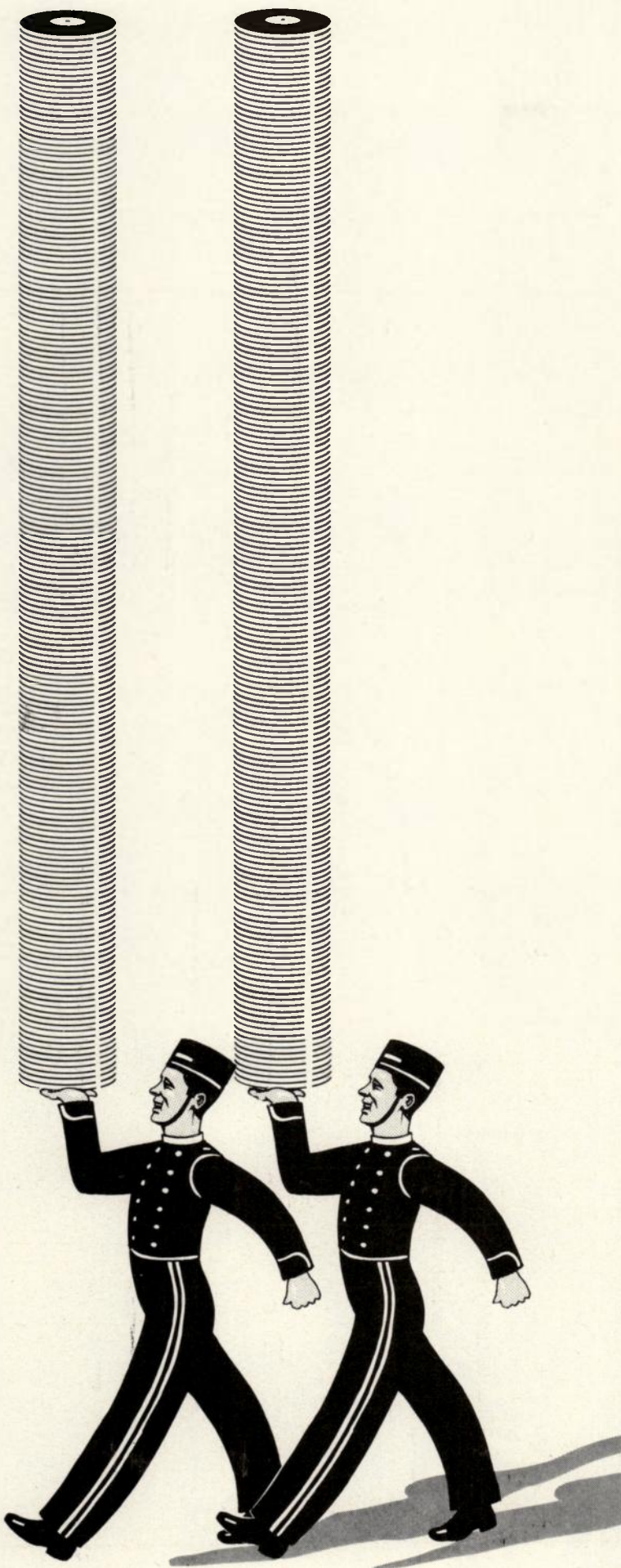
In the meantime there are promotional activities in the USA, the various solo projects and, before Christmas, a Japanese tour.

**Bass player Mick Karn (below, right), who will be onstage tonight, plans to have his solo album ready for release in the early autumn.*





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CHARISMA

Gary Brooker

IF ONE record could be said to epitomise psychedelia it has to be Procul Harum's *A Whiter Shade Of Pale*. The voice and music came



courtesy of Gary Brooker (below) which brings us neatly to 1982 and tonight's Rock Gala at which he will be performing.

Gary's second solo LP, *Lead Me To The Water*, has only recently been released, but his musical career stretches back to 1963 when he joined *The Paramounts*. It was a chance meeting three years later with lyricist Keith Reid that led to the formation of Procul Harum. Shortly afterwards Keith came up with the words for *A Whiter Shade Of Pale* and Gary, inspired by Bach, wrote the music.

The rest, as they say, is now history.

A Whiter Shade was a worldwide number one for many months and the group built on this success with further hit singles like *Conquistador* and *Pandora's Box*.

However, 1977 saw the members of Procul Harum go their separate ways and Gary has since worked with distinguished musicians like George Harrison, Eric Clapton and Phil Collins, who is also appearing tonight.



JOAN ARMATRADING (above) is interrupting the recording of her new album in Stockholm and making a flying visit to London to appear at tonight's Gala.

Born on the island of St Kitts in the West Indies, Joan has been based in the UK since her family moved to Birmingham when she was seven years old.

She has long been recognised as the fine singer-songwriter she undoubtedly is, and her albums and live performances have confirmed this. Her last two albums, *Me Myself I* and *Walk Under Ladders*, together with regular touring, have now established her internationally.

For Joan, it is the music that counts. As she once told *Spare Rib* magazine, "I wish people would just listen to the songs and leave me alone."

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21	26	VIDEOTHEQUE Dollar	WEA BUCK 4
22	23	HEART (STOP BEATING IN TIME) Leo Sayer	Chrysalis CHS 2616
23	21	FREEBIRD Lynyrd Skynyrd	MCA 251
24	15	FOR THOSE ABOUT TO ROCK (WE SALUTE YOU) AC/DC	Atlantic K11721
25	30	TAKE IT AWAY Paul McCartney	Parlophone R6056

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44	40	THE BIG BEAN Pigbag	Y Records Y24
45	42	LOVELY MONEY The Damned	Bronze BRO 149
46	67	MARGATE Chas & Dave	Rockney KOR 15
47	46	HEAT OF THE MOMENT Asia	Geffen GEF A2494
48	52	POSTMAN PAT Ken Barrie	Post Music PP 001
49	NEW	TODAY Talk Talk	EMI 5314
50	25	I'M A WONDERFUL THING, BABY Kid Creole & The Coconuts	Zell/Island WIP 6756

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68		Joan Jett & The Blackhearts	Epic EPC A2485
69	NEW	LOSING MY GRIP Samson	Polydor POSP 471
70	34	I WANT CANDY Bow Wow Wow	RCA 238
71	NEW	JOHN WAYNE IS BIG LEGGY Haysi Fantayzee	Regard RG 100
72	—	TAINTED LOVE Soft Cell	Some Bizzare/Phonogram BZS 2
73	63	BBC WORLD CUP GRANDSTAND The Royal Philharmonic Orchestra	BBC RESL 116
74	57	MATADOR Jeff Wayne	CBS A2493
75	55	STREETWALKIN' Shakatak	Polydor POSP 452

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CLAP YOUR HANDS, Rocky Sharpe and The Replays, RAK 345
DA DA DA (I DON'T LOVE YOU, YOU DON'T LOVE ME), Martin Judd, After Hours AFT 04
EYE OF THE TIGER, Survivor, Scotti Brothers SCT A2411
HAPPY HOUR, Deodato, Warner Brothers K17960
HOLD ME, Fleetwood Mac, Warner Brothers K17965
HURT SO GOOD, John Cougar, Riva RIVA 36
IF YOU KNEW SOUSA (AND FRIENDS), Louis Clark conducting The Royal Philharmonic Orchestra, RCA 256
IF YOU WANT MY LOVE, Cheap Trick, Epic EPC A2406
I'M AFRAID OF ME, Culture Club, Virgin VS 509
KEEP ON, D Train, Epic/Prelude EPC A2543
LET IT WHIP, Dazz Band, Motown TMG 1270
LOUIS QUATORZE, Bow Wow Wow, RCA 263
LOVE MY WAY, The Psychedelic Furs, CBS A2549
LOVE ON A SUMMER NIGHT, The McCrays, Capitol CL 251
LOVE'S BEEN A LITTLE HARD ON ME, Juice Newton, Capitol CL 248
MACHINERY, Sheena Easton, EMI 5326
ONLY THE LONELY, Prelude, After Hours AFT 06
RUN AWAY, 10CC, Mercury/Phonogram MER 113
RUN LIKE HELL, Peter and The Test Tube Babies, No Future OI 15
SENSITIVE, Mick Karn, Virgin VS 508
THANKS TO YOU, Sinnamon, PRT BKS 3
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19	23	NIGHT BIRDS Shakatak	Polydor POLS 1059
20	29	FRIENDS Shalamar	Solar K52345
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22	25	THE CHANGELING Toyah	Safari VOOR 9
23	18	THREE SIDES LIVE Genesis	Charisma/Phonogram GE 2002
24	28	LOVE SONGS Barbra Streisand	CBS 10031
25	19	FABRIQUE Fashion	Arista SPART 1185
26	37	DARE Human League	Virgin V 2192
27	17	NON-STOP ECSTATIC DANCING Soft Cell	Some Bizzare/Phonogram BZX 1012
28	21	HOT SPACE Queen	EMI EMA 797
29	33	GOOD TROUBLE RED Speedwagon	Epic EPC 85789
30	63	THE SIMON AND GARFUNKEL COLLECTION Simon and Garfunkel	CBS 10029
31	26	WINDSONG Randy Crawford	Warner Brothers K57011
32	39	SWITCHED ON SWING The Kings Of Swing Orchestra	K-tel ONE 1166
33	30	ARE YOU READY Bucks Fizz	RCA RCALP 8000

=46	49	NON-STOP EROTIC CABARET Soft Cell	Some Bizzare/Phonogram BZ LP 2
48	89	LOVE SONGS Shirley Bassey	Applause APKL 1163
49	59	TIN DRUM Japan	Virgin V 2209
50	32	PELICAN WEST Haircut One Hundred	Arista HCC 100
51	77	J1 Junior	Mercury/Phonogram MERS 3
52	43	BARRY LIVE IN BRITAIN Barry Manilow	Arista ARTV 4
53	41	TROOPS OF TOMORROW Exploited	Secret SEC 8
54	58	4 Foreigner	Atlantic K 50796
55	45	EYE IN THE SKY The Alan Parsons Project	Arista 204 666
56	44	GOLD Steely Dan	MCA MCF 3145
57	55	THE CONCERTS IN CHINA Jean Michel Jarre	Polydor PODV 3
58	47	THE EAGLE HAS LANDED Saxon	Carrere CAL 137
59	75	FOR THOSE ABOUT TO ROCK AC/DC	Atlantic K50851
=59	NEW	A CONCERT FOR THE PEOPLE (BERLIN) Barclay James Harvest	Polydor POLD 5052
61	85	THE GIFT The Jam	Polydor POLD 5055
62	51	SULK The Associates	Associates ASCL 1
63	65	SELECT Kim Wilde	Rak SRAK 548
64	—	ASSEMBLAGE Japan	Hansa HANLP 1
65	NEW	THE SINGLES Roy Wood	Speed SPEED 1000
66	NEW	NOT SATISFIED Aswad	CBS 85666
67	62	ALL FOR A SONG Barbara Dickson	Epic EPC 10030

