INCIDE

chart, 21; New Singles, 22; New Albums, 20; Airplay guide, 14-15; Christmas Depot Opening Times, 7; Retailing, 19; Small Labels, 6.

December 8, 1980 VOLUME THREE Number 38

TV companies keeping fingers crossed for late sales rush

market and the economic recession has director Colin Ashby, "We can't afford left TV album merchandisers crossing their fingers for a late Christmas shopping rush And already there are predictions that

after this season's peak of more than 60 LPs getting the ty treatment, only 25 might qualify for a televised marketing campaign next year.

Secondary problems for the TV specialists include advertising rates that have gone through the roof and the vastly increased discounting activity on top mainline product following the abandonment of recommended retail price by the major record companies.

Retailers point out that a chart compilation carrying a margin of less than 25 per cent is almost bound to be sold at full price while many majors are giving attractive terms on Christmas big sellers like Adam and the Ants Kings Of The Wild Frontier and Abba's Super Trouper.

The TV merchandisers are responding to the situation by being extra cautious on campaign planning "Yes, we have changed our timeto spend £200,000 on a question mark, so we have only gone national immediately on two releases this season The rest has been a graduated roll-out across the country which produces sales over a longer period and although the same amount of units are sold we cannot generate an instant chart hit. But then, we are not really in the chart

Ronco's UK chief Sean O'Brien was more direct. "Although I am still hopeful that records will remain a strong Christmas buy, the season certainly doesn't seem to have started yet. There are just too many by advertised albums this year, and I would expect record companies to look at this year's results and cut right down to a total of 25 projects next Autumn. I will be very surprised if the whole face of the TV merchandising of records does not change drastically.

However, O'Brien was sceptical about the effect of pricing policy. Ronco has its Legendary Big Bands LP in the

does not seem to have affected sales Specialist TV product wholesaler Relay Records managing director John Winnert told RB: "The TV market isn't as good as it should be. But the last week has seen an improvement and it seems that it's just starting a bit later this year. K-tel sales are now picking up and December should be pretty buoyant

And W.H. Smith's TV buyer Andrew Garner commented: "We are getting reports that the odd title is beginning to pick up. In general it's been a bit disappointing over the last few weeks.



THE WILD West comes to Kensing ton High Street as Our Price Records promote the new A&M album The Legend of Jesse James. Everyone who arrived on horseback got the album free, so there was no need to hold up the cashier.

PPL seeks substantial hike in airplay fees from BBC

Ltd, the industry body which licenses radio stations to play records, will be looking for a substantial increase in the fee paid by the BBC when the current agreement expires in March.

Revealing this to RB, newly-elected PPL chairman Maurice Obserstein - he takes over from recently retired Len Wood - said that negotiations with the BBC had already begun. He stressed that there was no intention on the part of PPL to restrict the amount of airtime allocated to playing records, but it was felt that the industry was entitled to more than the £2.5 million being paid annually by the BBC

While no figure is being specified at the moment, there is a feeling among PPL members that at a time when record sales are severely depressed, the days when recorded music could be made available as a cheap source of programming have long passed. It is

PHONOGRAPHIC PERFORMANCE likely therefore that the PPL will be expecting the BBC to pay a fee more closely in line with royalties remitted to the PRS, nearly £8.3 million, and the Musicians' Union, about £6.5 million.

Asked whether he felt PPL should seek to impose a sliding scale of royalties which would encourage the BBC to play more album tracks at the expense of singles. Oberstein said he doubted that the PPL could influence the BBC's programme policies in this way. "The BBC has its own interests to look after. I think we should principally be concerned with improving the amount of money paid." However, he expressed no opposition to another suggestion which has gained some support in the industry, that programmes like the Top 40 Show should use voiceovers at the start and finish of records to innhibit homecopying. "If a way could be found of making that work, I wouldn't object, said Oberstein

Disco-Indies on new RB wallchart

A NEW centre section designed for display use appears in this week's issue of Record Business. Replacing Chartbusters is a double-page spread featuring the Top 50 singles charts for Disco and Independent Labels.

Commented RB research director Dafydd Rees: "We have received many requests from dealers to re-introduce the disco display chart. Although the music is not promoted as strongly as was once the case by record companies, it

remains an important area for sales and the Disco Chart regularly gives initial exposure to black-orientated music before it crosses over into the national Top 100

"RB's pioneering Independent Labels chart has led the way in helping to stimulate sales in this previously little understood part of the market. By giving this and the Disco Chart wall-space in-store we feel confident that dealers will enjoy increased connsumer interest and resultant sales

FOR STOCKING(S)







MICA RECORDS

Clash 3LP shapes as the seasonal bargain

Court case puts BPI closer

to counterfeit tapes source

A TRIPLE LP by The Clash entitled Sandinista is shaping up as a bargain buy for new wave rock fans this Christmas The 3LP is being shipped at a trade price of £3.641/2p, and it is anticipated that the price in the shops will be £5.99 for both records and double tape.

At presstime, CBS had taken orders for 200,000 copies, although managing director David Betteridge commented: "I think you can safely say that we do not expect to make much profit on the sales. However, it was the hand's wish that we should do it this way and we are happy to oblige. At one time, The Clash were hoping

to make the release available at a three-for-one price of £4.99, but despite

FOLLOWING NEWS that a West

Yorkshire record wholesaler was fined

£10,000 for "gross contempt" by a High

Court judge in London, it is thought the

BPI is closing in on the source of a recent

flood of high quality counterfeit Beatles

EMI has sued Ian Cameron Wallace

But Mr Justice Foster said Wallace,

and his company on behalf of itself and

the other BPI companies in a bid to

discover the source of the fake cassettes.

whose company trades from Hopewell

Terrace, Kippax, near Leeds, had

The counterfeit Beatles material came

It was found that the cassettes had

come from well-known wholesaler Stage

One, whose manager told BPI investiga

tors that he had purchased them from

After a search of his premises in

March came a High Court case which

was settled by consent with Wallace

paving £2,500 costs and promising to

give full details of his suppliers of

counterfeits and the customers who bought them.

However, when Wallace gave evi-

forged the signature on a receipt show-

ing he had bought 3,600 tapes.

to light in HMV Oxford Street.

Wallace's company.

the lower royalty rate being paid this was ultimately found to be impracticable.

When you consider that The Clash's last release was the London Calling double album a year ago, for the group to come up now with a triple is a remarkable testimony to their sustained level of creativity," said CBS chairman Maurice Oberstein, "It is also worth noting that in the last year they have also toured the UK, Europe and the US and that the album was recorded in New York, Jamaica, San Francisco and London. This is a project unique in my experience. I understand that they are already planning to start recording again early in the New Year.

dence, he told the court he met a man at

a large East London wholesaler on one

of his regular stock buying trips from

Leeds whom he had not met before. The

man told him he had some Beatles

mysterious stranger, who was called

John, and handed over £10,000 for

3,600 tapes. He produced a receipt on

which the signature was unclear, but

might be J. Silver. The Judge ruled in

favour of EMI's expert, that Wallace

had signed it himself. It was a forgery.

Wallace to hand over £10,000 in cash to

someone he could not trace if the tapes

proved to be counterfeit, said the Judge.

"I cannot believe that he does not know

within 28 days. If the money was not

paid, the matter would be brought back

to court at once and he would consider

whether or not to send Wallace to jail.

Wallace was also ordered to pay EMI's

costs, estimated at at least £15,000 for

stay of execution on the order to allow

But he granted Wallace a 14-day

Wallace was fined £10,000 to be paid

the person and his whereabouts.

It would be "most extraordinary" for

On January 29 Wallace again met the

cassettes for sale



SINGER LYNSEY de Paul has signed rld wide recording contract with MCA Records, Pictured with Lynsey at last week's signing are Roy Featherstone, MCA International Records president, Stuart Watson, marketing manager, Charles Negus-Fancey, Lynsey's manager, and Laurie Hall, business affairs director

Dealers warned on GMI tapes

THE BPI this week warned record and tape retailers to beware of highgrade pirate cassettes carrying the logo GMI

Large quantities of the cassettes are known to be circulating and dealers may well be offered batches of the tapes by organisations who have imported them from Singapore where they have been manufactured.

The cassettes carry the same inlay card as the original legitimately manufactured versions, but can be identified by a small GMI logo which is included on each inlay. Repertoire includes recent albums by a host of top artists.

The penetration of GMI cassettes in this country came to light following proceedings that have been taken by the British Phonographic Industry against importers, Hutm Developments.

BPI solicitors have taken possession of over 3,000 GMI cassettes that have been imported by Hutims, who have now given an undertaking to the BPI not to deal in any pirated material in the

Commented BPI director general John Deacon: "Our information is that Hutim were not the only organisation bringing these cassettes into the country. We would be grateful if any dealer who is offered batches of GMI product would telephone the BPI (Tel: 01-629 8642) to help us recover the remaining stocks still in the U.K.

Taylor resigns from Bellaphon

AFTER ONLY six months, Robin Taylor has tendered his resignation as managing director of the UK company of Germany's Bellaphon Records. He will continue to head the London office until the end of Ianuary.

Taylor blamed "differences of opinion" on the running of the London company as being the main factor in his decision to leave. "We had begun to make progress on establishing the label and its artists here and were looking forward to giving the label international hit product," he said.

Bellaphon's decision to set up here was heralded as a bold constructive development in recessionhit Britain and the company certainly indicated its intent by forming its own five-man sales force under Ron Gale, with representa-tives drawn from PRT-Pve. Since its launch Bellaphon has released five singles and three albums, including material by Harry Chapin through its deal with the American Boardwalk label.

Tipple wants livelier GRRD

activity during recent months, is to be revitalised, newly appointed chairman Harry Tipple claimed last week. Top priorities will be to increase its

membership, raise the number of committee members from seven to twelve. open a new round of talks with manufacturers and generally increase the involvement of the membership.

Tipple, who has replaced Laurie Kreiger as GRRD chairman unapposed. said: "We want to get some enthusiasm going again and I will be writing an open letter to the trade asking them for

support and ideas. It is hoped that talks with manufacturers on the problems facing the trade can begin early next year and full details

of the GRRD's new plans will be announced after Christmas. MTA secretary Arthur Spencer-Bolland take over as GRRD secretary.

ision Video disc launch on target for 1981 Philips Laser All six are available this week and they Dunkley went on to predict that the

PHILIPS LAST week claimed that UK launch of its optical video disc system was still on schedule for mid-1981 with an initial catalogue of over 100 titles. The company has also decided to

rename its : I.P video disc system. In future it will be known as LaserVision, which Philips considers will have greater impact with consumers. The announcements were made at a

press conference in London and Jimmy Dunkley, head of the Philips LaserVision division, insisted that the quality control problems experienced with the video disc in the US had now

him to appeal.

the eight-day hearing

Dunkley also revealed that Philips had concluded a deal with Rank for release of its top feature films on

videodisc. Other companies that have already signed non-exclusive deals with Philips include MCA Universal, Paramount, Magnetic Video, BBC Enterprises and Columbia. With production due to commence

shortly at the Philips plant in Blackburn, Dunkley said that hardware retail prices would be just under £500 and software at about £15. Talks have already begun with various retail chains

overall videodisc market was likely to achieve 1.5 percent penetration by 1983 (150,000 players) and nine percent by 1986 (700,000 units). He also claimed that by 1986 the video disc software market would be worth £144 million a year.

He concluded: "Philips have a clear twelve months start with the video disc over our rivals. We intend to make the most of this."

Meanwhile, Warner Home Video as announced a new batch of feature films to add to its current catalogue.

include A Star Is Born, The Main Event, Magnian Force and Bonnie And Clyde. Warner Home Video has also lined

up a week of peak time advertising on Capital Radio, commencing December 11, to promote its range of feature

• The trend towards rental is also continuing with Inter-Ocean the latest company to announce the introduction of a scheme. With immediate effect. all its titles will be available for sale or rental.