81	—	SIMON AND GARFUNKEL'S GREATEST HITS Simon and Garfunkel	CBS 69003
82	97	SHAPE UP & DANCE WITH ANGELA RIPPON (Vol 2) Angela Rippon	Lifestyle LEG 2
83	76	BROADSWORD AND THE BEAST Jethro Tull	Chrysalis CDL 1380
84	NEW	WILD DOGS The Rods	Arista SPART 1196
85	80	JOHN PAUL II—THE PILGRIM POPE —	BBC REB 445
86	67	CHILL OUT Black Uhuru	Island ILPS 9701
87	NEW	THE PARTY'S OVER Talk Talk	EMI EMC 3413
88	71	WHY DO FOOLS FALL IN LOVE Diana Ross	Capitol EST 26733
89	96	MAKIN' MOVIES Dire Straits	Vertigo/Phonogram 6359 034
90	NEW	JUNKYARD The Birthday Party	4AD CAD 207
91	83	THE FUN BOY THREE Fun Boy Three	Chrysalis CHR 1383
92	91	PENTHOUSE & PAVEMENT Heaven 17	Virgin V2208
93	68	SHAPE UP & DANCE WITH FELICITY KENDAL (Vol 1) Felicity Kendal	Lifestyle LEG 1
94	100	CHRISTOPHER CROSS Christopher Cross	Warner Brothers K 56789
95	87	LOVE HAS FOUND ITS WAY Dennis Brown	A&M AMLH 64886
96	NEW	THROWIN' DOWN Rick James	Motown STML 12167
97	—	THE WALL Pink Floyd	Harvest SHDW 411
98	—	THE RISE AND FALL OF ZIGGY STARDUST David Bowie	RCA INTS 5063
99	57	KILLERS Kiss	Casablanca/Phonogram CANL 1
100	81	WE ARE . . . THE LEAGUE Anti-Nowhere League	WXYZ LMNOP 1

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"The British Market Research Bureau Ltd wish it to be understood that all titles appearing at the lower end of the album chart are selling over the counter in similar volumes."

Week-ending July 24, 1982

NEW

= NEW ENTRY - 1 = REENTRY

PLATINUM LP
(300,000 units as of Jan '79)

GOLD LP
(100,000 units as of Jan '79)

SILVER LP
(60,000 units as of Jan '79)

THE COLOUR MUSIC WEEKLY WITH THE LATEST CHARTS ON SALE THURSDAY ONLY 35p RECORD MIRROR

NEW ALBUMS

Artist Title Label Cat No/Cassette No Dealer Price (Distributor)

ALLEN, Denis PORTRAIT OF DENIS ALLEN Ritz RITZLC 0001 (cassette) £3.05 (SPI)
APRIL WINE POWER PLAY Capitol EST 12218/TC-EST 12218 £3.25 (EI)
ASWAD NOT SATISFIED CBS 85666 (free 10" single with the first 8,000 copies) £40/85666 £3.20 (CI)

BAND OF THE BLACK WATCH, The THE BAND OF THE BLACK WATCH VOL 4 Military DR 43/- (HI)
BASIE, Count STANDING OVATION THREE ERAS OF BASIE Jasmine JAS 30/JASC 30 £2.40 (HIL)
BLAKEY, Art & The Jazz Messengers ART BLAKEY & THE JAZZ MESSENGERS Kingdom GATE 7003/- (HI)
BOSWELL SISTERS/Connie Boswell IT'S THE GIRLS! ASV AJA 5014/ZCAJA 5014 £2.43 (AI)
BROADBERRY, Jo & The Standouts JO BROADBERRY & THE STANDOUTS Gough Sound AEVRP 1/- £2.32 (SPI)
BROWN, James THE BEST OF JAMES BROWN Polydor 2391 529/3177 529 £3.05/£3.38 (FI)
BROWN, U HOTTER REGGAE MUSIC Tads TRDLP 101281/- £2.95 (JSI)
BROWN, U RAVERS PARTY Trojan TRLS 211/- £2.60 (PI)
BY CHAIN REACTIONS X RATED DREAM Attic LAT 1135/- £2.89 (PI)

CALLOWAY, Cab KICKING THE GONG AROUND ASV AJA 5013/ZCAJA 5013 £2.43 (AI)
CITY OF COVENTRY BAND, The CITY CRUISER Polyphonic PRL 014/- (HI)
CLAN CAMPBELL SCOTCH WHISKY PIPES & DRUMS THE CAMPBELLS ARE COMING Lochshore LOCLP 1016/ZCLOC 1016 £2.75 (AI)
CLYDESIDERS, The SAILING HOME Lochshore LOCLP 1010/ZCLOC 1010 (AI)
COREA, Chick/Lionel Hampton LIVE AT MIDEM Kingdom GATE 7005/- (HI)
CREATION REBEL LOW AND HIGHS Cherry Red BRED 33/- (PI)
CRUMIT, Frank MOUNTAIN GREENERY ASV AJA 5001/ZCAJA 5001 £2.43 (AI)
CRUMIT, Frank RETURN OF THE GAY CABELLERO ASV AJA 5012/ZCAJA 5012 £2.43 (AI)

DELTON SCREECHI SHOWCASE, The LIVING IN THE GHETTO Moa Ambessa LP001/- £2.80 (JSI)
DESTRUCTORS, The EXCERSIZE THE DEMONS OF YOUTH Illuminated JAMS 55/- £2.10 (IKFI)
DEXYS MIDNIGHT RUNNERS TOO RYE AY Mercury/Phonogram MERS 5/MERS 5 £3.05/£3.15 (FI)

ELDY PLANETS Heavy Metal Worldwide HMI LP1/HMI MC1/HMI PD1 (Pic Disc) £3.50 (FI)
ETTING, Ruth TEN CENTS A DANCE ASV AJA 5008/ZCAJA 5008 £2.43 (AI)

FORMBY, George Snr & Jnr A CHIP OFF THE OLD BLOCK ASV AJA 5003/- £2.43 (AI)
FRANCIS, Connie GREATEST HITS VOL 1 & 2 Polydor 2624 038/3271 305 £3.25 (FI)
FREEMAN, Bud BUD FREEMAN ALL STARS Swinghouse SHW 32/- (HI)

GETZ, Stan LOVE AT MIDEM '80 Kingdom GATE 7004/- (HI)
GILLIES, Alasdair WALTZING ROUND SCOTLAND Country House BGC 297/KBGC 297 £2.31 (WUX)
GONSALVES, Paul TELL IT THE WAY IT IS Jasmine JAS 27/JASC 27 £2.40 (HIL)
GRIFFIN & SYLVESTER GRIFFIN & SYLVESTER Polydor POLD 5063/POLDC 5063 £3.25/£3.38 (FI)
GRIFFITH, Roni RONI GRIFFITH Vanguard VSD 79435/- £3.25 1/2 (AI)

JAMAL, Ahmad LIVE AT BUBBA'S Kingdom GATE 7002/- (HI)
JAMAL, Ahmad/Gary Burton LIVE AT MIDEM '81 Kingdom GATE 7006/- (HI)
JARRETT, Keith BOP BE Jasmine JAS 29/JASC 29 £2.40 (HIL)
JOHNSON, Laurie & The Band Of The Coldstream Guards ROYAL MILITARY SPECTACULAR Unicorn DKM 6002/DMC 6002 (HI)

KAEMPFERT, Bert SWING(SAFARI) SWINGS AGAIN Polydor 2664 478/3574 092 £3.25 (FI)

LAGRENE, Bireli 15 Island AN 1009/HCT 1009 £3.25 (EI)
LEWIS, Ted & His Band A JAZZ HOLIDAY ASV AJA 5006/- £2.43 (AI)
LORNE GILLIES, Ann THE SONGS OF THE GAEL Lochshore LOCLP 1014/ZCLOC 1014 £2.75 (AI)
LILIPUT LILIPUT Rough Trade ROUGH 43/- (RT)
LYNAM, Ray SHADES OF RAY LYNAM Ritz RITZZLC 0006 (cassette) £3.05 (SPI)

McRAE, Carmen LIVE AT BUBBA'S Kingdom GATE 7001/- (HI)
MENZIES, Ian & His Clyde Valley Stompers REUNION JAZZ FESTIVAL Country House BGC 307/KBGC 307 £2.89 (WUX)

O'BRIEN, Dermot ROVING BOY Ritz RITZLC 0007 (cassette) £3.05 (SPI)

PILLNIKK, Purkur PURKUR PILLNIKK Gramm GRAMM 3/- £2.25 (RT)
PINK FAIRES, The LIVE AT THE ROUNDHOUSE Big Beat WIK 14/- (PI)

RODS, The WILD DOGS Arista SPART 1196/TCART 1196 £3.05 (FI)
ROVERS, The NO MORE BREAD AND BUTTER Attic LAT 118/- £2.89 (PI)

SCHULZE, Klaus IRRUGHT Brain 1077/- £3.34 (MW)
SCHULZE, Klaus MOONDOWN Brain 1078/- £3.34 (MW)
SCHULZE, Klaus BODY LOVE VOL 1 Brain 0060047/- £3.34 (MW)
SCHULZE, Klaus MIRAGE Brain 0060040/- £3.34 (MW)
SCHULZE, Klaus BODY LOVE VOL 2 Brain 0060097/- £3.34 (MW)
SCHULZE, Klaus DUNE Brain 0060225/- £3.34 (MW)
SCHULZE, Klaus DIG IT Brain 0060353/- £3.34 (MW)
SCHULZE, Klaus BLACK DANCE Brain 0060406/- £3.34 (MW)
SCHULZE, Klaus CYBORG Brain 2/1078/- £4.00 (MW)
SCHULZE, Klaus X Brain 0080023/- £4.00 (MW)
SCHULZE, Klaus LIVE Brain 0080048/- £4.00 (MW)
SCOTT, Raymond & His Orchestra POPULAR MUSIC Swinghouse SWH 31/- (HI)
SHEPP, Archie FOUR FOR TRANE Jasmine JAS 31/JASC 31 £2.40 (HIL)
SHORTHOUSE, Bert & The Glenlondond With Friends BERT SHORTHOUSE & THE GLENLONDOND WITH FRIENDS Lochshore LOCLP 1017/ZCLOC 1017 £2.75 (AI)
SHOTTS & DYKEHEAD CALEDONIAN PIPE BAND CHAMPION OF CHAMPIONS Lismor LICS 5111 (cassette only) (HI)
SOUNDS OF THE STEAM AGE TRAINS IN THE NIGHT ASV Transacord ATR 7020/ZCATR 7020 £2.43 (AI)
STAFF BAND OF THE ROYAL ARMY MEDICAL CORPS, The TRIBUTE TO HAROLD WALTERS Military DR 42/- (HI)
STITT, Sonny/Harry Edison/Eddie 'Lockjaw' Davis SONNY, SWEETS AND JAWS Kingdom GATE 7007/- (HI)
STITT, Sonny/Pal Gonsalves SALT AND PEPPER Jasmine JAS 26/JASC 26 £2.40 (HIL)
SUMMER, Donna DONNA SUMMER Warner Brothers K99163/K499163 £3.20 (WI)

TERRY, Clark THE HAPPY HORNS OF TERRY CLARK Jasmine JAS 28/JASC 28 £2.40 (HIL)
THOMPSON, Prince Lincoln & The Royal Rasses RIDE WITH THE RASSES Godsent GDS 1/- £2.80 (JSI)
TUBBYS, King KING AT THE CONTROL Tads TRDLP 41181/- £2.95 (JSI)
TUBBYS, King & The Aggravators DUBBING IN THE BACKYARD Black Music BMLP 804/- £2.95 (JSI)
TWELVE CUBIC FEET STRAIGHT OUT OF THE FRIDGE Name Drop NR 2/- £2.00 (IKFI)

UKELELE IKE (Cliff Edwards) THE HOTTEST MAN IN TOWN ASV AJA 5010/ZCAJA 5010 £2.43 (AI)

VALLEE, Rudy HEIGH HO EVERYBODY, THIS IS ... RUDY VALLEE ASV AJA 5009/ZCAJA 5009 £2.43 (AI)
VARIOUS CARATS VOL 3 & VOL 4 Polydor 2624 037/3271 304 £3.25 (FI)
VARIOUS CARDIFF SEARCHLIGHT TATTOO 1981 Military DR 36/- (HI)
VARIOUS DIESELS ON THE LUCKEY INCLINE Audicord AC 142 (cassette only) (HI)
VARIOUS FEAR AND FANTASY Armageddon MOON 2/- £2.79 (RT)
VARIOUS FLAPPERS, VAMPS AND SWEET YOUNG THINGS ASV AJA 5015/ZCAJA 5015 £2.43 (AI)
VARIOUS FLEX YOUR HEAD Alternative Tentacles VIRUS 22/- (SD)
VARIOUS HOLLYWOOD SINGS STARS OF THE SILVER SCREEN ASV AJA 5011/ZCAJA 5011 £2.43 (AI)
VARIOUS THE INDIPOP COMPILASIAN ALBUM Virgin VN 5/- £2.43 (CI)
VARIOUS REGGAE TREASURE Gough Sound PALM TREE 1/- £2.32 (SPI)
VARIOUS SHAKE THAT THING ASV AJA 5002/ZCAJA 5002 £2.43 (AI)
VARIOUS SHANK I CHECK VOL 1 Tads TRD 41381/- £2.95 (JSI)
VARIOUS SONG & DANCE Polydor PDDV 4/PDDVC 4 £4.35 (FI)
VARIOUS SOUNDS D'AFRIQUE VOL II Island ISSP 4008/- £2.75 (EI)
VARIOUS SOUNDS D'AFRIQUE VOLS I & II Island ZCISP 4008 (cassette only) £2.75 (EI)
VARIOUS SOUNDS SCOTTISH Bluebell BBR/LP 147/- (HI)
VARIOUS SOWETO Rough Trade ROUGH 37/- (RT)
VARIOUS TREASURES OF SCOTLAND Lismor LICS 5113 (cassette only) (HI)
VARIOUS WESTERN WAYS Audicord AC 143 (cassette only) (HI)
VARIOUS YOUR OWN ... YOUR VERY OWN ... STARS OF THE MUSIC HALL ASV AJA 5004/- £2.43 (AI)

WALLER, Fats FATS AT THE ORGAN ASV AJA 5007/ZCAJA 5007 £2.43 (AI)
WHITEMAN, Paul & His Orchestra with Bix Beiderbecke & Bing Crosby BIX 'N BING ASV AJA 5005/- £2.43 (AI)
WILSON, Delroy GO AWAY DREAM Black Music BMLP 803/- £2.95 (JSI)

YOUNG, Gordon ACCORDIAN TODAY Lochshore LOCLP 1011/ZCLOC 1011 (AI)



ARTISTS' WITH new releases this week, from the top: Creation Rebel, Kevin Rowland (of Dexys Midnight Runners), Aswad, Keith Jarrett and Donna Summer.

Distributor code: see singles releases page

Total releases: 100

July 23, 1982

LP REVIEWS

TOP 50

VARIOUS ARTISTS

Music and Rhythm. WEA K68045. Double album linked with the WOMAD festival last weekend, featuring an impressive line-up including Peter Gabriel, XTC, The Beat, Pete Townshend, Jon Hassel, David Byrne and Peter Hammill with some of the exponents of the Afro-Caribbean and Arab sounds (Drums of Makebuko, Alhaji Ibrahim Abdulai, Rico, Mighty Sparrow and Nusrat Fateh Ali Khan) which excited and inspired those artists to weave them into their own music. With African drum rhythms dominating a number of UK hits at present, the generally good sales of everything under the reggae banner, plus the weight of the UK names included, this should be a strong seller.

BA ROBERTSON

R&BA. Asylum K52383. Producer: artist. In style it lives up to the title, though R&B takes a distinct second place to BA. Plenty of vocal help from Maggie Bell (and fleeting "appearances" by Cliff Richard and Paul Jones) and solid backing from musos including Alan Gorrie, Bill Livesy and Billy Bremner. Will satisfy his fans.

APRIL WINE

Power Play. Capitol EST 12218. Fourth album from Canadian heavy(ish) rock outfit has a mellowed feel than the third, The Nature Of The Beast, which was their first to take off in the UK. Obviously, further UK dates would boost what should be a strong seller.

THE RODS

Wild Dogs. Arista SPART 1196. Second album from New York-based HM outfit already widely tipped for the big league. Pounding, unsuited rhythms and coarse guitar riffs back the straining vocals — ideal ingredients for head bangers.

KEVIN ROWLAND AND DEXY'S MIDNIGHT RUNNERS

Too-Rye-Ay. Mercury MERS 5. Difficult to predict how this somewhat different Dexy's album will fare. With Langer, Winstanley and Rowland in the production seat, a wealth of ideas have ended up on vinyl with varying degrees of success. The extensive use of fiddles, tin whistles, flute and saxophone give a happy-go-lucky feel to an otherwise tight production.

General

JUICE NEWTON

Quiet Lies. Capitol EST 12210. Producer: Richard Landis. A very strong country rock LP which lives up to the vocal/arrangement/production standards set by previous singles and LPs. Apart from current Love's Been A Little Bit single several other cuts deserve radio play (e.g. Love Sail Away). Ideal for in-store play, which will sell it.

BILLY OCEAN

Inner Feelings. Epic EPC 85568. His fourth album sees Ocean's debut as a producer and the result is a much more lively and bouncy work than his previous efforts. Two numbers stand out, Calypso Funkin and the title track, and there is plenty of strong singles material here.

BARCLAY JAMES HARVEST

A Concert For The People (Berlin). Polydor POLD 5052. Producers: BJH, Martin Lawrence and Ian Southerington. They have never been huge in the UK but are very successful in Europe and particularly in Germany where the nine tracks were recorded before 175,000 people at a free concert in Berlin in 1980. The album contains BJH classics plus two songs specially written for the concert. The gig was filmed and a half-hour special is being screened next week as part of BBC-1's Late Night In Concert series presented by Anne Nightingale, providing a welcome promotional boost.

ASWAD

Not Satisfied. CBS 85666. This band go from strength to strength — New Chapter was one of last year's finest reggae albums, and Not Satisfied is certainly one of this year's. Their rhythms and soul-feeling have always been of the highest standards — and now their lyrics are too — avoiding the clichéd myths of Rasta and settling instead for the realities of 1982. If any album is going to help reggae "cross over", this is it. Includes free 10" dub single.

KING SUNNY ADE

"Juju Music". Island ILPS 9712. Juju music is big business in West Africa. In Nigeria, Sunny Ade's albums sell around 200,000 a time. It is a fascinating musical form, blending modern electric instruments with traditional drums and vocals — and the result is a delightful sound that oozes personality. It deserves a wide hearing. It will probably be through the clubs that this infectious music will break here.

MARSHALL CRENSHAW

Marshall Crenshaw. Warner Bros BSK 3673. Producers: artist and Richard Gottehrer. The name isn't going to ring many bells this side of the Atlantic and the garish artwork cover is not going to do Crenshaw many favours in attracting custom either. But despite all these drawbacks this is an immensely enjoyable, easy to listen to LP — a bit like early Elvis Costello without the venom. One worth really pushing and playing in-store. Cynical Girl single, taken from the LP, could attract attention. Deserves a break.

X

Under The Big Black Sun. Elektra K 52401. No single and no interest from radio playlists yet — but some good reviews in the consumer pop papers, X are sounding like a band which will eventually interest a lot of people. Vocal harmonies are irresistible (play track 2 side 1 in the shop), calling to mind the likes of Pentangle, Dando Shaft and The Tourists — but not really comparable on material, which is US West Coast post punk pop. Give this one a try.

Album review ratings outside Top 10 and Top 50: — *** good, ** fair, * poor sales predicted in own specialist market. Star rating under General heading indicates sales potential in general pop/rock market, with *** rating indicating likely entry into lower half of chart only.