MULLINGS

LILIAN BRON, superhustler of Bronze who is normally to be found singing the praises of the likes of Manfred Mann and Uriah Heap in the international markets of the world, has taken on a surprising new responsibility. She has been appointed worldwide business manager by Placido Domingo, the Spaniard who is reckoned by many to be the world's leading operatic tenor. They met for the first time last year at a UNICEF gala in Vienna and later in New York he invited her to take on the job. His persistence paid off and a longterm deal was agreed in the city a couple of weeks ago. She will not, she says, be involved in negotiating his new recording contract which is now well advanced with CBS and DG both competing enthusiastically for his exclusive services. But subsequently she will be looking after the operatic superstar's activities, although not she stresses directly negotiating any contracts for stage work, something done in the opera world by an agent. Her work for Domingo will be channelled through her Tiger Management company, but the Bronze pop people need not fear that they will be deprived of her redoubtable services - she will continue as the company's international

IRISH COMPOSER of a few thousand words Shay Healy warns the unsuspecting to look out for his own 'It's Almost 1984' due in January three years early ... masochistic Simon Kinnersley of the Daily Mail still submitting himself to further torture at the hands of the pop world - "I'm sick of shows that deliberately start 35 minutes late" he wrote about Rod Stewart's Wembley opener. Only 35 minutes - hardly worth mentioning really . . . what does the future hold for the MM's sister paper Musicians Only? . . . former CBS UK a&r chief Dan Loggins moving right along after two years as executive director of international a&r at WEA International. He will complete work on special projects on a non-exclusive consultancy basis

MANAGER ED Bicknell startled to learn that the 'Romeo And Juliet' sequence had attracted favourable comment at the RB Video Awards judging, since the film was not actually made as a promo for the Dire Straits single. It actually came from a \$360,000-movie made for Making Movies by American bossman Lester Bookbinder at Shepperton. Financed by the band, the 22-minute film features three tracks from the album and is intended for cinema screening. The sequence may be shown as a promo clip for the single, but Bicknell says he expects all five-minutes to be screened uncut . . . guests at the forthcoming Industry Dinner and Ball will be treated to the Deke Arlon Show – cabaret will be provided by three of his clients, Gerard Kenny, Sheena Easton and Dennis Waterman . a son Timothy for BPI general manager Peter Scaping and wife Iulia. Son and dad will now share the same birthday - November 30. of weeks after signing to Automatic Records and releasing the first in a proposed series of EPs, Small Hours surprised not to have their option picked up. Irate manager Tony Gourvish thunders: "The situation bears a strong resemblance to an unconsumated marriage" . . . Record World scribe Val Falloon pleased to have her purse, snatched by force in Bournes, returned to her. Cash and tickets for Barry Manilow concert were missing - but tickets for a show by the Dooleys had not been taken

THIRD TIME lucky for Maurice Oberstein - after failing in his bid for chairmanship of the BPI, and then becoming vice-chairman of the new BVA, he has been elected chairman of the PPL . . . according to those lively lads from World In Action, Led Zeppelin and George Harrison among the clients of tax consultants Rossminster, now being looked at carefully by the men from the Inland Revenue . . . after only two months as international press officer at WEA, Simon Frodsham due for promotion to Elektra/Asylum label manger . . . from December 8-20, Mick Karn of rock band Japan has exhibition of his sculpture on show at Hamilton's Gallery, Carlos Place . . . on December 17, BBC-1 screening an 'Elvis Lives' documentary which investigates the flourishing clone . this week Pat Feldman CBS manager legal admin and contracts, celebrates 25 years in the industry.

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Part Two 'The Restauran At The End Of The Universe

ACTION:

DECEMBER Nationwide poster campaign on British Rail stations. Pan launch paperback version nationwide.

IANUARY ACTION:

BBC 2 launches network TV serial featuring original radio and record cast. Second wave of press advertising campaign and window displays.

THE RESTAURANT AT THE END OF THE UNIVERSE is on Original Records (ORA 54), and is also available on cassette (TORA 54).

THE HITCH-HIKER'S GUIDE TO THE GALAXY first double album is also available on records (ORA 42) and cassettes (TORA 42).

ORIGINAL RECORDS LIMITED 2 Bloomsbury Place London WC1 Tel: 01-580 6996

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STOCK DUCK, OR GROUSE! IN YOUR RECORD BUSINESS CHART NOW!

RECORD BUSINESS December 8 1980

Undertones leave Sire

Undertones

world wide recording contract chart band The Undertones have made a total split with Sire Records. Management company Cracks 90 is hoping to have concluded a new deal in time to release a

Deals

INTERNATIONAL announced the finalisation of a distribution deal with Pinnacle Records for BBJ's label Rag Baby. In the UK the label is owned by BBI and the singer Country Joe McDonald, Initial releases planned for Mid-January are four albums: Level With Me by Barry Melton, (RAG 1004); Sacre Blues by Don Preston, (RAG 1005); Live by Paul Siebel, (RAG 1006) and Illegal Entry by Rocky Sullivan (RAG 1010). One single is to be released, 'Bring Back the Night' (Brag 103) by Rocky

TONY ROBERTS has formed an American branch of his company - Tony Roberts Music Inc., - and announced a copublishing agreement with Carbert Music Inc. Tony Roberts Music Inc., will be based at 1619 Broadway in the same offices as Carbert Music EXCALIBER RECORDS has ac-

quired the B T Express catalogue for the UK market, and is releasing the album Old Gold New Gold (EXCLP 5001) before the American release to beat import sales. Excaliber are also nutting out a single 'Stretch' (EXC/EXCL 503) by B T Express on the 5th December, taken from the BEC RECORDS has signed a world

wide licensing agreement with Gun Records. The first single to be released on the B&C label (9th January) has been produced by Buggles duo Geoff Downes and Trevor Horn. It is 'Film Star' (BCS 23) by Tom Marshall of Liquid Gold. In February, 'Situation Normal' by ex-opera singer Mark Z, is to be released.

Both records are to be released with a special bag and distributed by CBS. PLAIN IANE, a new London based band, has signed to Creole Records through Dave Myers and Dave Brooks of Vineyard Studios. The group debuts on Creole with a single 'Too Serious' rush-released this week



MIKE BERRY, from the TV series Worzel Gummidge, is presented with a silver disc for his recent Polydor single 'The Sunshine Of Your Smile'. Pictured left to right are Joan Komlosi, manager, Chas Hodges, producer, Berry, and Worzel, Gummidge (Jon Pertwee).

differences with the label and its boss Seymour Stein for the move. Sire is releasing the band from its contract and a spokesman told RB: "There is no animosity between the label and the

Since signing to the label in 1978, the Undertones have put out two LPs and seven singles, all of which are currently available through WEA distribution.

The rights to the masters of this product revert immediately to the band, although WEA has sell-off rights until March 31, 1981. This back catalogue will eventually be re-released when a new deal is concluded for the group.



DENNIS WATERMAN, star of Thames TV's Minder needed some protection himself this week when he visited Derek's Records of East London. Dennis signed copies of his hit single 'I Could Be So Good For You (EMI 5009), and his album, So Good For You (EMC 3345).

Briefs

BRIGHTON'S LIVELY Attrix label releases its third and final local compilation in the successful Vaultage series this Entitled Vaultage '80. A Vinyl Chapter

(RB11LP) the Rough Trade, Pinnacle and Fresh distributed album will retail at £3.50 and features 14 tracks from local bands. The end of the Vaultage series follows the burning down of Brighton's Community Resource Centre - a rehearsal centre and meeting place for local musicians which originally spawned the compilations.

AURA RECORDS has signed Dan-I to a long term contract and first product under the deal will be the single 'Let's Be An Animal' to be followed by an album in the New Year Nicely Nicely.

EMI RECORDS releases the Queen

soundtrack album to the new movie Flash Gordon this week backed up a heavy advertising campaign. With the film opening in London on December 14, the album will be supported by music press advertising, in-store and window displays and co-operative advertising with retail chain. The LP will also be featured in the marketing campaign for the film.

THE SECOND batch of releases in the HMV Golden Greats singles series is now available from EMI Records. With all singles packaged in special gold coloured bags, the latest releases include one-time hits from the likes of Peter Sellers, The Wurzels, Rolf Harris, Frank Ifield and Charlie Drake

CHARISMA RECORDS has released the LP Lark Rise To Candleford by Keith Dewhurst and The Albion Band, from the National Theatre adaption of the Flora Thompson book. To back the album, Charisma has lined up advertising space in The Guardian, The Sunday Times, Time Out and Melody Maker

THE NEW Stevie Wonder single 'I Ain't Gonna Stand For It', taken from his current LP Hotter Than July, is released by Motown on December 15. It will be available in both 12-inch and 7-inch formats packaged in full colour bags.

BASEMENT 5, who support Ian Dury and the Blockheads this month, have a new single released. Titled 'Last White Christmas' it comes in 7-inch and 12-inch discomix formats. The single is taken from the band's debut album due for release in January. Meanwhile the dub tapes from the album have been released as Basement 5 In Dub (Island IPR 2038)). Originally an edition limited to 1,000 copies, demand has led Island to make another 1,000 available this week.

JOHNNY BRISTOL releases his first single for the Hansa label this week, titled Love No Longer Has A Hold On Me' (AHA 567). A 12-inch version is also released.

DROPHEAD RECORDS has been formed as a vehicle for recordings by Lori St. James and High Profile. The company is based at Suite 7, 1 Lancaster Terrace, London W2, and the debut release is 'Get Ready' (DH 92).

SPARTAN RECORDS is distributing new label Gipsy Records formed by singer-songwriters Peter D. Kelly and Harold Robertson whose first outing is a rush-released, picture bagged Christmas single by first signing Kin Kelly 'If I Could Hear Your Voice' (GI 001) with an album to follow next March. Kelly and Robertson are writing and producing material for an un-named Euro-

FUTURE EARTH Records from Yorkshire releases the debut album from three-piece multi-instrumentalist rock band Limelight this week. The label is distributed by Pinnacle and has had an Indie Chart single hit with the band's 'Metal Man' already this year. Entitled Limelight (FER 008) the LP release will coincide with radio interviews, store pa's and a series of national dates with Savon

THROBBING GRISTLE'S latest release on Industrial Records comes in somewhat anonymous form. Four A sides are to be released on two singles on the same day, and because the band refuse to direct one song as more "important/valid/commercial" than another, the records come in camouflaged plastic bags. This means that it's impossible to tell which record is which or indeed which side is which until you

The titles, mixed by TG at DJM's studios are - 'Subhuman'/'Something Came Over Me' (IR 0013) and 'Adrenalin/Distant Dreams (part two), (IR 0015).

APOLOGIES to Rockney Records for a onpilation error on last week's Airplay Guide Chas and Dave's 'Rabbit' single (ROCKNEY 9) should have stood at number 32 with a rating of 46

Library Music Merchandisino wins 'Whisky' film case

TWO FURTHER undertakings have been given to the High Court by the companies sued by Library Music publishers On 28th November, in an action

against Hamper & Purssell Ltd and the Scotch Whisky Association concerning the promotional film production 'Whisky is of the Land and of Time', Hamper & Purssell gave an undertaking to the court not to reproduce the relevant music, nor to exploit the production without the consent of the copyright owners. They also agreed to pay costs of the copyright owners and the Scotch Whisky Association. Hamper & Purssell's Counsel said

that his clients recognised that an infringement of copyright had taken place, that it was the fault of Integrated Circles Ltd., who had agreed to indemnify both defendents for their costs and the undisclosed sum of damages agreed.