CHART FOR
WEEK-ENDING
JULY 24

ORDER FORM CHART

TOP 100 ALBUMS

NEW ENTRY
RE-ENTRY
PLATINUM LP
(300,000 units as of Jan '79)
GOLD LP
(100,000 units as of Jan '79)
SILVER LP
(50,000 units as of Jan '79)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number (distributor)	This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number (distributor)
1	1	4	THE LEXICON OF LOVE ABC (Trevor Horn)	Neutron/Phonogram NTRS 1 (F) C: NTRSC 1	52	43	13	BARRY LIVE IN BRITAIN Barry Manilow (Barry Manilow)	Arista ARTV 4 (F) C: ARTVC 4
=1	5	4	FAME Original Soundtrack—Various (Michael Gore)	RSO 2479 253 (F) C: 3216 265	53	41	6	TROOPS OF TOMORROW Exploited (Tony Spath/Exploited)	Secret SEC 8 (C) C: TSEC 8
3	4	2	LOVE AND DANCING The League Unlimited Orchestra (Martin Rushent)	Virgin OVED 6 (C) C: OVEDC 6	54	58	34	4 Foreigner (Robert John Lange)	Atlantic K 50796 (W) C: K 450796
4	3	8	AVALON Roxy Music (Rhett Davies/Roxy Music)	EG (Polydor) EGHP 50 (F) C: EGHP 50	55	45	9	EYE IN THE SKY The Alan Parsons Project (Alan Parsons)	Arista 204 666 (F) C: 404 666
5	2	3	PICTURES AT ELEVEN Robert Plant (Robert Plant)	SwanSong SSK 59418 (W) C: SK 4 59418	56	44	4	GOLD Steely Dan (Gary Katz)	MCA MCF 3145 (C) C: MCF 3145
6	16	19	THE CONCERT IN CENTRAL PARK Simon and Garfunkel (Simon/Garfunkel/Ramone/Halee)	Geffen GEF 96008 (C) C: 40/96008	57	55	11	THE CONCERTS IN CHINA Jean Michel Jarre (Francis Dreyfus)	Polydor PODV 3 (F) C: PODVC 3
7	8	7	ROLL LIFE (AMERICAN CONCERT 1981) The Rolling Stones (The Glimmer Twins)	Rolling Stones 39115 (E) C: TC-CUN 39115	58	47	10	THE SAGXON HAS BONDED Saxon (Saxon)	Carrere CAL 137 (R) C: CAC 137
8	6	3	MIRAGE Fleetwood Mac (Buckingham/Dashut/Caillat/Fleetwood Mac)	Warner Brothers K56952 (W) C: K 4 56952	59	75	3	FOR THOSE ABOUT TO ROCK AC/DC (Robert John Lange)	Atlantic K50851 (W) C: K 4 50851
9	9	13	COMPLETE MADNESS Madness (Langer/Winstanley)	Stiff HIT-TV 1 (C) C: ZHIT TV 1	=59			A CONCERT FOR THE PEOPLE (BERLIN) Barclay James Harvest (Harvest/Lawrence/Southerington)	Polydor POLD 5052 (F) C: POLDC 5052
10	10	6	ABRACADABRA The Steve Miller Band (Miller/Mallaber)	Mercury/Phonogram 6302 204 (F) C: 7144 204	61	85	19	THE GIFT The Jam (Peter Wilson)	Polydor POLD 5055 (F) C: POLDC 5055
11	13	2	SCREAMING FOR VENGEANCE Judas Priest (Tom Allom)	CBS 85941 (C) C: 40/85941	62	51	10	SULK The Associates (Mike Hedges/Associates)	Associates ASCL 1 (W) C: ASCL 1
12	11	12	TROPICAL GANGSTERS Kid Creole & The Coconuts (August Darnell)	Ze/Island ILPS 7016 (E) C: ICT 7016	63	65	10	SELECT Kim Wilde (Ricky Wilde)	Rak SRAK 548 (E) C: TC-SRAK 548
13	7	3	IMPERIAL BEDROOM Elvis Costello & The Attractions (Geoff Emerick)	F.Beat XXLP 17 (W) C: XXC 17	64		1	ASSEMBLAGE Japan (Singer/Morodo/Punter)	Hansa HANLP 1 (A) C: ZCHANLP 1
14	12	4	OVERLOAD Various (Various)	Ronco RTL 2079 (B) C: 4CRTL 2079	65			THE SINGLES Roy Wood (Various)	Speed SPEED 1000 (A) C: ZCSPE 1000
15	15	10	RIO Duran Duran (Colin Thurston)	EMI EMC 3411 (E) C: TC-EMC 3411	66			NOT SATISFIED Aswad (Aswad/Michael Campbell)	CBS 85666 (C) C: 40/85666
16			THE KIDS FROM FAME Various (Barry Fasman)	BBC REP 447 (A) C: ZCH 447	67	62	25	ALL FOR A DANCE Barbara Dickson (Mike Batt)	Epic EPC 10030 (C) C: 40 10030
17	14	15	ASIA Asia (Mike Stone)	Geffen GEF 85577 (C) C: 40/85577	68	52	8	THE HUNTER Blondie (Mike Chapman)	Chrysalis CDL 1384 (F) C: ZCDL 1384
18	22	12	TUG OF WAR Paul McCartney (George Martin)	Parlophone PCTC 259 (E) C: TC-PCTC 259	69	84	9	DURAN DURAN Duran Duran (Colin Thurston)	EMI EMC 3372 (E) C: TC-EMC 3372
19	23	11	NIGHT BIRDS Shakatak (Nigel Wright)	Polydor POLS 1059 (F) C: POLSC 1059	70	69	6	ALL THE GREAT HITS Diana Ross (Various)	Motown STMA 8036 (C) C: TC-STMA 8036
20	29	18	FRIENDS Shalamar (Leon F Sylvers III)	Solar K52345 (W) C: K 452345	71	54	18	FIVE MILES OUT Mike Oldfield (Mike Oldfield)	Virgin V2222 (C) C: TCV 2222
21	27	4	HAPPY TOGETHER Odyssey (Jimmy Douglass)	RCA RCLP 6036 (R) C: RCLP 6036	72	46	17	SKY 4—FORTHCOMING Sky (Sky/Clark/Bendall)	Ariola ACV 4 (A) C: ZCASK 4
22	25	6	THE CHANGELING Toyah (Steve Lillywhite)	Safari VOOR 9 (S) C: VOORC 9	73	78	14	1982 Status Quo (Status Quo)	Vertigo/Phonogram 6302 189 (F) C: 7144 189
23	18	7	THREE SIDES LIVE Genesis (Genesis)	Charisma/Phonogram GE 2002 (F) C: GEMC 2002	74	64	4	NIGHT AND DAY Joe Jackson (Kershensbaum/Jackson)	A&M AMLH 64906 (C) C: CAM 64906
24	28	28	LOVE SONGS Barbra Streisand (Various)	CBS 10031 (C) C: 40 10031	75	50	4	THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART) Bill Nelson (Bill Nelson)	Mercury/Phonogram WHIRL 3 (F) C: CURL 3
25	19	4	FABRIQUE Fashion (Zeus B Held)	Arista SPART 1185 (F) C: TCART 1185	76	74	5	BEAT King Crimson (Rhett Davies)	EG (Polydor) EGLP 51 (F) C: EGMC 51
26	37	39	DARE Human League (Martin Rushent/Human League)	Virgin V 2192 (C) C: TC-V 2192	77	73	6	12 GREATEST HITS VOLUME 2 Neil Diamond (Various)	CBS 85844 (C) C: 40/85844
27	17	5	NON-STOP ECSTATIC DANCING Soft Cell (Mike Thorne)	Some Bizzare/Phonogram BZX 1012 (F) C: BZM 1012	78	42	49	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W) C: 456344
28	21	11	HOT SPACE Queen (Queen/Mack)	EMI EMA 797 (E) C: TC-EMA 797	79	55	3	ON THE LINE Gary U.S. Bonds (Bruce Springsteen/Miami Steve)	EMI America AML 3022 (E) C: TC-AML 3022
29	33	2	GOOD TROUBLE REO Speedwagon (Cronin/Richrath/Beamish/Gratzer)	Epic EPC 85789 (C) C: 40/85789	80	60	4	ALL THE BEST COWBOYS HAVE CHINESE EYES Pete Townshend (Chris Thomas)	Atco K50889 (W) C: K 4 50889
30	63	2	THE SIMON AND GARFUNKEL COLLECTION Simon and Garfunkel (Simon/Garfunkel/Halee)	CBS 10029 (C) C: 40/10029	81		1	SIMON AND GARFUNKEL'S GREATEST HITS Simon and Garfunkel (Simon/Garfunkel/Halee/Johnston)	CBS 69003 (C) C: 40/69003
31	26	7	WINDSONG Randy Crawford (Tommy Lipuma)	Warner Brothers K57011 (W) C: K 4 57011	82	97	15	SHAPE UP & DANCE/A. RIPPON (Vol Two) Angela Rippon (R. Simon)	Lifestyle LEG 2 (C) C: LEGC 2
32	39	9	SWITCHED ON SWING The Kings Of Swing Orchestra (Bob James/Julian Lee)	K-tel ONE 1166 (K) C: OCE 2166	83	76	10	BROADSWORD AND THE BEAST Jethro Tull (Paul Samwell Smith)	Chrysalis CDL 1380 (F) C: ZCDL 1380
33	30	12	ARE YOU READY Bucks Fizz (Andy Hill)	RCA RCLP 8000 (R) C: RCLP 8000	84			WILD DOGS The Rods (Canedy/Feinstein/Pearson)	Arista SPART 1196 (F) C: TCART 1196
34	40	10	COMBAT ROCK The Clash (The Clash/Glyn Johns)	CBS FMLN 2 (C) C: FMLN 40/2	85	80	4	JOHN PAUL II—THE PILGRIM POPE (Sylvia Carter)	BBC REB 445 (A) C: ZCF 445
35	35	39	BODY TALK Imagination (Tony Swain & Steve Jolley)	R&B RBLP 1001 (A) C: ZCRB 1001	86	67	6	CHILL OUT Black Uhuru (Dunbar/Shakespeare)	Island ILPS 9701 (E) C: ICT 9701
36	70	2	THE ANVIL Visage (Visage/Midge Ure)	Polydor POLD 5050 (F) C: POLDC 5050	87			THE PARTY'S OVER Talk Talk (—)	EMI America 3431 (C) C: TC-EMC 3413
37	31	15	THE NUMBER OF THE BEAST Iron Maiden (Martin Birch)	EMI EMC 3400 (E) C: TC-EMC 3400	88	71	6	WHY DO FOOLS FALL IN LOVE Diana Ross (Diana Ross)	Capitol EST 26733 (E) C: TC-EST 26733
38	37	18	CHARIOTS OF FIRE Vangelis (Vangelis)	Polydor POLS 1026 (F) C: POLSC 1026	89	96	2	MAKIN' MOVIES Dire Straits (Jovine/Knopfler)	Vertigo/Phonogram 6359 034 (F) C: 7150 034
39	34	185	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40 82419	90			JUNKYARD The Birthday Party (Tony Cohen)	4AD CAD 207 (I/P) C: N38
40	61	15	A FLOCK OF SEAGULLS A Flock Of Seagulls (Mike Howlett)	Jive HOP 201 (C) C: HOPC 201	91	83	19	THE FUN BOY THREE Fun Boy Three (Jordan/Fun Boy Three)	Chrysalis CHR 1383 (F) C: ZCHR 1383
41	20	10	ORIGINAL MUSIQUARIUM I Stevie Wonder (Stevie Wonder)	Motown TMSP 6012 (R) C: CTMSP 6012	92	91	8	PENTHOUSE & PAVEMENT — (JBEF)	Virgin V2208 (C) C: TCV 2208
42	36	36	PEARLS Elkie Brooks (Gus Dudgeon)	A&M ELK 1981 (C) C: CLK 1981	93	68	6	SHAPE UP & DANCE/F. KENDAL (Vol One) Felicity Kendal (Martin Levan)	Lifestyle LEG 1 (C) C: LEGC 1
43	88	2	I'VE NEVER BEEN TO ME Charlene (Ron Miller)	Motown STML 12171 (R) C: CSTM 12171	94	100	29	CHRISTOPHER CROSS Christopher Cross (M. Omatian)	Warner Brothers K 56789 (W) C: K 4 56789
44	24	4	TURBO TRAX Various (Various)	K-tel NE 1176 (K) C: CE 2176	95	87	2	LOVE HAS FOUND ITS WAY Dennis Brown (Gibbs/Lindo/Brown)	A&M AMLH 64886 (C) C: CAM 64886
45	53	37	QUEEN GREATEST HITS Queen (Various)	EMI EMTV 30 (E) C: TC-EMTV 30	96			THROWIN' DOWN Rick James (Rick James)	Motown STML 12167 (R) C: CSTM 12167
46	48	6	STAGE-STRUCK David Essex (David Essex)	Mercury/Phonogram MERS 4 (F) C: MERS 4	97		1	THE WALL Pink Floyd (Gilmour/Egryn/Waters)	Harvest SHDW 411 (E) C: TC-SHDW 411
=46	49	33	NON-STOP EXOTIC CABARET Soft Cell (Mike Thorne)	Some Bizzare/Phonogram BZ LP 21 (F) C: BZ MC 2	98		1	THE RISE AND FALL OF ZIGGY STARDUST David Bowie (David Bowie/Ken Scott)	RCA INTS 5063 (R) C: INTK 5063
48	89	2	LOVE SONGS Shirley Bassey (Johnny Harris)	Applause APKL 1163 (K) C: APKL 2163	99	57	5	KILLERS Kiss (Michael James Jackson)	Casablanca/Phonogram CANL 1 (F) C: CANLC 1
49	59	34	TIN DRUM Japan (Steve Nye)	Virgin V 2209 (C) C: TCV 2209	100	81	10	WE ARE... THE LEAGUE Anti-Nowhere League (Aurible Prods)	WXYZ LMNOP 1 (I/P) C: LMNOP 1
50	32	21	PELICAN WEST Haircut One Hundred (Bob Sargeant)	Arista HCC 100 (F) C: TCHC 100					
51	77	8	JL Junior (Bob Carter)	Mercury/Phonogram MERS 3 (F) C: MERS 3					