Haayen goes to WEA Int'l FRED HAAYEN, former Polydor UK

managing director from 1974-8, is to join WEA International as senior vice president, based in New York, He was ost recently president of Polydor USA, vice president of Polydor International and vice chairman of Polygram Records. He joins WEA on January 1

Letters

I WAS interested to read your news item headed 'Chart freebie code worries indus try' (RB November 24). It appears from the report that the BPI are now applying their time and energy towards the compilation of a Code of - dare I say it -Misconduct! It prompts me to ask whether any member of the BPI who does not give away free records or gifts, will, in future, be liable to expulsion? DAVID WALKER. Handle Artists, London W1.



THEIR 1st 'LIVE' TWO SINGLE PACK AVAILABLE IN FULL COLOUR GATE FOLD SLEEVE 20 MINUTES OF MUSIC!



INDIE CHART

1 2 THE EARTH DIES SCREAMING DREAM A L UB40 Graduate (12) GRAD 10
1 BEER DRINKERS & HELL RAISERS (EP)

8 B SECONDS TOO LATE

B SECONDS TOO LAND CONTROL OF THE POST OF 9 KILL THE POOR
Dead Kennedys Cherry Red CHERRY 16 (M)
DANCED Toyah Satar SAFE 32 (M)
14 BLOODY REVOLUTIONS Crass
PERSONS UNKNOWN Poison Girls
Crass 4219841 (H)

IT'S KINDA FUNNY Postcard 80 5 (H Po 17 13 POLITICSTIT'S FASHION 19 13 FURNISHEST PROOF RITHER TO SEE AND STREET TO SEE AND SEE

20 11 ATMOSPHERE

MAN IN THE GLASS
Dangerous Girls
CALIFORNIA UBER ALLES
Dead Kennedys
Fight BACK (EP) Discharge
Clay 3 (H) 27 30 FIGHT BACK (EP) Discharge

Fresh 12 (H) RT 056 (H) Joy Division Factory FAC 13 (N P)
ARMY LIFE Explored Explored EXP 1001 (H)
LOVE WILL TEAR US APART Joy Division Factory FAC XXIII (XIII) N PI REALITIES OF WARD Discharge Clay 2 (H) MOTOR HEAD Motormead Big Beat NS 13 (P) So Merute War

35 23 MORE SHORT SONGS (EP)
SXMINUTE WAT DUMMY SMW 002 (H)
36 28 TERROR COUPLE KILL COLONEL
Bauhaus 4AD AD 7 (H)

Gitter BLE HEART Robert Ren FRIEND CATCHER Birthday Party
RABBIT Chas & Dave Rockney ROCKNEY9 (P)
FOUR SORE POINTS 41 — FOUR SORE POINTS
Anti-Pasti Bondelet ROUND 2 (M)
42 29 YOU CAN BE YOU (GIRL ON THE RUN)
Honey Bane Crass 521984 1 (H)

43 36 EUGENE Essential Logic 44 — ORIGINAL SIN Theatre Of Hate 45 35 BETTER SCREAM (nevitable INEV 001 (H) LIVING IN DREAMS Siedoehammer IV SÓNGS (EP) in Camera ADRENALIN

Throbbing Gristle
GATHERING DUST 4AD AD 15 (HI) Modern English WHERE'S CAPTAIN KIRK? RT RTSO 4 INI

GROTESQUE (AFTER THE GRAMME)
RT ROUGH 18 (N) IN THE FLAT FIELD 4AD CAD 13(H) Baunaus DIRK WEARS WHITE SOX

TOYAH, TOYAH, TOYAH TOY STATIONS OF THE CRASS INKNOWN PLEASURES 9 CLOSER Joy Division Fa Crass 421984 2 (H) SONS AND LOVERS

12 B ARE YOU GLAD TO BE IN AMERICA 13 12 THE HITCH-HIKERS GUIDE TO THE GALAXY PART 2: THE RESTAURANT AT THE END OF Organi Cast

14 — 3R4G LEWIS & B.C. GILBERT 4AD CAD 16 HH

Young Marble Grants ST ROUGH 9 IN 17 13 LIVE AT THE COUNTER EUROVISION '79

Mary In Boots Propie Unite PU 003 ALB IM)

Musty in Roots People Unite FACGAGE
PERSONAL TROUBLES & PUBLIC ISSUES The Wall 20 16 STAGE FRIGHT Witchlynde Rondelet ABOUT 2 (M)

Compilations – the indie's solution

vasty majority of Britain's garage bands can claim to be excellent musicians but there is a dearth of good songs out there, and ever fewer quality vocalists.

That's the conclusion Frank Sansom and Bob Salmons have reached after listening to more than 50 tapes a week sent in from all over the country from acts desparate to take part in 101 Records' series of compilation albums, loosely based around the club of the same name in London's Clapham

The general quality of material that floods into this office is pretty basic, said Sansom. "It isn't surprising that there are very few really good songs on the cassettes we receive, because by and large we are interested in talent just starting out on the rock scene, and songwriting skills are among the rarest and most valued in the whole music industry

"But I think it is a shame that the punk explosion of a few years ago seems to have resulted in a generation of vocalists that can't really sing. However, the standard of musicianship is extremely high, as it always has been in the

Despite the problems, 101 Records has managed to release three albums of material culled from acts associated with the 101 Club, with a fair amount of A&R success. Groups like Comsat Angels and the Thompson Twins made their first major-distributed appearance on 101

The concept of 101 is to enable young. up-and-coming acts to get studio experience and release favourite numbers on vinyl before they lose the initial enthusiasm that drove them to make music in the first place. Often a group builds up a strong local

following, signs to a major label and is left without product to satisfy the local demand until the record company finally releases a single - which sometimes involves a six-month hiatus. Polydor recognised the worth of the

101 project and gave Sansom and Salmons a 12 album deal which provides the label with national representation and promotion, while leaving the team to handle the creative side totally on

Each album has a journalistic feel to it, with a magazine format front cover with a newsy photograph reflecting the time during which the album was recorded - hence the Ronald Reagan shot on the last LP.

The first two albums were compilations, one studio and one recorded live at the 101 Club. There is a similar FORMER VIBRATOR, now Peter Gabriel's guitarist and solo recording

artiste in his own right John Ellis has

released his second single for the Rat

Race label entitled 'Hit Man' (RAT 6)

distributed, so the indie's press release

goes, by AMPAS (as many people as

possible). Ellis's recording commit-

ment to Rat Race is now at an end, so

interested parties might call George

Colson on 01-985 8944, or Ian Grant

THE PROPRIETORS of London's 101 Records are finding that basic shortcomings in the artistry of new acts approaching them is a reality they hadn't reckoned on when they started their label. But they have been forced to find ways of making the best of this limited raw material.

sequence about to hit the streets. We wanted to sell the whole idea really hard," recalls Sansom. "That's why we went for a magazine-type front cover and the consumer competitions, for which the response has been very

"Now we want to start releasing singles as well as LPs, preferably from



101 RECORDS boss Frank Sansom surveys the morning's post . . . 50 tape cassette demos from young hopefuls. In the background is a shelf-full of previous month's entries. Hidden under the chairs are another 500 or so tapes. Buried in the back garden several thousand more . . . the roof space is insulated with magnetic tape

Those cushions looks suspiciously lumpy . . . That tour jacket is kept cosy with quilted, professional quality cassettee innards .

acts about to be signed by major record comapanies, and we are now talking to three management companies with that project in mind. I don't think this is a bad move because we have now proved we can compete with the majors at their own game.

The costs of recording a live album for 101 are surprisingly small. Around £2,000 will result in a good standard tape of the requisite number of bands from which it is possible to pull off the odd single. The exercise also helps weed out the talent that didn't quite make it strongly enough to be developed.

It all comes down to Sansoms philosphy that new acts don't get a fair crack of than one single. The whole idea is to reflect where a band is today, and not what it might have been three months

"The eventual plan is to become a sort of street level K-tel" affirmed Sansom "Or to be more accurate, a street level Pickwick-type operation, where we will rack the stores with our own browsers, racks and cards with all product prices at £2.99

'All the tracks are listed on the front of our product and we are hoping for an instant collectors market to build up around the concept of 101 Records Fans of a group might go into a record store looking for a particular cut on a particular album and find a couple of other songs on other LPs and buy those too. At £2.99 it's affordable.

Next step for 101 is its Live Letters album where the back cover will be filled with genuine letters written in by buyers of the first two. "The whole idea is to get feed-back from the kids who buy the albums and get a two-way process going," said Sansom.

"The 101 club has 6,000 members, and by doing the albums we probably have 10-15,000 kids knowing what we are doing there. Our advertising is placed in the gig-guides of the consumer papers, for instance so that we appeal to people who are going out to rock gigs every week.

Next Sansom plans to extend the compilation concept. Ideas are floating around to bring over four American bands and their instruments, provide the back line amplificiation and do an America at the 101 set. The same idea would work with acts from France. Germany or Sweden, and would further broaden the appeal of the label once it had built up a British following.

The crunch comes, of course, when 101 converts gradually from spraying instant back catalogue at the public to concentrating on just a couple of directly-signed groups on longterm contracts.

Here, the label plans to inaugurate a profit-sharing royalty system where profits are split 50/50 between the act and 101 Records, and although no names are absolutely finalised, there would be few surprises of strong new band The Fix should find its way on to the permanent

Meanwhile 101 Records has had one rather predictable effect on the attendence at the 101 Club. The number of a&r men who just happen to be in the area and thought they would drop in and see what's going down has risen alarmingly.

and Alan Edwards at Mainly Modern on 01-403 6332. WATCH OUT for the forthcoming

Island/Rockburgh compilation album Phone Lines To London Are Engaged which is due for release this month Among cuts on the LP is 'Absent Friends' by New Hormones band The Decorators.

NICK SATAN and the Rockin' Devils claim to have half the funniest Christmas record you've ever heard. 'We Wish You A Teddy Christmas' c/w 'Dance Of The Teddy Boys' (HR45-008) comes in a colour bag from Hot Rock Records - distributed by Pinnacle, Lugtons, and others.