ABC
AC/DC
A FLOCK OF SEAGULLS
ANTI-NOWHERE LEAGUE
ASIA
ASSOCIATES, The
ASWAD
BASSEY, Shirley
BIRTHDAY PARTY, The
BLACK UHURU
BLONDIE
BONDS, Gary US
BOWIE, David
BROOKS, Elkie
BROWN, Dennis
BUCKS FIZZ
CHARLENE
CLASH, The
COSTELLO, Elvis & The
Attractions
CRAWFORD, Randy
CREOLE, Kid & The
Coconuts
CROSS, Christopher
DIAMOND, Neil
DICKSON, Barbara
DIRE STRAITS
DURAN DURAN
ESSEX, David
EXPLOITED
FAME (Film)
FASHION
FLEETWOOD MAC
FOREIGNER
FUN BOY THREE, The
GENESIS
HARVEST, Barclay James
HAIRCUT ONE HUNDRED
HEAVEN 17
HUMAN LEAGUE
IMAGINATION
IRON MAIDEN
JACKSON, Joe
JAM, The
JAMES, Rick
JANIS, Rick
JARRRO, Jean Michel
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JUNIOR
KENDAL, Felicity
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KINGS OF SWING
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OLDFIELD, Mike
OVERLOAD
PARSONS PROJECT
The Alan
PINK FLOYD
PLANT, Robert
POPE JOHN PAUL II
QUEEN
REO SPEEDWAGON
RIPPON, Angela
RODS, The
ROLLING STONES, The
ROSS, Diana
ROXY MUSIC
SAXON
SHAKATAK
SHALAMAR
SIMON & GARFUNKEL
SKY
SOFT CELL
STATUS QUO
STEELY DAN
STREISAND, Barbra
TALK TALK
TOWNSHEND, Pete
TOYAH
TURBO TRAX
VANGELIS
VISAGE
WILDE, Kim
WONDER, Stevie
WOOD, Roy

DISTRIBUTORS' code
— see singles releases
page

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Tabitha revival

GRAHAM SCLATER is reactivating Tabitha Records to release an album by Cornwall-based rock and roll band, Shades, as well as re-issuing the Colin Wilson LP, Cloudburst (TAB 101) and four singles, Pebble On The Beach by Annie Noel (TAB 1), I Can't Take My Eyes Off You by Frank Yonko (TAB 2), Leroy by Shades (TAB 4) and Love Is Me, Love Is You by Barrie Cutler (TAB 5).

Sclater is also currently recording three new acts, Alien, a five-piece rock group from Leicester, London duo Influx, and a new act yet to be announced.

● Tabitha is based at 39 Cordery Road, Exeter EX2 9DJ, Devon, tel: Exeter 79914.



DE-LUXE RECORDS has acquired the world rights to Canadian singer Pola Henreid's first single, *Tomorrow Has Been Cancelled*, released in early August. Lined-up for the deal signing are, seated left to right, Mel Taggart and Ray Roberts who wrote and produced the single, Pola Henreid, standing, Barry Gibbons of De-Luxe Records and Tony Kent of Nectar Music, publishers of the song. Distribution is by PRT.

Camab launched with cover

FIRST SINGLE release on new indie label Camab, distributed by PRT, features the former Elvis Presley number one hit (Marie's The Name) His Latest Flame, which according to artist/producer and label boss Nenad Pajic-Coduri has never been covered since its original release 21 years ago.

Working as Nenad, he recorded and mixed the single in less than four days. He also has 80 of his own songs and is preparing an LP for release through his publishing company, Camab Music (01-560-3049).

Haig single and solo LP

PAUL HAIG follows up *Running Away*, his first single for Operation Twilight, with *Justice*, available on seven and 12-inch (OPT 008), and his first solo album is scheduled for release in September. Meanwhile Rhythm Of Life have released a limited-edition 12-inch single of his song, *Blue For You*, on Operation Twilight (OPT 012), a version of which can be heard on an upcoming *Masterbag* flexi-disc.

Double debut at Backs

FIRST TWO singles on the new Backs Record label, launched this month, are *The Farmer's Boys' Whatever Is He Like?/I Lack Concentration* (7NCH 001) and *Popular Voice's Home For The Summer/Hear The Sound* (002). Distribution is through Cartel and the indies.

JJ Barrie
comeback
on Monarch

JJ BARRIE'S latest single is a new version of *I Just Fall In Love Again*, a huge US hit for Anne Murray three years ago. The single is available on Monarch (MON 029) through PRT and Barrie, who had a UK number one several years ago with *No Charge*, has been visiting radio stations throughout the country for promotion. The track is taken from his forthcoming Monarch LP, *Love and Country* (MONLP 027).

MAGNUM FORCE Records releases albums by two new rock and roll acts *Johnny Storm* and *The Crazy Cats* in early August. Storm's second LP release is *For Greasy Kids Only* and teams him up with *The Sunsets*, Shakin' Stevens' backing band for many years, while Switzerland band *The Crazy Cats* release their debut album, *Swiss Kiss*, recorded in London earlier this year.

EK-A-MOUSE, the singer who pioneered the "sing-jay" style last year with his *Wa-Do-Dem* album, has released his second LP for Greensleeves, *Skidip*, produced by Linval Thompson. Tracks include his current single, *Do You Remember... The Samples*, the latest signing to the No Future label, release their debut single, a three-track EP retailing for the same price as a single, featuring *Dead Hero*, *Suspicion* and *Fire Another Round* — available in a picture bag.

ROUGH TRADE has signed *Aztec Camera*, who have previously released two singles for Postcard Records... *Y Records' Shriekback* have released a mini-LP, *Tench*, featuring six tracks for under £3. Included is a remixed version of *Sextthinkone*, the recent single.

THE RAINCOATS release their second single — their first for three years — on *Rough Trade*, a cover version of *Sly Stone's Running Away* which they have been including in their live act for the last year. Guest musicians on the single include *Pig Bag's* Chris Lee on trumpet, and ex-Pigbag member *Roger Freeman* on percussion. The band are

Tracking...

planning two more singles and an album later this year, plus an autumn tour.

LIVERPUDLIAN band *Dead Or Alive* release a single, *The Stranger*, on their own *Black Eyes* label through *Boone Trade*... *Daniel Boone*, composer and performer of hits like *Beautiful Sunday* and *Daddy Don't You Walk So Fast*, returns to recording with a new single, *I'm Only Looking* (RTLS 009), for *Swoop Records*, distributed by *Stage One*; an album will follow later in the year.

ALTERNATIVE RELEASES its first 12-inch single, *The Queen Of Hearts*, the debut release by *Tony Crockett*... *Hertfordshire* group *The Dynamite Band* have their first album, *Rockin' Is Our Business*, produced by *Tony Waddington*, released on *Ace Records*. The LP is available in 10 and 12-inch formats, the latter featuring two extra tracks. Live dates coincide with the releases.

UK PRODUCER/multi-instrumentalist *Jack Lancaster* has an album out on *Kamera Records*, *Skinningrove Bay* (KAM 003), named after the Yorkshire seaside village he grew up in. Musicians on the LP include *Rod Argent*, *Phil Collins*, *Gary Moore* and *Clive Bunker* and *Robin Lumley* produced it. Plans are also afoot to turn the plot of Lancaster's boyhood into a film which will be screened by *Channel 4* later this year.

PETER & The Test Tube Babies have released their second single for *No Future*, the double A-sided *Run Like Hell/Up Yer Bum*, available in a picture bag with the first 5,000 copies including a free sticker. The band are currently doing a short tour to promote the record.

FIVE OR SIX have a new four-track 12-inch single out on *Cherry Red Records*, called *Four From Five Or Six* featuring new songs, *This Is For The Moment*, *Think*, *Rushes* and *Theme*. The band have a UK and European tour lined up for autumn. Also new from *Cherry Red* is the debut solo LP, *Distant Shore* (also available on cassette), by *Marine Girls'* vocalist *Tracey Thorn*, which will have a special budget price and feature eight songs.

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GREEN 21

GREEN 23

GREEN 24

GREEN 31

GREEN 35

CURRENT DISCO'S

EEK-A-MOUSE Do You Remember

BUNNY-LIE-LIE and BILLY BOYO Itie-Itie-Girl

FREDDIE MCGREGOR Big Ship

RANKING DREAD If Nanny Was Here

AL CAMPBELL Dance Hall Stylee

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MUSIC & VIDEO WEEK

SINGLES & ALBUMS

LAST WEEK	WEEKS ON CHART	1	NEW	TITLE	Artist	Label
		1	NEW	DON'T GO	Yazoo	Mute YAZ 001 (I/SP)
2	7	2		THE BIG BEAN	Pigbag	Y Records Y24 (I/SP)
3	4	3		THE HOUSE THAT MAN BUILT	Conflict	Crass 221984/1 (I)
4	3	3		17 YEARS OF HELL	Partisans	No Future OI 12 (RT/P)
5	1	2		WOMAN	Anti-Nowhere League	WXYZ ABCD 4 (I/P/FP)
6	6	3		FARCE (EP)	Rudimentary Peni	Crass 221984/2 (I)
7	5	3		TOTAL NOISE (EP)	Business, Gonads, Blitz, Dead Generation	Total Noise TOT 1 (I/P/FP)
8	12	2		THE 'I DON'T WANNA BE A VICTIM' EP	Varukers	Tempest HELL 4 (I/SP)
9	11	9		ONLY YOU	Yazoo	Mute MUTE 020 (I/SP)
10	2	5		TEMPTATION	New Order	Factory FAC 63 (P/I)
11	14	2		NIGHT AND DAY	Everything But The Girl	Cherry Red CHERRY 37 (P)
12	9	2		SICK BOY	G.B.H.	Clay CLAY 11 (P)
13	34	2		TAKE NO PRISONERS (EP)	Red Alert	No Future OI 13 (RT/P)
14	33	2		WILD SUN	999	Albion ION 1033 (SP)
15	NEW			RUB ME OUT	Cravats	Crass 221984/4 (I)
16	25	2		VIVA LA REVOLUTION	Addicts	Fall Out FALL 002 (I/Jungle)
17	NEW			PAST MEETS PRESENT	Weekend	Rough Trade RT 107 (I)
18	46	2		IEYA	Toyah	Safari SAFE 28 (SP)
19	8	4		WAIT FOR THE BLACKOUT	Damned	Ace NS 77 (P)
20	13	12		BELA LUGOSI'S DEAD	Bauhaus	Small Wonder WEENY 2 (I)
21	35	2		LOUD, POLITICAL AND UNCOMPROMISING	Chaos UK	Riot City RIOT 12 (I)
22	17	3		WARFARE (EP)	System	Spiderleg SDL 4 (I)
23	20	5		EL SALVADOR (EP)	Insane	No Future OI 10 (RT/P)
24	NEW			GUESS WHO	A Certain Ratio	Factory Benelux FBN 17 (RT/P)
25	10	5		BRAVE NEW WORLD	Toyah	Safari SAFE 45 (SP)

26	24	3		RUNNING AWAY/TIME	Paul Haig	Operation Twilight OPT 03 (I)
27	28	2		THIS DIRTY TOWN	Lurkers	Clay CLAY 12 (P)
28	NEW			DEAD HERO (EP)	Samples	No Future OI 14 (RT/P)
29	27	4		PAGAN LOVE SONG	Virgin Prunes	Rough Trade RT 106 (I)
30	NEW			MORE SHORT SONGS (EP)	Six Minute War	DIY SMW 1 (I)
31	NEW			RUN LIKE HELL/UP YER BUM	Peter & The Test Tube Babies	No Future OI 15 (RT/P)
32	21	4		I'VE GOT A GUN	Channel 3	No Future OI 11 (RT/P)
33	19	6		XOYO	Passage	Cherry Red CHERRY 35 (P)
34	32	4		THE SIX MINUTE WAR 11 TRACK EP	6 Minute War	SG SGS 113 (I)
35	NEW			FUCK THE WORLD (EP)	Chaotic Dischord	Riot City RIOT 10 (I)
36	NEW			SOME VELVET MORNING	Rowlanda Howard & Lydia Lunch	4AD BAD 210 (I/P)
37	16	6		FAITHLESS	Scruti Politti	Rough Trade RT 101 (I)
38	26	9		PAPA'S GOT A BRAND NEW PIGBAG	Pigbag	Y Records Y10 (I/SP)
39	45	11		NEVER SURRENDER	Blitz	No Future OI 6 (RT/P)
40	18	4		TEARING UP THE PLANS	23 Skidoo	Fetish/Pineapple Products FP 20 (P)
41	36	7		REASONS FOR EXISTENCE (EP)	Subhumans	Spiderleg SDL 5 (I)
42	NEW			THE BAD BRAINS EP	Bad Brains	Alternative Tentacles VIRUS 13 (SO)
43	NEW			WHO'S IN CONTROL (EP)	Lunatic Fringe	Resurrection ERECT 1 (I)
44	NEW			NO SOLUTION (EP)	Court Martial	Riot City RIOT 11 (I)
45	NEW			OPEN YOUR EYES	Lords Of The New Church	Illegal ILS 0030 (I/P/FP)
46	NEW			BRIXTON	Straps	Donut DONUT 3 (I)
47	31	7		THE "SWEETEST GIRL"	Scruti Politti	Rough Trade RT 091 (I)
48	39	12		EVERYTHING'S GONE GREEN	New Order	Factory Benelux FACBN 08 (RT)
49	40	12		LOVE WILL TEAR US APART	Joy Division	Factory FAC 23 (I/P)
50	23	4		ANGEL FACE	Outcasts	Outcasts Only 00 200 (SP)

1	NEW			JUNKYARD	Birthday Party	4AD CAD 207 (I/P)
2	3	5		WE ARE . . . THE LEAGUE	Anti-Nowhere League	WXYZ LMNOP 1 (I/P/FP)
3	1	3		THE CHANGELING	Toyah	Safari VOOR 9 (SP)
4	5	3		2 x 45	Cabaret Voltaire	Rough Trade ROUGH 42 (I)
5	6	2		THERMO-NUCLEAR SWEAT	Defunkt	Hannibal HNBL 1311 (SO)
6	8	3		RIOTOUS ASSEMBLY	Various	Riot City ASSEMBLY 1 (I)
7	7	2		DEGENERATES	Passage	Cherry Red B RED 29 (P)
8	4	4		HE WHO DARES WINS (LIVE IN BERLIN)	Theatre Of Hate	SSSSS 2 G (I)
9	11	4		WARGASM	Various	Pax PAX 4 (I)
10	NEW			CAUTION TO THE WIND	Anti-Pasti	Rondelet ABOUT 7 (P)
11	16	9		PUNK AND DISORDERLY	Various	Abstract AABT 100 (P)
12	12	11		DR HECKLE & MR JIVE	Pigbag	Y Records Y17 (I/SP)
13	14	4		GREATEST HIT	Blue Orchids	Rough Trade ROUGH 36 (I)
14	18	3		SCIENTIST WINS THE WORLD CUP	Scientist	Greensleeves GREL 37 (JS/I)
15	17	11		SEVEN SONGS	23 Skidoo	Fetish SM 2006 (P)
16	21	12		SPEAK AND SPELL	Depeche Mode	Mute STUMM 5 (I/SP)
17	10	6		HEAR NOTHING SEE NOTHING SAY NOTHING	Discharge	Clay CLAY LP 3 (P)
18	25	12		IN THE FLAT FIELD	Bauhaus	4AD CAD 13 (I/P)
19	NEW			CHANGE OF HEART	Positive Noise	Statik STATLP 8 (SO)
20	NEW			GARLANDS	Cocteau Twins	4AD CAD 211 (I/P)
21	13	2		THE CHILDREN OF RARN	Marc Bolan	Marc On Wax A BOLAN 2 (P)
22	19	5		A WAY OF LIFE	The Last Resort	Skinhead Anthems TLJR 001 (I)
23	22	5		TWO BAD D.J.	Clint Eastwood & General Saint	Greensleeves GREL 24 (JS/I)
24	15	12		FOURTH DRAWER DOWN	The Associates	Situation 2 SITU 2 (I)
25	24	3		WIPED OUT	Raven	Neat NEAT 1004 (P)

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ILA RELEASES

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TROPICANA	Cold Hand Band (Capital Climber)	B.K.	PPC 109	A
GONNA MAKE YOUR BODY GET UP	Buggs Durrant (Capital Session)	Shoc-Wave	SRP 10	P
THE SAXOPHONE SONG	Touplanx (Record of the Week, Centre)	D.C.	D.C. 1	—
SPIRITS HIGH	So Few (Mark Allan, Kid Jensen, Radio One)	All For One	PPC 118	P
WAY OF THE WORLD	White Door (Hereward, CBC, Victory)	Clay	CLAY 10	P
SARA SARA KIKI	Sax Maniax (Dave Lee Travis Radio One, Play List, Tay)	Penthouse	PENT 12	P
SICK BOY	G.B.H. (Indi Chart 5)	Clay	CLAY 11	P
CHASING THE WIND	Little Ginny (Hit Pick, Radio West, A List, Moray Firth)	Pastafont	PF 3004	P
ROCKING WITH MY RADIO	Lesley Jayne (Dave Lee Travis, Radio One, B List, Essex)	B.K.	PPC 108	A
THIS DIRTY TOWN	The Lurkers (Downtown, Victory, Hallam)	Clay	CLAY 12	P
OVER SAVED (LP)	Sax Maniax (Play List, Hallam, Victory, Plymouth)	Penthouse	PENT 1201	P
JUMPED THE GUN	Paul P.K. (Hereward, Victory)	Pastafont	PF 3005	P
ALL ABOUT LOVE (LP)	Peter J. Priestley (Capital, Jeremy Lloyd)	Lucky Star	AKB 001	SP
JAPANESE TOYS	The Synthetics (Clyde)	Cheapskate	CHEAP 45	R
ARRIBA TACO GRANDE	Arthur Mitcham (Centre Radio)	Pastafont	PF 3006	P
I'M ONLY LOOKING	Daniel Boone (Feature Beacon)	Swoop	RTLS 009	SO
NEW THIS WEEK				
IT'S HOPELESS	Private Collection	Galaxy	GAL 003	—
IN THE NUDE	Unpleasant Goblins	Observation	EYE 104	SO
SOMEONE ELSE'S WORLD/ST MALO	Citizens Of Rome	Someone Else's Music	SOM 1	SO
HERE COME THE HOLIDAYS	Joni Dee	FRT Pop	POP 50	RT
WE'VE BEEN AWAY	Regan Gallard	Penthouse	PENT 5	P

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CLASSICAL Edited
by
NICOLAS SOAMES

Orion backs big Menuhin competition

ONE OF the richest music competitions — The Yehudi Menuhin International Violin Competition — sponsored by Orion Insurance, is being launched next year.