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	Dec 13	Dec 15-19	Dec 20	Dec 21	Dec 22	Dec 23	Dec 24	Christmas Closing	Comments
STAGE ONE	normal times	normal times	Closed	9.00am-5.30pm	9.00am-5.30pm	9.00am-5.30pm	Closed	Dec 25, Jan 5 ·	Open Sunday Dec 14 9.00am-6.00pm
WYND:UP (ENGLAND)	9.00am-2pm	8.00am-9.00pm 9	9.00am-8.00pm	9.00am-8.00pm	8.00am-9.00pm	8.00am-9.00pm	Closed	Dec 25,26,27,28, Jan 1	
SOLOMON & PERES	Closed	9.00am-5.00pm	Closed	9.30am-4.00pm	9.00am-8.00pm	9.00am-8.00pm	9.00am-3.30pm	Dec 25-28 Jan 1	Dec 16-18 Open until 8.00pm
LIGHTNING	normal times	9.00am-9.00pm	9.30am-6.00pm	9.30am-6.00pm	9.00am-10.00pm	9.00am-10.00pm	9.30am-12.00pm	Dec 25,26,27,28 Jan 1,2,3	Open Jan 4 9.30am-3.00pm
SPARTAN	normal times	nnormal times	normal times	normal times	9.00am-8.00pm	9.00-8.00pm	9.00am-12.00pm	Dec 25,26,27,28 Jan 1-5	Open Suns Dec 21 10.00am-2 00pm - Ansaphone
CLYDE FACTORS	9.00am-12pm	8.30am-5.15pm	yet to be decided	yet to be decided	8.30-7.00pm	8.30am-7.00pm	8.30am-7.00pm	Dec 25, Jan 1	
SCOTIA	9.30am-1pm	depends on	9.30am-1.00pm	yet to be decided	to be decided	yet to be decided	yet to be decided	Dec 25, Jan 1	
PYE	Closed	8.30am-5.30pm	8.30am-5.30pm	8.30am-5.30pm	8.30am-5.30pm	8.30am-5.30pm	8.30am-5.30pm	Dec 25,26,27,28 Jan 1	Ansaphone when closed
WEA	Closed	8.00am-6.30pm	Closed	9.00am-3.00pm	8.00am-5.30pm	8.00am-5.30pm	8.30am-12.00am	Dec 25,26, Jan 1,2	Ansaphone when closed
WARRENS	9.00am-6.00pm	9.00am-6.00pm*	9.00am-7.00pm	8.30am-6.30pm	9.00am-6.00pm	9.00am-9.00pm	9.00am-5.00pm	Dec 25,26,27,28,Jan 1	Friday Dec 19 – 9.00am-9.00pm
WYND-UP (SCOTLAND)	9.00sm-9.00pm	9.00am-9.00pm	9.00am-9.00pm	9.00am-8.00pm	9.00am-9.00pm	9.00am-9.00pm	9.00am-1.00pm	Dec 25,26,27,28 Jan 1,2,3,4	Open Sunday Dec 14 9.00am-6.00pm
RCA	Closed	9.00am-6.30pm	4.00am-7.00pm	10.00am-1.00pm	9.00am-6.30pm	9.00am-5.30pm	Closed	Dec 25,26,27,28 Jan 1,2	Only orders received before 2.00pm (23rd) will be delivered on Dec 24.
RELAY	9.00am-12.30pm	8.00am-7.30pm	8.00am-7.30pm	3.00am-12.00pm	8.00am-12.00pm 8.00am-7.30pm	8.00am-7.30pm	8.00am-7.30pm	to be decided	
ROUGHTRADE	Closed	10.30am-5.30pm	Closed	Closed	10.30am-5.30pm	Closed	Closed	Dec 25,26,27,28,29,30,31 Jan 1,2,3,4,5	
EMI	Closed	8.30am-7.00pm	4.00am-8.00pm	9.00am-3.00pm	8.30am-5.00pm	8.30am-5.00pm	8,30am-5.00pm	Dec 25,26,27,28 Jan 1,2	Open Sunday Dec 14 9.00am-12.00pm Ansaphone suspended from Dec 14 to Jan 5
POLYGRAM	10.00am-7.00pm	8.30am-7.00pm	10.00am-7.00pm	9.30am-3.00pm	8.30am-7.00pm	8.30am-5.30pm	8.30am-12.00pm	Jan 1,2 No despatches until Jan 5	Dec 27 2.00pm-7.00pm No guaranteed pre-Christmas delivery after Dec. 20
SYMPHOLA	Closed	8.30am-6.00pm	9.30am-3.00pm	9.00am-3.00pm	8.30am-6.00pm	8.30am-6.00pm	9.00am-3.00pm	Dec 25,26,27,28 Jan 1	
GOLDS	8.30am-6.00pm	8.30am-8.00pm	8.30am-6.00pm	8.30am-8.00pm	8.30am-8.00pm	8.30am-8.00pm	Closed	Dec 25,26, Jan 1	Open Saturday Dec 27 8.30am-1.00pm
CBS	4.00am-7.00pm	8.30am-6.15pm	4.00am-7.00pm	4.00am-7.00pm 9.00am-1.00pm 8.30am-6.15pm	8.30am-6.15pm	8.30am-5.15	8.30am-5.15pm	Dec 25,26,27, 28 Jan 1	Ansaphone when closed
TERRY BLOOD	normal times							Dec 25:26 Jan 1	

Music for Pleasure - the Freddie Laker of the British record industry

RORN 15 years ago in an atmosphere of suspicion at both corporate and retail levels. Music for Pleasure can fairly be credited with bringing respectability to the budget business. It can also point to pioneering developments in the Classical and spoken word fields and to a remarkable track record in the supply of executive manpower to the industry.

Before Paul Hamlyn, then an ambitious publisher of coffee table books, convinced the then EMI chairman Sir. Joseph Lockwood that there were unsold riches languishing unused in the EMI vaults, the budget business in Britain was scarcely regarded seriously by either trade or industry. Existing on the strength of mostly anonymous cover versions of unfashionable repertoire, it was not the kind of recorded music to which any of the established stars of the day eagerly lent their names. But Hamlyn's shrewdness and marketing flair was to change, as it stimulated the impulse-buy attitude through which many people gained their first introduction to records, the industry's whole outlook towards cheap repertoire

Pre-MfP, Hamlyn had dabbled with budget albums via the Czech Supraphon catalogue which was being racked in departmental stores for 17s 6d. But the competition in the shape of the Allegro and Saga labels selling at 9s 11d gave LAUNCHED 15 YEARS ago to great suspicion, Music for Pleasure has since pioneered the way for selling budget material and been successful in other unlikely areas, such as Spoken Word. BRIAN MULLIGAN traces the success story of a now familiar label name.

Hamlen little chance of developing his own line.

'Paul didn't take the setback lying down and vowed that he would comeback with another budget label - only this time it would be one featuring star names," recalls Richard Baldwyn, the man who has run MfP for the whole of its existence, "But he recognised that he needed an ally who had access to star names. Hamlyn's immediate move was to persuade Sir Joseph Lockwood to open EMI's back catalogue for repackaging. His argument was that there were thousands of titles well worth a second lease of life which if effectively marketed would bring in both a royalties windfall and provide valuable factory loading in the quiet months. Hamlyn proposed that his company would handle sales, marketing and administration, leaving FAIL as the principal repertoire source in

Lockwood was sufficiently impressed with Hamlyn's entreprenneurial vision to put the scheme before the EMI board down. The idea of top EMI names

a joint company.

finding themselves in competition with their own full-price material was too radical a proposition to win immediate

In the meantime, Hamlyn found himself another ally - the International Publishing Corporation to which he had sold his company, acquiring along the way the kind of respectability which caused EMI to take his second approach a year later rather more seriously. This time. Hamlyn was in a stronger bargaining position and indicated to EMI that if co-operation was not forthcoming, then he would approach the competition.

When the proposal of a joint venture was re-considered by the EMI board, it was approved-by one vote. Five years later, Hamlyn having moved on, EMI took full control of MfP, buying IPC's half-share for £500,000 an amount made back in the first year.

MfP's first release came out with the major source of repertoire uncertain of the longterm effect that budget albums were going to have on its future pro pects. Back in the mid-1960s the UK market was a model of respectability it was the era when only one dealer per town was allowed to retail HMV releases and the prospects of competing volume sales through non-record outlets was not greeted with marked enthu-

Simultaneously, the retailers whose view of budget albums up to that point had been conditioned by the quality of repertoire available, weren't exactly beating a path to the company's door. It

took a hard sell by Baldwyn's men to



convince the trade that MfP's intentions were worth supporting. But with 70 titles by star names in the first supplement, of which 25 were classical, all drawn from the EMI and Capitol catalogues, the appeal of the material was ultimately irresistible, despite a retail price of 12s 6d, more expensive by 2s 7d than the opposition. For the first three years of so, EMI was the supplier of the bulk of MfP repertoire, but as it became obvious that even the major massive treasury of catalogue couldn't last forever, the budget company began to cast around for other sources of repertoire. It



"LfP flourishes because we keen the catalogue down"

concluded its first licensing deal with Supertunes, a company started by Norman Newell and Geoff Love, which has been a prolific supplier of albums for 10 years and more. The injection of clasical material had proved its worth and the company sought to boost its involvement without becoming committed to enormous recording overheads.

Sponsorship proved to be the answer to the chief obstacle to the launch in 1970 of the Classics for Pleasure label. The label was launched with the Wills Embassy series of albums by the London Philharmonic Orchestra. The prospect of commercial interests tampering with classical music provoked a fierce article in the financial section of the Sunday Times questioning the ethics of the project and warning of the longterm effects this might have on the business. In the event, CfP has turned out to be one of MfP's most substantial successes. "There is no doubt that the policy has

FAR LEFT: MfP boss Richard Baldwyn (in striped shirt) with Glen Simmons who went on from the budget label to become md of A&M. Left: Current managing director of Record Merchandisers, Hasan Akhtar, also learned his trade with MfP.



done a world of good to the recording industry as a whole," claims Baldwyn. "Over the past decade we have put out recordings at a price which has allowed a lot of people to buy classical records who had never done so before. CIP is unique in the world, so if those who argue that CfP's budget albums are harmful to the fullprice business were right, then it follows that the UK classical business would be way below that of other countries. It is not." Baldwyn further emphasises his argument by pointing out that CfP's "tiny" catalogue consists of 125 titles, compared to an estimated 12,000 titles of recorded classical music in Britain

Nevertheless, within those 125 titles come the cream of the classical favourites supplemented by the works of fashionable, if not widely appreci-ated, composers. The figures are impressive. A version of the 1812 Overture, in the catalogue since the launch, has sold 254,000 albums, while over a slightly shorter period recordings of Tchaikovsky's Piano Concerto No. 1 has sold 342,000 copies, The New World Symphony 127,000 and the Firebird 171,000 copies. Even an album of the LPO playing Bartok sold 15,000 copies about seven times the quantity usually sold at full price, while 47,000 copies of an album of Tudor Choral Music have been shipped. In all CfP's total sales are in the region of 11 million copies, and



"Tape marketing is generally lousy"

last year the London Philharmonic Orchestra was pleased to learn that its recordings in the Wills Embassy series had sold over two million copies.

The catalyst in putting the CIP concept together was John Boyden, today running his own marketing consultancy together with another ex-MIP man Peter Whiteside. Boyden was one of a remarkable number of talented individuals to have worked with MIP and then to have gone on to greater things, it was testimony to the quality of the property of the prope



TWO MORE graduates of the MIP 'school' – above, Tony Morris of Polydor and Leslie Hill who became EMI md.

Polydor, Leslie Hill, ex-EMI, and Glen Simmons, formerly with A&M. In the days when Polygram had its own budget label, Contour, the man in charge was Tom Parkinson, a former MfP marketing chief, while the current managing director of Record Merchandisers, Hasan Akhtar also learned his trade with MfP Baldwyn reveals that in an attempt to motivate people of that calibre, he once had the bright idea of forming another company, not to compete with MfP, but to run against EMI itself. He recognised that without new challenge they would inevitably soon be lost to the company and as he recalls it Len Wood, then group director records, was in favour of the scheme, but predictably it was turned down at top level.

After the heady experience of the first decade, tempered only by an unfortunate excursion into Europe which lasted two years before the job of budget selling was left to the companies on the spot, the mid-70s found MIP struggling to maintain its place in the UK market. A variety of factors contributed to what more or less became a fight for survival. Chief competitors Pickwick had acquired powerful extra muscle by gaining access to the CBS and RCA catalogues, while the aggressive tactics of the new TV merchandisers with their smallscreen promotion of competitively-priced merchandise tended to divert consumers from impulse purchases. To make things worse, the three-day week meant that much of MfP's bulk supplies had to be brought in from abroad. At a critical time around Christmas one consignment was lost and the missing records could not be re-pressed quickly enough to take advantage of peak demand. It was also a period when relationships with the parent company were at a low ebb, largely over differences regarding manufacturing priorities, but with the company also feeling shackled in its

desires to sell overseas by having to adhere to corporate policy and deal through EMI International.

After two loss making years, drastic action was called for. MIP moved out of its Feltham base into a dilapidated warchouse at the Hayes site, transferred stock from big warchouses in Scotland and Oldham to smaller premises and generally got back to basics as it trimmed overheads by \$300,000.

It was time of rebuilding, a task in which Ted Harris, formerly a salesman and now marketing director has played a major role, in Baldwyn's view. A programme of repertoire acquisition was implemented to improve the quality of the material being released. Deals were struck with Motown, MCA, Magnet and A&M. This provided the company with an injection of contemporary repertoire and access to a rich supply of golden oldies from the 50s and 60s, a particularly active area of the MfP catalogue currently. As repertoire improved, so did MfP devote more attention to maketing schemes and p-o-s promotion

Baldwyn sees his own role within MIP on as a streetlevel wheeler-dealer salesman, more as a seasoned hand who 'likes music and thinking up new ideas." One of his most imported has repelement of the salesman properties and the salesman projection of the salesman project of a series of talking books ought to have consumer appeal.

"We all had our doubts, but the costs were not enormous and even if we had failed the investment we stood to lose was not that great," he says. "In the



event, it worked better than we ever expected and in three wear we have sold over one million packages—two million units in this country. Those sort of figures were previously unheard of for spoken word. "Subsequently LIP" and rall has been released in Garada and on the act and there has been a high level of interest from America where the label of interest from America where the label was only just become free again after two years with Motown, during which nothing was actually released.

Baldwyn is impressed that despite the industry recession which has affected sales of pop material, the CPI and LPI repertorie is maintaining its sales impetus quite satisfactorily. "LPI flourishes! I think, because we keep the catalogue down to about 60 titles. People constantly invite us to handle their catalogues and it would be easy to have 200 titles available, but then we wouldn't be able to achieve the volume runs and it would be death."

Despite the threat of home-taping, Baldwin expresses great confidence in the future sales potential of tape. "It is enormous, but not easily recognised by the full-price companies," he claims. "Their marketing is generally lossy, but we have proved that at our prices there is a huge market court there. Tape is taking a greater percentage of our sales every year.

"If I were a retailer with more than one outlet. I would be tempted to take one of them and devote it entirely to cassettes as an experiment. I wouldn't say that in a decade that the LP will be a thing of the past, but it will be overtaken as a soundearrier by technological advances."

"If times were less difficult, there is no doubt I would be looking to alter our selling policy completely, to put more emphasis on tape perhaps to the exclusion of records on some releases."

THE SINGLES CHART

SALES RATING AIRPLAY RATING

The Record Business Top 100 is compiled from sales and airplay on a system adapted from the chairs of the successful Ustrade paper Record World. The Top 30 is based of sales determined by the sales rating 4.5% of the airplay rating 300 shops report weekly sales, average reporting time being Thursday noon.

Bullet Strong upward movement on sales and or arphly.
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 Gold Disc. I million sales (BH center)
 Silver Disc. I w million sales (BH center)
 Silver Disc. I w million sales (BH center)
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Sales or Airplay Index less man Up.
All indices are rounded to incered whole number.
 Distributor Code details: see New Singles Page.
 Brackets as part of a catalogue number indicates:
 12-inch availability, eg. CAB(L) 503 indicates:
 CAB 503 = 7-inch single
 CAB L003 = 12-inch single

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* 6	1 8	5 2	4	31	BOOM BOOM BLACK SLATE	ENSIGN ENY 47(12)	F	
6:	2 31	8 4	5	20	AIN'T NO LOVE IN THE HEART OF THE CITY WHITESNAKE	SUN./LIBERTY BP 381	E	
6	3 4!	5 3	5	4	CASH COWS VARIOUS	VIRGIN MILK 1	C	
6	4 61	9 3	4	50	WHAT A FOOL BELIEVES ARETHA FRANKLIN	ARISTA ARIST (12)377	F	
6	5 51	5 3	4	38	(SHE'S A) GROOVY FREAK REAL THING	CALIBRE CABIL) 105	A	
6	6 6	2 3	. 4	47	LIFE IS FOR LIVING BARCLAY JAMES HARVEST	POLYDOR POSP 195	F	
6	7 31	6 8	4	. 7	SUDDENLY OLIVIA NEWTON-JOHN & CLIFF RICHARD	JET 7002	C	
6	8 4	0 12	5	4	ALL OUT OF LOVE AIR SUPPLY	ARISTA ARIST 362	F	
- 6	9 3	9 9	4	18	FALCON RAH BAND	DJM DJS 10954(DJR 18014)	C	
7	0 7	0 3	4	. 4	EIGHT SONG CASSETTE BOW-WOW-WOW	EMI WOW 1	E	
7	1 7:	3 4	4	20	STRONG ARM OF THE LAW SAXON	CARRERE CAR 170	W	V
* 7	2 =	. 1	4	4	YOUNG PARISIANS ADAM & THE ANTS	DECCA F13803	F	
* 7	3 8	6 2	5	6	NEVER MIND THE PRESENTS BARRON KNIGHTS	EPIC EPC 9070	C	
7	4 4	8 15	4	2	GOTTA PULL MYSELF TOGETHER NOLANS	EPIC EPC 8878	C	
7	5 6	5 3	3	51	LOVE ME TO SLEEP HOT CHOCOLATE	RAK 324	E	
7	6 5	3 5	3	17	FEELS LIKE THE RIGHT TIME SHAKATAK	POLYDOR POSP(X) 188	F	
* 7	7 9	0 3	3	21	TELEGRAM SAM BAUHAUS	4AD AD 17(T)	Н	
_ 7	8 4	7 5	3	1	MR CROWLEY OZZY OSBOURNE BLIZZARD OF OZZ	JET 7003 (12003)	C	
* 7	9 =	. 1	2	51	BACK ON THE ROAD EARTH WIND & FIRE	CBS 9377	C	
8	0 7	7 2	2	25	DEAR GOD ELTON JOHN	ROCKET XPRES 45/ELTON 1	F	
. 8	1 5	4 7		8	ONE MAN WOMAN SHEENA EASTON	EMI 5114	E	
8	2 7	8 8	1 3	3	SUN OF JAMAICA GOOMBAY DANCE BAND	EPIC EPC 9057	C	
. 8	3 7	2 4	3	12	YOU AND ME SPARGO	CHAMPAGNE FIZZ 101	C	
. 8	4 6	4 14	3	1	D.I.S.C.O. OTTAWAN	CARRERE CAR 161(T)	ν	V
* 8	5		- 2	24	RISE AND SHINE LINX	CHRYSALIS CHS (12)2480	F	
* 8	6	. 1	1 2	34	TOO NICE TO TALK TO BEAT	GO-FEET FEET 4	F	
* 8	7		- 3		DANCED TOYAH	SAFARI SAFE 32	1.	4
* 8	8 9	8 3		5	REDEMPTION SONG BOB MARLEY & THE WAILERS	ISLAND (12)WIP 6653	. 8	
_* 8	9 =			14	SLIP AND DIP - I WANNA BE WITH YOU COFFEE	DE-LITE DE(X) 1	F	
9	0 9	4 2		26	STROBELIGHT 8 52'S	ISLAND WIP 6665	E	
9	1 6	7 3	1	2 25	I NEVER GO OUT IN THE RAIN HIGH SOCIETY	EAGLE ERS 002	F	
9	2 5	8 4		26	SUEPERMAN'S BIG SISTER IAN DURY & THE BLOCKHEADS	STIFF BUY(IT) 100	(
9	3 9	5 2		6	GROOVE ON WILLIE 'BEAVER' HALE	TK TKR (13)7587	(
9	4 6	8 12			DON'T STAND SO CLOSE TO ME POLICE	A&M AMS 7564	(
	5 6	0 6		2 21	THE NIGHT, THE WINE AND THE ROSES LIQUID GOLD	POLO (12)6	(2
	6 9	11 4		3 6	IS IT IN - SPANK JIMMY BO HORNE	TK TKR (13)7586	(
5	7		1	3 .	DECONTROL DISCHARGE	CLAY 5		_
5	8			3 2	WALKING TALKING DOLLY JACKIE NELSON	MINT CHEW 44		K
	9 5	9		2 10		MCA(T) 646		C
10	10	00 2	2 :	2 2	IF YOU FEEL THE FUNK LA TOYA JACKSON	POLYDOR POSP(X) 197	1	F

Another great song from R&W Publishing



If I could hear your voice

Kin Kelly



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	10	41	2	ISHOTTHE SHERIFF LIGHT OF THE WORLD	Ensign ENY 46(12
	12	9	4	IF YOU FEEL THE FUNK LA TOYA JACKSON	Polydor POSP(X) 19
	13	14	2	SLIP & DIP COFFEE	De-Lite DE(X)
	14	11	10	FALCON RAHBAND	DJM DJS 10954 (DJR 18014
	15	20	6	IF YOU WALK OUT THAT DOOR JEROME	DJM DJS 10956 (DJR 18015
	16	6	6	FEELS LIKE THE RIGHT TIME SHAKATAK	Polydor POSP(X) 18
	17	17	2	BOOM BOOM BLACK SLATE	Ensign ENY 47(12
	18	NEW	1	RIGHT BETWEEN THE EYES SURFACE NOIS	E WEAK18396(T
	19	27	4	WHAT CHA DOIN' SEAWIND	A&M AMS(X) 757
	20	NEW	1	YOU'RE TOO LATE FANTASY	(Pavillion 4Z8 6408
	21	18	2	I WANT YOU NARADA MICHAEL WALDEN	Atlantic K11634(T
	22	12	4	(FLYING ON THE) WINGS OF LOVE LEVEL 42	Polydor POSP(X) 20
	23	23	7	EVERYBODY GET UP UK PLAYERS	A&M GB AMS(X) 758
	24	24	3	FUNTIME PEACHES & HERB	Polydor POSP(X) 19
	25	32	10	DOUBLE DUTCH FRANKIE SMITH	WMOT WMT(L) 10.
	26	13	6	BOURGIE BOURGIE GLADYS KNIGHT & THE	PIPS CBS (13) 908
	27	8	8	INHERIT THE WIND WILTON FELDER	MCA(T) 64
	28	28	7	RAPP PAYBACK JAMES BROWN	(TK TKX 1039
	29	29	4	IS IT IN/SPANK JIMMY BO HORNE	TK TKR (13) 758
	30	25	5	GANGSTERS OF THE GROOVE HEATWAVE	(Epic 9 50945
	31	33	3	SETTIN' IT OUT ENCHANTMENT	(RCA PD 12113
	32	36	3	ONE IN A MILLION DEE DEE BRIDGEWATER	Warner Bros K12490(T
	33	30	6		hampagne FIZZ 503 (FIZY 5003
	34	37	2	BACK ON THE ROAD EARTH WIND & FIRE	CBS 937
	35	26	15		hampagne FIZZ 501 (FIZY 5001
	36	40	2		Samba SA 00
	37	. 57	5		hampagne FIZZ 101 (FIZY 1001
	38	48	6	The state of the s	A&M AMS(X) 756
	39	16	11	PARISIENNE GIRLS INCOGNITO	Ensign ENY 44(12
	40	47	3	THE GLOW OF LOVE CHANGE	WEA K79187(T
	41	111111111		NIGHTS BILLY OCEAN	GTO GT (12)28
	42	39	4	TENDER FALLS THE RAIN RANDY CRAWFOR	RD Warner Bros K17728(T
	43	59	4	ALL MY LOVE L.A.X.	(Prelude PRLD 604-8
١	44	-	4	ARISTA FUNKERS EP VARIOUS	Arista ARIST 12 36
-		NEW	3	EVERYBODY INSTANT FUNK	Salsoul SAL(T)
	46	55	2	GOTTO GET YOUR LOVE CLYDE ALEXANDE	(Heaveni) Blai 103
1	47		8	NO PROBLEM SADAO WATANABE ALL NIGHT LONG CLOUD	CBS (12)9341
п	48	45	0	ALL HIGHT LONG OLOUD	Flachback El ASH on



LITTLE GIRL DON'T YOU WORRY'

TMG 1212
ALSO ON 12 INCH
FAKEN FROM HIS SUPERB NEW
LIBUM "JERMAINE" STML 12147
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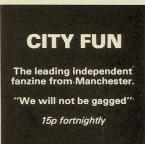
21 13 IF YOU'RE LOOKING FOR A WAY OUT ODYSSEY