The competition is Orion's first major venture into arts sponsorship and it is committing itself to a total of £90,000 arts sponsorship next year.

The competition is for two age groups — 16-19 and the under 16s — with top prizes being £3,500 and £2,500 respectively. The senior winner will also be offered a concert engagement with the Royal Philharmonic Orchestra conducted by Menuhin at the Royal Festival Hall.

The competition will be held in April 1983 in Folkestone, the administrative home of Orion Insurance, and 3,000 copies of the prospectus are now being circulated to the world's conservatories, academies, music colleges and schools.

Erato to record farewell

ERATO, FRANCE'S leading independent record company, is to record the 1982 Glyndebourne Festival Opera production of Gluck's *Orfeo ed Euridice* — Janet Baker's farewell to the operatic stage.

The cast will be identical to the staged production — which ended on July 17, not June 17 as reported in *MW*.

The digital recording will be made in Brent Town Hall from August 12 to 18 under the artistic supervision of Michel Garcin and the finished records will be available on the British market during the week of November 29, distributed by Conifer.

The production is also being televised by TV South.

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American
Commentary

What's new in music-video

From IRA MAYER

NEW YORK: Record companies producing full-length music videos are recouping their investment by pre-selling ancillary rights to cable, pay-television, syndication and, to a lesser degree, home video. Warner's Jo Bergam says that she needs 75 per cent pre-sold financing to undertake a project.

In a broad survey on the subject, *Variety* magazine's Ken Terry quotes production costs for concert videos ranging from \$50,000 to \$200,000, with full-length conceptual pieces running as high as \$500,000 (for Olivia Newton-John's *Physical*) and with Arista, Capitol-EMI, RCA, Warner Bros, Chrysalis, CBS, PolyGram, A & M and Elektra among those already active in the field.

As for Home Video release, Terry points out that RCA SelectaVision has been very active securing music video for release on the CED disc format — having produced some concert programmes in tandem with Warner-Amex's MTV cable channel and having signed a co-production deal with Arista.

More than video discs, apparently appealing to a younger market than videocassettes, are expected to be out as soon as custom pressing capability becomes available. Not so surprisingly there has been less activity on the music video front in the optical laser disc camp, that machine being pitched to a more upscale consumer through opera, ballet and other high brow entertainment.

Despite the apparent upsurge in interest in full-length music video, Chrysalis, which was probably the first out with a full-length, commercially available music cassette (Blondie's *Eat To The Beat*), has closed its Los Angeles video offices and fired division GM Linda Carhart. Activity in the field will be generated out of the New York and London offices.

For the moment, it appears that Chrysalis will pay most music-related attention to promo clips rather than full-length material, but there are two non-music video features in the works — one on Prince Charles and Lady Diana, and a science fiction/horror flick, *Contagious*.

TWO NEW outlets for music video are the syndicated (to broadcasts television) FM-TV, latest of Jeff Franklin's off-shoots, and the Rock and Roll Show, co-produced by Blair Video Enterprises and Somach/Nelson Productions.

Franklin's cable offering, *Night Flight*, has been successful for the US network and will continue alongside the new venture. Among those appearing on the first four FM-TV shows are *The Rolling Stones*, *Cheap Trick*, *Bob Marley* and *Nat King Cole*.

The Rock And Roll Show, scheduled to begin airing on five CBS-owned stations in October, will feature rock news, a guest artist, and history and gossip segments.

POLYGRAM HAS revealed plans for European release of 600 titles in the compact disc format before the end of 1983, with 30 titles per month to follow thereafter. According to Emile Petrone, the company's goal is eventual release of all catalogue items in CD format. Initial European catalogue this autumn will include 125 pop and 75 classical albums.

Labels other than PolyGram have been reluctant to license the technology because of the three per cent unit royalty the Philips/Sony consortium is demanding but, says Petrone, negotiations are continuing.

TALENT

Expansion in
all directions
at Worldchief

AFTER ONLY a year in business, North London management and agency Worldchief is rapidly establishing itself with *Orchestral Manoeuvres in the Dark* and recent *Stiff Records* signing *Electric Guitars*, under its managerial wing, a New York office and its own label, *Naive Records*, to be launched next month.

Worldchief was started by producer Gordian Troeller, who has been involved with various bands in the rock business for several years, and Susan Pippet, who met when they were working for the *Bronze Agency*.

It was there that they first became involved with OMD and when the band split from the agency, Troeller and Pippet started Worldchief.

Since then, the company has expanded steadily. OMD's success of course is well-known; with Bristol band *The Electric Guitars*, whose recent debut single for *Stiff*, *Language Problems*, was produced by Martin Rushent, Pippet and Troeller feel it is a matter of time.

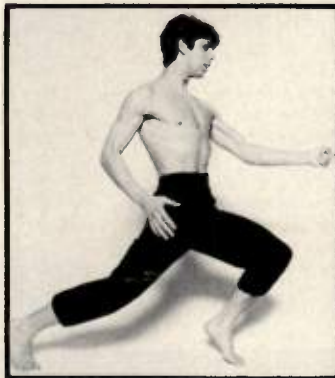
The *Electric Guitars* were formed two years ago in Bristol by Neil Davenport and Richard Hall and toured with the *Thompson Twins*

last year. They also released two singles themselves, which attracted the attentions of ex-Genesis frontman Peter Gabriel who subsequently gave them a lot of encouragement. Another artist to notice them was Toni Basil who asked the band to write material for her TV special.

Pippet says: "The idea with Worldchief is to remain tight-knit so that we can work with our acts to the best possible advantage. The New York office, which is run by Kathy Gallagher, was started because it is important to have someone on the spot in the US, if you want to achieve any success with a British act."

"There have been so many horror stories about heavy-duty American managers, so we decided to open our own management and agency company to promote UK bands and liaise closely with the record companies."

Worldchief will launch its *Naive* label with two acts who are also under management — songwriter Julia Downes (who has written Sheena Easton's current single, *Machinery*) and Evan Charles who was previously with the band, *Cowboys International*. Looking after the label side of the company is Steve Baker.



A RECENT signing to A&M Records, Philip Jap (above) has already made two appearances on *David Essex's Showcase TV series*, and follows with a third at the end of this month. At the same time A&M is re-promoting his recent single, *Save Us*, which was produced by Trevor Horn, of *Buggles*, *ABC* and *Dollar* fame. Jap has developed a stage act incorporating movement and mime, which he has studied with Nola Rae and Lynsey Kemp and he has also recorded a video with director David Mallett.

UK groups win
top awards

MONTEUX: The main pop and rock awards in the 1982 *Prix Diamant* awards series, a prestigious sideline of the *Montreux International Festival*, have gone to the *Fun Boy Three's* eponymous Chrysalis LP and *Heaven 17's* *Penthouse and Pavement* LP on Virgin.

Additional pop/rock presentations went to the *J Geils Band's* *Freeze Frame* (EMI-America) and *Simple Minds' Sons And Fascination* on Virgin, with a special award for the outstanding Swiss production going to *Yello* for its *Phonogram* album *Claro Que Si*.

News in
brief...New guide
to venues

HUNGRY OWL Publications has published *The Rock Music Gig Guide*, which covers all the major rock venues in London, as well as many of the smaller ones. The book has been compiled by Greg Houlgate who spent more than a year gathering all the information which covers some 160 rock and pop gigs. Retailing price is £1.20 — available in London from bookshops, newsagents, record shops or by post from *Hungry Owl* (20 Anson Road, London, NW2, tel: (01) 204 0143).

MF sign The
Strollers

MAGNUM FORCE Records and Music has signed a deal to represent *The Strollers* on a worldwide management basis — the group was originally formed from two well-known rock and roll bands, *Johnny and the Jailbirds* and *Gina and the Rockin' Rebels*, and currently has an album, *Five Cats Down*, available on the *Magnum Force* label.

Epic Records' female rock duo *Cheetah* will appear at this year's *Reading Festival*... *Grand Prix*, who also appear at the festival, have a 13-city UK tour lined up in August... Wine bar singer-songwriter Keith James, who recently signed to *Paro Music*, has his first major concert lined up, at the *West End Centre* in Aldershot on August 10.

Edited
by
CHRIS WHITETalent
tipsNew band
seek deals

BEAT STREET, a new five-piece group based around the songwriting, arranging and musicianship of Kevin Moore and Steve Heath, are looking for a publishing and recording deal. The band describes itself as "attempting to create dance music, mixing semi-funk rhythms with strong vocals, and the melody of modern pop music." Contact: Steve Heath, tel: (01) 214 3238.

Jingle and single

STEVE DENYER of *Steve Denyer Music* is looking for a recording deal for Gary Bell, a young singer whose voice has been heard jingles in many TV and radio jingles. Denyer has recorded a single, *Heading For Heartache*, produced by Craig Pruess who has just finished Cliff Richard's next album. Denyer says: "It's a contemporary pop number, and a potential hit single — now we need a label to show the same faith." Contact: Steve Denyer, Hey Cottage, Ditchling Road, Wivelsfield, Sussex, tel: (044 484) 440.

Synthesizer gigs

THE TABLE Committee, whose success in the Nottingham area was reported in *Tipsheet* recently, have London gigs lined up including *West Hampstead's Moonlight Club* on August 18, and *The Kensington, Russell Gardens*, the following day. The band have a reputation for "intelligent use of synthesizers" and are looking for record company interest. Contact: Nick Lount, 128a Radcliffe Road, West Bridgford, Nottingham NG2 5HG, tel: (0602) 810443.

TV opportunity

CENTRAL TV has announced studio dates for its new pop and rock series provisionally titled *Smash Hits* which aims to cover 25 years of popular music (*MW*, Broadcasting June 5), and is a co-production with independent company *Kine TV*.