50 NEW 1 FEEL MY LOVE SLAVE

er 8, 1980

1 2	THE EARTH DIES SCREAMING/DREAM A LIE UB40	Graduate (12) GRAD 10
2 1	BEER DRINKERS & HELL RAISERS (EP) MOTORHEA	-9
3 10		Clay 5
4 3		4AD AD 17(T)
5 6		Do It DUN 10
6 5		Do It DUN 8
7 4	OLITER MINOTED TO MIDITION TO THE TELEVISION	Inevitable INEV 004
8 8	SECONDS TOO LATE CABARET VOLTAIRE	RT 060
	VSIMPLY THRILLED HONEY ORANGE JUICE	Postcard 80/6
10 16	ANIMAL SPACE SLITS	Human HUM 4
11 7	EXPLOITED BARMY ARMY EXPLOITED	Exploited EXP 1002
12 21	GUILTY HONEY BANE	HB 946
13 9	KILL THE POOR DEAD KENNEDYS	Cherry Red CHERRY 16
MEN	VDANCED TOYAH	Safari SAFE 32
15 14	BLOODY REVOLUTIONS/CRASS P	Crass 421984 1
16 -	IT'S KINDA FUNNY JOSEF K	Postcard 80/5
17 13	POLITICS!/IT'S FASHION GIRLS AT OUR BEST	Record RT RR2/RT 055
18 15	HOLIDAY IN CAMBODIA DEAD KENNEDYS	Cherry Red CHERRY 13
19 12	FEEDING OF THE 5,000 (SECOND SITTING) CRASS	S Crass 621984
20 11		Factory FACUS 2 UK
21NEV	AT LAST I'M FREE/STRANGE FRUIT ROBERT WYATT	RT 052
22 18	REQUIEM KILLING JOKE N	falicious Damage EGMDX 1.00
23 24	FLIGHT A CERTAIN RATIO	Factory FAC 22
24 22	REALITY ASYLUM CRASS	Crass 19454U
25NEV	VMAN IN THE GLASS DANGEROUS GIRLS	Human HUM 1
26 17	CALIFORNIA UBER ALLES DEAD KENNEDYS	FastFAST 12
	FIGHT BACK (EP) DISCHARGE	Clay 3
28 32		Fresh 12
29 19	TOTALLYWIRED FALL	BT 056
	TRANSMISSION JOY DIVISION	Factory FAC 13
31 26	ARMY LIFE EXPLOITED	Exploited EXP 1001
	LOVE WILL TEAR US APART JOY DIVISION	Factory FAC XXIII(.XII)
	REALITIES OF WAR DSCHARGE	Clay 2
	MOTORHEAD MOTORHEAD	Big Beat NS 13
35 23		Dummy SMW 002
36 28	TERROR COUPLE KILL COLONEL BAUHAUS	4AD AD 7
	WHATCHA MOMMA DON'T SEE GARY GLITTER	Eagle ERS 004
38 39		Mute 010
	THE FRIEND CATCHER BIRTHDAY PARTY	4AD AD 12
ADNIEN	VIDADDIT CHAC & DAVE	Bockney BOCKNEY 9
	VRABBIT CHAS & DAVE	Rockney ROCKNEY 9
41NEV	VFOUR SORE POINTS ANTI-PASTI	Rondelet ROUND 2
41NEV 42 29	VFOUR SORE POINTS ANTI-PASTI YOU CAN BE YOU (GIRL ON THE RUN) HONEY BANE	
41NEV 42 29 43 36	VFOUR SORE POINTS ANTI-PASTI YOU CAN BE YOU (GIRL ON THE RUN) HONEY BANE EUGENE ESSENTIAL LOGIC	Rondelet ROUND 2 Crass 521984 1
41NEV 42 29 43 36 44NEV	VFOUR SORE POINTS ANTI-PASTI YOU CAN BE YOU (GIRL ON THE RUN) HONEY BANE EUGENE ESSENTIAL LOGIC VORIGINAL SIN THEATRE OF HATE	Rondelet ROUND 2 Crass 521984/1 RT 050 SS 3
41NEV 42 29 43 36 44NEV 45 35	VFOUR SORE POINTS ANTI-PASTI YOU CAN BE YOU (GIRL ON THE RUN) HONEY BANE EUGENE ESSENTIAL LOGIC VORIGINAL SIN THEATRE OF HATE BETTER SCREAM WAH HEAT	Rondelet ROUND 2 Crass 521984/1 RT 050 SS 3 Inevitable INEV 001
41 NEV 42 29 43 36 44 NEV 45 35 46 NEV	VFOUR SORE POINTS ANTI-PASTI YOU CAN BE YOU (BIRL ON THE RUN) HONEY BANE EUGENE ESSENTIAL LOGIC YORIGINAL SIN THEATRE OF HATE BETTER SCREAM WAH HEAT VLIVING IN DREAMS SLEDGEHAMMER	Rondelet ROUND 2 Crass 521984/1 RT 050 SS 3 Inevitable INEV 001 Slammer CELL 2
41 NEV 42 29 43 36 44 NEV 45 35 46 NEV 47 50	VFOUR SORE POINTS ANTI-PASTI YOU CAN BE YOU (GIRL ON THE RUN) HONEY BANE EUGENE ESSENTIAL LOGIC VORIGINAL SIN THEATRE OF HATE BETTER SCREAM WAH HEAT VUIVING IN DREAMS SLEDGEHAMMER IV SONGS (EP) IN CAMERA IV SONGS (EP) IN CAMERA	Rondelet ROUND 2 Crass 521984:1 RT 050 SS 3 Inevitable INEV 001 Slammer CELL 2 4AD BAD 19
41NEV 42 29 43 36 44NEV 45 35 46NEV 47 50 48 31	VFOUR SORE POINTS ANTI-PASTI YOU CAN BE YOU (GIRL ON THE RUN) HONEY BANE EUGENE ESSENTIAL LOGIC VORIGINAL SIN THEATRE OF HATE BETTER SCREAM WAH HEAT VLIVING INDREAMS SILEDGEHAMMER IVSONGS (EP) IN CAMERA ADREMALINTHROBBING GRISTLE	Rondelet ROUND 2 Crass 521984.1 RT050 SS 3 Inevitable INEV 001 Slammer CELL 2 4A0 BAD 19 Industrial IR 0015
41NEV 42 29 43 36 44NEV 45 35 46NEV 47 50 48 31	VFOUR SORE POINTS ANTI-PASTI YOU CAN BE YOU (GIRL ON THE RUN) HONEY BANE EUGENE ESSENTIAL LOGIC VORIGINAL SIN THEATRE OF HATE BETTER SCREAM WAH HEAT VUIVING IN DREAMS SLEDGEHAMMER IV SONGS (EP) IN CAMERA IV SONGS (EP) IN CAMERA	Rondelet ROUND 2 Crass 521984/1 RT 050 SS 3 Inevitable INEV 001 Slammer CELL 2 4AD BAD 19







"EMMA AND |" **EGL 012**

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"DON'T SAY WE DIDN'T TELL YOU"

EAGLE RECORDS (Nottm) Ltd: 0623-752448

AIRPLAY GUIDE

↑ 25 DECEMBER WILL BE MAGIC AGAIN KATE BUSH

DE DO DO DO, DE DA DA DA POLICE

DO YOU FEEL MY LOVE? FDDY GRANT

BANANA REPUBLIC BOOMTOWN RATS

LOVE ON THE ROCKS NEIL DIAMOND

DON'T WALK AWAY ELECTRIC LIGHT ORCHESTRA

7 STOP THE CAVALRY JONA LEWIS ↑ 1 SUPER TROUPER ABBA

EMBARRASSMENT MADNESS

14 () 32 GUILTY BARBRA STREISAND & BARRY GIBB THE TIDE IS HIGH BI ONDIE

18 LONELY TOGETHER BARRY MANILOW

11 1 19 RUNAWAY BOYS STRAY CATS 16 LOOKING FOR CLUES ROBERT PALMER

13 Q 21 I'M COMING OUT DIANA ROSS

17 27 BLUE MOON SHOWADDYWADDY

27 39 TOO NICE TO TALK TO BEAT

DO NOTHING SPECIALS

29 45 WHO'S GONNA ROCK YOU? NOLANS

15 CELEBRATION KOOL & THE GANG 10 KISS ON MY LIST DARYL HALL & JOHN OATES

5 NEVER KNEW LOVE ... STEPHANIE MILLS

30 35 I LIKE (WHAT YOU'RE DOING TO ME) YOUNG AND CO

29 WHIP IT DEVO

18 1 31 FLASH QUEEN

₩ 41

10

12

16

28

32

331

A A A A A A A A *

A C A B * A A A B B A A B B A A A A A B B A A A A B B A A A B B A A A B B A A B B A A B B A A B B A A B B A A B B A A B B A A B B A A B B A A B B A A B B A A B B A A B B A A B B A B

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BAAA VS 383

A B A A A

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RCA 15

A A TC 2460

AC*AAAAAAABABAAAAA

B B A B B * B C
B B A A A B A

CCBAAAAAAAAAA

B B A A A B B A B A B A B A A

* A A * * A A

R

AIRPLAY RATING 100% maximum play on listed stations plays BBCN's Top Of The Prop random page

B A B EMI 5121

Key To Station **Playlists** RADIO 1

A Heavy Play B Medium Play RADIO 2

A Heavy play

B Medium play

C Occasional play

LUXEMBOURG CAPITAL CLYDE Glasgow A Tartan 30 B Climbers

* Hit Picks

* Current Choice

56 56

54

52

46

44

43

PICCADILLY Manchester * Priority Plays A A List B B List C C List CITY Liverpool A Top 30 B Beakers + Hit Picks B Rocipias C C List

ь	NEVER KNEW LOVE STEPHANIE MILLS		C		A	ΔV	0 0	2010	4 7	· A	M		^ \r	2	10	A	A		0	C				TC 2460	R	43
△ 62	DAYS ARE O K MOTELS	A			В												A	*			В		В	CL 16149	E	42
₫ 50	WHITE CHRISTMAS - SH-BOOM DARTS		C	В		B	A	A	A	В	В	A.	A	A B	A		*	A	C	A	В			MAG 184	A	41
28	HUNGRY HEART BRUCE SPRINGSTEEN	В		В			A						A		A								A	CBS 9309	C	41
23	LOVE ME TO SLEEP HOT CHOCOLATE	В	C	В			BE	8 /	A A	B		A	B	CB	A	В		A	В	В.	A E	A	A	RAK 324	E	39
₾ 91	THE CALL-UP CLASH	A				В					1		E	3		A		A		C	C		В	CBS 9339	C	39
38	RUNAROUND SUE RACEY	В			В	B	BE	3 1	A I	t			В	В			A	В	В		9	k		RAK 325	E	39
97	CLUBLAND ELVIS COSTELLO	В				B	BE	8 /	AF		В		В		A	В		*	A	В	E		*	XX 12	W	38
	MY GIRL ROD STEWART	C		*	*	* 1	B	*	1		*	A	* 1	4	A	*	*	*	*		4	K		RIVA 28	W	37
37	GOTTA HAVE MORE LOVE CLIMAX BLUES BAND	В			В		BE	BA	A A		В			A	A	В	A	В		В	E	IA	В	K17733	W	36
	I SHOT THE SHERIFF LIGHT OF THE WORLD	В			В	*		П		В									В	C		T	T	ENY 46	F	34
	ISRAEL SIOUXSIE & THE BANSHEES	A		В		В		1		В					A					C		T		POSP 205	F	33
33	FASHION DAVID BOWIE	В				A	C	A		A	A		A		A	A				В.	A		T	BOW 7	R	33
	RABBIT CHAS & DAVE	В	C	A	C		-	1	A				1/	A	A	A		A			В	T		ROCKNEY 9	P	32
20	DREAM A LIE UB40	В				A		1	A B	A	A				A	A		A			AA	A		GRAD 10	M	32
34	NOBODY TAKES ME SERIOUSLY SPLIT ENZ	В		В			В	1					E	3 C	A		A	В		1	E	IA		AMS 7574	C	32
	HEY NINETEEN STEELY DAN	В			C	В			1	*					A			В	В	*		A		MCA 659	C	31
51	LORRAINE BAD MANNERS	В		*		В	A			*			BE					A		1	A	Ť		MAG 181	A	31
24	BACK ON THE ROAD EARTH WIND & FIRE	C		В	В	B	В	1	A A	B	В	A	B	AA	A	B	A	A		C	E	A	T	CBS 9377	C	31
	HEARTBREAK HOTEL JACKSONS	C		*		☆ I	B	* 1	A	*			* /	A ×	A	*	*	В	*		* E		☆	EPC 9391	C	31
85	TWILIGHT CAFE SUSAN FASSBENDER	В				*			1	B	В					В				В	ВЕ		1	SWAG 24	P	30
40	EVERY WOMAN IN THE WORLD AIR SUPPLY	C	C	В		В	AE	8	1		A		B	A A	A	В	A	В	В	Α.	A F	10	A	ARIST 383	F	30
30	LIFE IS FOR LIVING BARCLAY JAMES HARVEST	C	C		C		В	1	A		В		BIG	B	A	В		A		A.		Ť		POSP 195	F	30
43	BOOM BOOM BLACK SLATE	C		B		В		B	AA	B	В		1	AA	A		A	A		C		A	1	ENY 47	F	29
70	NO ONE QUITE LIKE GRANDMA ST.WINIFRED'S CHOIR	C	В	В	П		AE	В		A	A		A		A				A		A		В	FP 900	E	28
90	(FLYIN' ON) THE WINGS OF LOVE LEVEL 42	В		В					T						T	T			В	1		A		POSP 200	F	27
46	IF I COULD ONLY MAKE YOU CARE MIKE BERRY	C	В	В			В	1	AA	B	A		A	B	A	A	*	A	A	A.	A	Ť		POSP 202	F	27
98	I AM THE BEAT THE LOOK	В							T	В	T			В		T		В		1	0	A		MCA 647	C	26
52	ROCK AND ROLL AIN'T NOISE POLLUTION AC DC	В					В	1	A B	A			E	3	T	A	H			c .	A	f	+	K11630	w	25
59	STROBELIGHT 8 52'S	В							B					1	T	m				C	T	t	1	WIP 6665	E	25
87	WHATCHA MOMMA DON'T SEE GARY GLITTER	В			C		18	8	1	В			E	3	1	T	1		H		*	t	1	FRS 004	P	25
	TIME HAZEL O'CONNOR	C			*				T		*		1	7	1	1	1		В	В	C	-	-	ION 1006	M	25
-	ROVERS RETURN - MERRY CHRISTMAS KORGIS	C			A	*	ati	1	A	*	*		* /	A B	A	В	A		C		A	+	-	TREB 131	A	25
-	NEVER MIND THE PRESENTS BARRON KNIGHTS	C	В	*			CE	B	A	1				A	A		A		C			A	A	EPC 9070	C	24
	I.O.U. JANE KENNAWAY & STRANGE BEHAVIOUR	C			*				T		1			m	ľ	1	m	-		+	1	ť	F	GROW 1	P	23
56	DREAMER SUPERTRAMP	В		1	П	n	ati		T		1		В	T	1	В			П	В	E	1	Δ	AMS 7576	C	23
00	WOMEN IN WINTER SKIDS	В			П		В	-	Ħ	В	T		1	-	1	A	Н	A		C		-		VSK 101		21

The Airplay Guide features playlists which are in force in the current week (except for Radio Hallam which due to production deadlines is for last week). Playlists normally only affect daytime Monday-Friday shows

71 A MEED SOMEBODY TO LOVE VIP'S

72 0 94 ROMEO & JULIET DIRE STRAITS

66 RISE AND SHINE LINX

BREAKER TELEGRAM SAM BAUHAUS

BREAKER RUNNING FREE BUZZCOCKS

BREAKER VOLUME CONTROL STIFFS

STOP IT BABY INMATES

BREAKER FRENCH WALTZ VAL DOONICAN

BREAKER ADVENTURE RUPERT HOLMES

BREAKER ACE OF SPADES MOTORHEAD

BREAKER CITY YOUTH SALFORD JETS

BREAKER MEET UTOPIA (EP) UTOPIA

BREAKER MORE LOVE KIM CARNES

BREAKER LOVE ON THE AIRWAVES NIGHT

BREAKER HIT OR MISS DAMNED

BREAKER YOU AND ME SPARGO

BREAKER JESSE CARLY SIMON

BREAKER

BREAKER

BREAKER

BREAKER

BREAKER

BREAKER

BREAKER SEVEN MINUTES TO MIDNIGHT WAHI HEAT

BREAKER PLEASE STAY BILLY PRESTON & SYREETA

HARD TIMES LACY J DALTON

YEAH RIGHT GIRLSCHOOL

BREAKER COMPARED TO WHAT RAY CHARLES

BREAKER STRAWBERRY LETTER 23 RUNNY BROWN

BOURGIE BOURGIE GLADYS KNIGHT

TEACHER TEACHER ROCKPILE BREAKER I NEVER GO OUT IN THE RAIN HIGH SOCIETY

BREAKER BRAND NEW SONG CHRIS MCPHERSON

BREAKER EIGHT SONG CASSETTE BOW-WOW-WOW

BREAKER COULD I HAVE THIS DANCE? ANNE MURRAY

SLIP AND DIP - I WANNA BE WITH YOU COFFEE

THE GREATEST LOVE OF ALL GEORGE BENSON

BREAKER LOVE NO LONGER HAS A HOLD ON ME JOHNNY BRISTOL

BREAKER REDEMPTION SONG BOB MARLEY & THE WAILERS

NEW ADDITIONS TO PLAYLISTS ARE SHOWN IN BOLD TYPE

Basic Key

GEMS 43

MOVIE 1

B CHS 2480

AD 17

BP 382

INEV 004

CHIS 139

ADA 61 W 10

RCA 10

CBS 9322

MCA 653

ARIST 133

BRO 110

BRO 106

HL 10579

WIP 6653

EMI 5119

AHA 567

CBS 9081

SAL 1 M

B XX 11

K12492 W

ERS 002 WOW 1

CR 207

IEP 12

B CL 16175

B EA 113

A FIZZ 101

DE 1

В

A

ARA K17689

TMG 1211

A - Main Playlist/Chart - Breakers /Climbers C - Extras

Key To

Station

★ - Hit Picks - Station Pick 21

RISE AND SHINE LINX	B					-			В					M	- 1	35			D	D	M		LN3 240U		20	Station
SHEBA - WONDERFUL LAND MIKE OLDFIELD	C		B	В				Α			. 4	C	В		B	В	B	A								Playlists
TENDER FALLS THE RAIN RANDY CRAWFORD	C	В					A		В	1	A					A		Α	В		A					
I LOVE IT BUT GILBERT O'SULLIVAN	C	C	В			В				F	AB	C		A		A	AE	A		В	A	B	CBS 9355	C	20	MERCIA SOUND
I'M IN LOVE AGAIN SAD CAFE	C					В		A					C		В		3 E	8		В			SAD 6		19	AAList
TAKE YOUR TIME JON ANDERSON				B 1	*					*				A												B B List
YOU'RE OK OTTAWAN				E	BE	ВВ		A			E	A	В			A I	3				A					PENNINE
DIE YOUNG BLACK SABBATH						*									A			C								Bradford A A List
SOMETHING WASN'T QUITE RIGHT GINGER	C							A		A	9	c								В						8 8&C Loss
LITTLE GIRL DON'T YOU WORRY JERMAINE JACKSON			В	B :	*	*			*	В						J	BE							E		# HI Pols
(SHE'S A) GROOVY FREAK REAL THING	C				0	CA		A	A			A												A		☆ Pennine Pick
I WILL FOLLOW U2						В		В	В	В			C				В			C						210 Thames Valley
STRONG ARM OF THE LAW SAXON									A																	A A List
SANTA CLAUS IS BACK IN TOWN ELVIS PRESLEY			В			В	A					- C	*	A												B B List C C List
TAKE THIS TOWN XTC							1		*				п		*			- 0	3							+ Ht Poks
EVERYBODY GET UP UK PLAYERS	C		A	В						В	. 8	3												C		A A List
LONELY NIGHT IVYS		C		Α												A	* 1							A		B B Lst
WAS EZO MARTHA & THE MUFFINS	C																	- (0	В					14	Hit Picks Peoples Choice
KEEP IT DEXY'S MIDNIGHT RUNNERS			В					В									В								14	CRC
JESUS IS LOVE COMMODORES	C				B	B *	t				1	3 (*	A					E	3					14	Carditt A Top 30
YOUR GOOD GIRL'S GONE BAD BILLIE JO SPEARS				*		В				A					*			*								B B Lst
IF YOU WALK OUT THAT DOOR JEROME	C			A															18	3		В				BBC SCOTLAND
KEEPIN' OUR LOVE WARM CAPTAIN & TENNILLE		В								A				A	В	A	В				A					A A List
DEAR GOD ELTON JOHN		C	В			BB			В		A	3 4		A												# Ht Picks
WHERE DID WE GO WRONG LEO SAYER		C											В						- 1	3						Single Of Week
EASY DOES IT TOYS	C							A																		HEREWARD Peterborough
SAILS OF SILVER STEELEYE SPAN				8		В				В		1	A C	A	В	A	В	В		-		В				A Playist
MARGUARITA HARVEY ANDREWS	C	C				1	k																POSP 178	F	12	Station trick
																					1					-
TOUCH ME WHEN WE'RE DANCING ROCK-OLA		C	В	В									8	A					В	BE	3	В				
ONE CHILD OF LOVE PEACHES & HERB		C	В					A				В				A				A						
LATIN AMERICA GIBSON BROTHERS	C						Δ	1	В				B	3	В		В	В	C							
FADE TO GREY VISAGE	C				В	B									1						1					
SAVE THIS NIGHT FOR LOVE POINTER SISTERS	C			В						В			E	3	В									W	11	
LITTLE JIMMY BROWN ROLAND DE VILLE ORCHESTRA				A				*																A		
WHAT'S YOUR HURRY DARLIN' IRONHORSE	C																В			В						-
AI NO CORRIDA CHAS JANKEL				A									E	3	В				В			1	AMS 7570			The Radioactive sy
SHOOTING GALLERY SHAKIN' STEVENS	C																				4		EPC 9064	C	10	bol () is awarded
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Each playlist is

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Key To Distributors A-Pye B-One Stops C-CBS D-Stage One E-EMI F-Polygram G-Rough Trade/ Spartan H-Fast I-Faulty Products Q-Rough To R-RCA

Radio-2 re-thinks to meet MOR challenge from commercial network

working at the BBC is an idiot." David Hatch, newly appointed controller of Radio-2. As successor to Charles McLelland, as head of the nation's most popular network, he sees the his job as one of making minor adjustments here and there

Outlining his cautious plan of attack, Hatch told RB: "I think the strength of the channel is its popularity with the public. I mean, it does tremendous business - it's the most listened-to network in the country. That doesn't mean it's absolutely perfect, and clearly over the next two or three months I shall be doing an awful lot of listening and talking to producers and reading listeners' letters to see what needs adjustment. Basically the job is not to cut a great swathe through the output, but to tinker and tilt things in perhaps a slightly different direction.