Gordon Lewis head of *Kine* says: "We want to hear from names from the past who are still on the circuit or even people not still doing the rounds who would fit into the format." Dates are: October 10, 11, 24 and 25, and November 14 and 15. Contact: Gordon Lewis, *Kine-TV*, 3rd Floor, 36 Berwick Street, London W.1.

Songwriter alert

BIG NOTE Music, which has been behind the success of *Bucks Fizz*, *Bardo* and *Paris*, is looking for talented young songwriters to sign for publishing. Contact: Sandie Reid, Big Note, 51 Kilmaine Road, London SW6, tel: (01) 385 2470 or 0951.

ALL TIPS should be sent to Chris White at 40, Long Acre, London WC2.

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PERFORMANCE

Jackson Browne

THERE WERE enough gems in Jackson Browne's Hammersmith Odeon performance to satisfy even the most determined critics — except for the lady from the *Daily Mail* who was boasting loudly before the show started that she had been told to crucify him, on account of his being a has-been from the Seventies.

Of the singer/songwriters to emerge from California in the early Seventies, Browne is still very much a force to be reckoned with.

Backed by the tightest of bands, he ran through two hours of songs old and new. Sure, there were stretches of self-indulgence and some laboured musical points, but just when things had taken a downturn, he'd ease into a blinder.

It is his ability to build a song on stage that makes seeing him perform so much preferable to listening to him on the turntable. And he is happy to tackle other people's work — his rendering of Sydney Carter's *Crow On The Cradle*, with Paddy Moloney of The Chieftains on pipes, was one of the evening's high spots. Also outstanding were *Before The Deluge*, *Running On Empty* and *The Pretender*, perhaps his best known song.

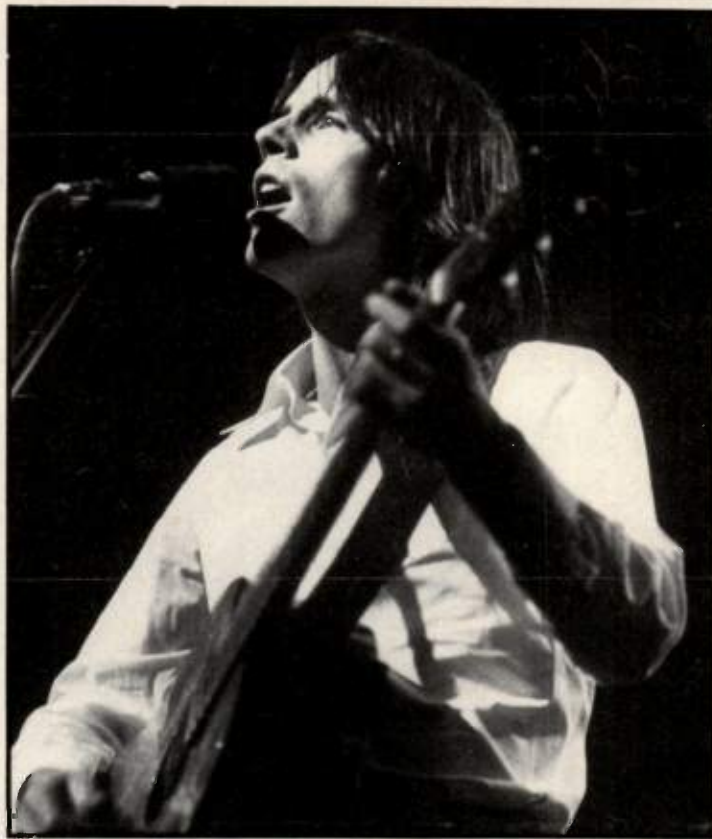
While Jackson Browne can still make music as brilliant as this, he will remain to the fore, even though many of his contemporaries have faded into the Californian sunset.

JIM EVANS

Talking Heads

THIS WEMBLEY Arena gig turned out to be quite a family affair. Talking Heads husband and wife team, Tina Weymouth (bass) and Chris Frantz (drums), opened the evening with their splinter group, Tom Tom Club, which featured two Weymouth sisters who in turn joined Talking Heads on stage for their *Take Me To The River* encore.

Talking Heads are a lot more sociable these days too. Through their many changes mentor David Byrne has now augmented them with various guest musicians, on backing vocals, keyboards and percussion, and injected a certain warmth — beyond last year's foray into funk — into all their songs old and new.



JACKSON BROWNE: still a force to be reckoned with.

It seemed amazing that the band who were once notorious for their cool detachment actually oozed vitality at this gig. Not least responsible for this was the new female backing singer whose sense of fun was infectious.

Byrne, who seemed thinner and paler than even David Bowie, was an eccentric but endearing frontman, performing a series of tacky mimes, bunny hops and jerky dances and jogging round stage on the band's last number.

Through all this new jollity and verve Weymouth and Frantz provided a workmanlike backing, sometimes grinning at each other in a bemused way as if wondering how this big act developed from the arty pseudo-intellectual trio they formed with Byrne in New York in the Seventies.

They've come a long way since then and the near capacity audience at the Wembley Arena were with them all the way.

DANNY VAN EMDEN

Hollywood Killers

THE HOLLYWOOD KILLERS are a band who, despite their increasing popularity on the pub rock circuit, are still looking for recognition from the record industry.

To date they've released one single, *Killer On The Dance Floor*, for EMI as The Speedos and a couple of their own "indie" singles. A long-term deal though has yet to happen.

It's surprising really, because the band, with lead singer and songwriter Jim Penfold, are more than competent and have a snappy, commercial pop approach which got an enthusiastic response from their audience. Their debut appearance at The Venue — when they appeared with several other bands — was before a capacity audience, and those responses indicated that they could have a good future in pop.

Several record companies have shown interest in the Killers so the next few months will probably be a decisive phase of their career.

CHRIS WHITE

Buzz/Defunkt

BLACK BRITISH music is big business again with bands like Linx and Imagination heading a profitable wave of new talent. RCA's Buzz are the latest to join the ranks of home-grown heroes and their slot supporting Defunkt at the Hammersmith Palais showed why.

Buzz are energetic and enthusiastic, fast and funky and their good-natured zeal made up for things when their polish began to wear thin. The material was undoubtedly a bit patchy though, and only their two singles, *Sorry My Dear* and *Hit The Road Jack*, stood out as having that vital sparkle. But Jack, their newest single, got a huge roar of approval closing the set and a hit would be all Buzz need to lick their act into top form.

There isn't a lot, on the other hand, that Defunkt need to learn about professionalism.

Their set was tight and heavy and as one song belted to a climax another one started usually with a rapping intro.

It was exhausting and exciting to watch, but after a while the band seemed to sacrifice everything to speed and a muddy sound, saved only by the superb brass section, resulted.

This UK tour should help to put the appropriately named *Thermo-Nuclear Sweat* LP on Hannibal into the charts.

DANNY VAN EMDEN

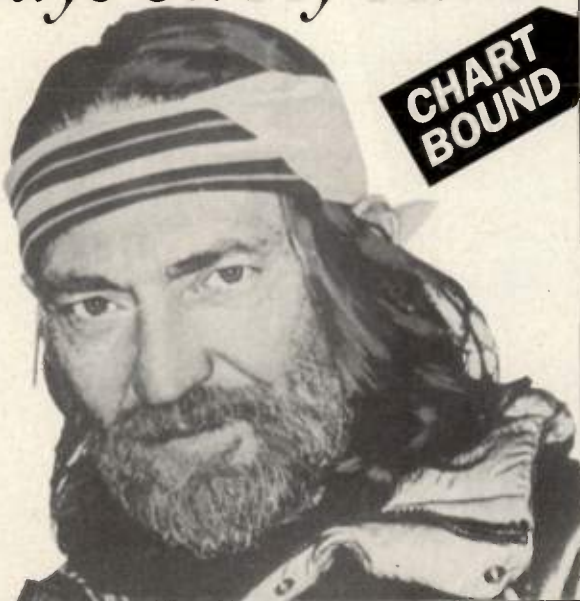
DOOLEY

THE MUSIC publishing industry is awaiting with concerned interest the outcome of the **Sting v Virgin Music** case . . . What with the dizzy rate at which the music industry plays executive musical chairs it is unusual to find someone celebrating 10 years with one company — at least A&M Records thinks so and is throwing a party at The Garden Club in honour of director **Tony Burdfield's** decade (or as the invite puts it, "Burf's Decayed With A&M") . . . In sharp contrast to **EMI Music's** contribution to parent company Thorn EMI's year-end figures, in the US the operating profits of the recorded music and music publishing division of **Warner Communications** dropped by 11 per cent, to \$12.2m, while its consumer electronics division (including Atari) more than tripled its earnings to \$111.8m . . . First-half figures for **CBS Records** show the global group in profit again after the loss posted in the same period last year . . . Back in the Seventies two lowly CBS staffers shared a London flat and dreamed of fame in the music business — last week CBS managing director **Paul Russell** was able to send a congratulatory cable to his ex-flatmate **Michael Gore**, producer and co-writer of No 1 hit *Fame* . . . A son to **Keith Bennett**, pop marketing manager at Decca, and his wife Norah.

THE NEW musical play *Lennon*, with script by **Tony Barrow**, first staged last autumn at the Everyman Theatre, Liverpool, opens in New York next month, jointly presented by **Clive Epstein** (brother of Brian) and **Sid Bernstein**, who promoted the Beatles' Shea Stadium concerts . . . **Michael St James**, male half of **Deke Arlon's** new protegee duo *Park Avenue*, being cast in the mould of P J Proby — "A style that, until now, many of today's teenagers didn't know existed," says Deke . . . Publicist **Waxie Maxie Needham** hired to do radio promotion on *State's In Love Again* by Zager & Fashion, and also offering his unique services as a PR man for nasty videos . . . Amiable Irish singer **Joe Dolan**, signed to the Ritz label and being promoted to the MOR market in the UK, jetted to London last week just to have lunch with the gentlemen (and ladies) of *Radio Two* . . . Only CBS salesmen will get a whiff of sea air during the annual sales conferences in September during three days at exotic Torquay; **EMI's** team is banished to Newcastle, **PolyGram** travels to Bristol and **WEA** to Maidstone — and **RCA** keeps the cost right down with a two-day meeting in its Bedford Avenue boardroom . . . Whatever happened to **Kirk Austin**, who promoted himself as "the man who'll make the headlines in 1982" in widely distributed Christmas cards last year? . . . Promotion man **Mike Tobin** taking calls on 092 681 3439 following the demise of the Midlands-based MAP company . . . Were separate English and German lyric versions of *Trio's Da Da Da* really necessary?

WILLIE NELSON

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