"I'm learning. People come and tell me things and I imagine it's going to be like that for a couple of months. People know it's a good time to come and talk to the new fellow and put their point of view about the network. I don't either agree or disagree - I just take it in and wait for the next person to come and tell me something and eventually I will put all this evidence together and arrive at a conclusion

Late-night programming is one area in need of change, thinks Hatch. "I'm not absolutely convinced that those RADIO-2 HAS just appointed a new controller. With fresh eyes, he assesses the role of the station which has crept into the position of the nation's number one and predicts how music will be affected under his regime.

people who are awake and listening just want music. I think a lot of people who are sitting in cars want to stay awake, or they are shift workers who come home and actually wish to be entertained with something more than just a record or they're insomniacs who need somebody to talk to. Since it is the only BBC network on the air at that time, we ought not to consider the channel as being Radio-2 through the night, it's actually BBC Radio through the night and therefore perhaps one could be using lam to 5am to pull together all th channels. There's no reason why it can't be a good repeat from a Radio-4 speech programme or another edition of Weekending or even a small half-hour play. I'm not saving there will be no music, but I'm saying that I don't think the idea at the moment that it's all music is necessarily right."

The station's image was also a point of discussion and the broadcast of live concerts and special events and better comedy programmes put forth as ways brighten up the programming. "When it's a 24 hour station, seven days

a week," he continued, "every day somewhere there should be something exciting and interesting. We've got to get that momentum. I think it's about motivating producers to think this way. The success of Radio-2 is its familiarity, but to a certain extent familiarity can breed contempt and one actually does need to break the pattern every so

There's no doubt that this strengthening of the station's character has something to do with the pending national commercial channel, which he feels could be aiming for the Radio-2 audience. "Our job is to prepare ouselves for the arrival of a commercial network which will certainly be based on MOR. I think for a long time the BBC believed that Radio-1 was going to be the target, but of course it isn't, it's Radio-2.

"I don't feel threatened because I think we're very strong, but we need to be even stronger. Their problem will be that where are they going to find a line-up of DJs as professional and well known as we have. I mean, how do you beat a team that goes through Ray Moore, Terry Wogan, Jimmy Young, Ed Stuart, David Hamilton, Symonds, Brian Matthew, John Dunn, David Iacobs, and Pete Murray? How do you beat that? If I had the job of setting up a commercial station which was going to be MOR and compete with Radio-2 I'd be a worried man. Although Hatch will obviously be



David Hatch defends the 'personality cult' of his station's DIs as being an integral part of getting an audience in the first place.

leaving the music side to the producers his view of what happens in between records is very clear. "A successful DJ doesn't just play the right music, he has good words. That is a reason behind the success of people like Terry Wogan who's interesting and fun and quite deep. I think I would say we'd be paying slightly more attention to words because that's my expertise

It's clear that with his strong belief in the BBC network as a whole and Radio-2 as the "best MOR station in the world. David Hatch will be nothing if not thoughtful in his approach to his new position. He believes very strongly in the individual identity of the presenters being the basis for the station's continued success in the event of strong competition, and in the next few months expects to take the station from strength

Rockshow Report

1 GAUCHO MOST AIRPLAY

MCAMCE 3090 THE RIVER CBS 88510

Sire SRK 6095 MAKING MOVIES Dire Straits
5 JUST SUPPOSING Vertigo 6359 034 Vertigo 6302 057

U2 SECONDS OF PLEASURE F-Beat XXLP 7 STAGE STRUCK

Rory Gallagher Chrysalis CHR 1280
LIVE IN THE HEART OF THE CITY
Whitesnake United Artists SNAKE 1 10 LEVITATION

TOP PLAYS this week go to Steely Dan's Gaucho, with support coming from BRMB (Robin Valk), Beacon (Mick Wright/Mike Davies), Metro (John Coulson), Pennine (Bob Preedy), Swansea (Steve Mitchell), Trent (Graham Neale), London (Mike Sparrow/Stuart Colman) and Nottingham (Jaye C). The only strong competition the album has at the moment is still the Springsteen album which was only narrowly knocked out of its number one spot. The question is where is the Christmas number one coming from. Usually strong contenders like the Jam and Blondie have been slow to pick up play, and there is no indication of any others storming into the charts this close to the

MOST ADDED Vertigo 6359 024 2 GROTESQUE

- Fall Rough Trade ROUGH 18 SOME DEATHS TAKE FOREVER
- Armageddon ARM5
- 5 FOOLISH BEHAVIOUR Biva BVLP 11
- 6 NIGHT PASSAGE CBS 84507 7 SAD CAFE
- RCA SADLP4 Sad Cafe 8 DAVE DAVIES
- **RCAPL 13603** 9 SONS & LOVERS Albion ALB 104
- 10 SAILS OF SILVER Chrysalis CHR 1304

Stuart Colman of Radio London has organised a Rock Biz Quiz which will be going out over the holidays. The trivia quiz will be broadcast as a separate programme to his usual rock show, with questions supplied by ace RB boffin Professor Barry Lazell.

Mick Wright of Beacon Radio will be broadcasting a Top Albums of 1980 programme on Boxing Day from 10am

More presenters' plans for special programmes during the holidays will be published in the coming weeks in addition to the results of their votes for, among other things, the top album and the worst record company service

Regional selling more likely as Tories ad. agency takes on ILR account

THE DEBATE on how the ILR can best market itself has come to a close with last week's announcement that Saatchi and Saatchi will be taking over AIRC's advertising budget. The move comes as pressure for a more streamlined system of selling radio increases and central to the plan is the role of AIRC, which, under the direction of Tony Stoller has taken a greater part in the marketing of radio recently.

The Saatchi plan is understood to include a call for existing and future staions to be regrouped and sold on a regional basis; for the simplification and standardisation of rate cards and sales policies; and an acceptance of a lower weight of advertising per week in order to reduce the capital cost of the medium.

According to Capital's new Sales Director, Philip Pinnegar, the station's proposals for a national ratecard will be adopted by AIRC. Said Pinnegar "It is to the credit of Capital and Tony Vickers that the station progressed the idea. To many people, Capital's proposals were like a red rag to a bull. We shelved the idea before it really got a chance to g off the ground. Via the new AIRC

agency, I think you will begin to see a uniform approach to the selling of radio nationally

Airlines

THE NEW line-up at Radio-1 has been officially announced. From January 5 the daytime schedule begins with Mike Read (7-9am), and proceeds through Simon Bates (9-11am), Andy Peebles (11am-12:23pm), and Newsbeat (12.30-12:45pm), Paul Burnett (12:45-2:30pm), Dave Lee Travis (2:30-4:30pm), and Peter Powell (4:30-7pm) . . . Boffins at RB are wondering if there's been some sort of policy change at Radio-1 which allows the station to play Rabbitty type records which mention the food store Sainsbury

RADIO SCOTLAND has just finished a week of celebration in aid of the station's 50th anniversary. Part of the celebration included a radio-TV breakfast link-up an idea which has prompted a feasability study by Radio-4 in realation to future breakfast news programmes of this nature . .

Disco Dealer

ALREADY THE top of the chart is tightening up as predicted, though there is plenty happening in the lower reaches, including very strong movement from several imports. Notable amongst these are Fantasy, Enchant ment, Heatwave and James Brown, none of which seem to be scheduled for domestic release this side of Christmas

Not showing on any chart because it falls somewhere between singles and album charts, is a Canadian import of linked disco segments titled 'Let's Do It - More Of The 80's Medley', and credited to Bits & Pieces III. Whilst not unique, this is nonetheless so superior to most releases of its kind that DIs are buying it in droves, particularly through the London/SE specialist shops. If we were to take it as an album, it would be outselling MFSB by three to one, while as a single it should stand around No. 25 on the RB top 60. I'll continue to note the record's progress as it continues to sell, since we don't actually have the space to inaugurate a chart for disco-

Missing from the imports chart for a quite different reason is Heatwaye's Candles album on US Epic, which got off to a roaring start saleswise, only to be halted in its tracks by the sudden imposition of an MCPS import ban. Presumably GTO have some rushrelease plans to counter this sudden unavailability, because if not the imports are likely to continue to be sought by the more determined punters, ban or not. New imports this week do not

include anything the equal of recent blockbusters, but James Brown's TK package Soul Syndrome is off to a good start, as are Gil Scott-Heron's Real Eves (Arista), War's Music Band Live (MCA), an 1 American Express by Harry Thuman on the Baby label.

On the singles front, the Jacksons' 'Heartbreak Hotel' (Epic) and Gap Band's 'Burn Rubber On Me' (Mercury) have moved a few advance copies as 7-inch imports, though both are due here (the latter on 12-inch) this week, and most buyers will wait the few days for UK release. The major new 12-inch import is 'Full Of Fire' by Shalamar (Solar), which missed the top 60 by only a single place after its first few days on sale

Also bubbling just beneath the chart are 'So You Wanna Be A Star' from Mtume (Epic); 'Strawberry Letter 23' from Bunny Brown (Groove/EMI); Altitude's '6/9 Shuffle' (Impact), which had a brief chart touch last week and should be coming back; 'Throw It Down' from Cameo (Casablanca); Johnny Bristol with 'Love No Longer Has A Hold On Me' (Ariola); and the Gibson Brothers trying desperately to emulate previous chart status with their 'Latin America' (Island).

DJM's Champagne label has acquired two new masters from Neil Rushton's Inferno Records; Gil Scott-Heroin's 'The Bottle' and 6/9 shuffle' by Altitude, which will be completed vocally and instrumentally re-mixed to launch the UK Champagne series early in January.

Dee Dee Bridgewater Dee Dee Bridgewater 18 - NIGHT PASSAGE Weether Report 19 9 CARNAVAL Spyco Gyra. 20 16 SLIPPIN AND DIPPIN Coffee BARRY LAZELL

THE DISCOCHART

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	C	omo	iled	by RB Research from returns from s	necialist disco-orientated s	hone
		Lint		BPMs (Boats per minute) supplied by West Mid		M 12 ret
	1	1	6	DO YOU FEEL MY LOVE FOR Y GRANT		24 59%
	2	2	a	CELEBRATION KOOL & THE GANG		22 60%
	3	3	8	NEVER KNEW LOVE STEPHANIE MILLS		14 55%
	4	4	25	ILIKE (WHAT YOU'RE DOING) YOUNG & CO.		19 68%
	+5	7	B	GROOVE ON WILLIE BEAVER HALF		6 83%
	6	5	4	I'M COMING OUT DIANA BOSS		12 54%
	* 7	10	4	(SHE'S A) GROOVY FREAK REAL THING		24 68%
	*8	22	9	JUST A GROOVE GLEN ADAMS AFFAIR		7 87%
	+9	15	3	RISE & SHINE LINX		14 82%
	* 10	19	3	WHAT A FOOL BELIEVES ARETHA FRANKLIN		25 53%
	*11	41	2	ISHOT THE SHERIFF LIGHT OF THE WORLD		21 92%
	12	9	4	IF YOU FEEL THE FUNK LA TOYA JACKSON		21 87%
	13	14	2	SLIP & DIP COFFEE		26 83%
	14	11	10	FALCONRAHBAND		20 61%
	+15	20	6	IF YOU WALK OUT THAT DOOR JEROME		19 71%
	16	6	6	FEELS LIKE THE RIGHT TIME SHAKATAK		12 81%
	17	17	2	BOOM BOOM BLACK SLATE		66 65%
	+18		1	RIGHT BETWEEN THE EYES SURFACE NOISE	WEAK18396(T) W	81%
	+19	27	4	WHAT CHA DOIN' SEAWIND		17 83%
,	*20		1	YOU'RE TOO LATE FANTASY		21 86%
^	21	18	2	IWANT YOU NARADA MICHAEL WALDEN		15 77%
	22	12	4	(FLYING ON THE) WINGS OF LOVE LEVEL 42		14 94%
	23	23	7	EVERYBODY GET UP UK PLAYERS		21 91%
	24	24	3	FUNTIME PEACHES & HERB		20 90%
	+25	32	10	DOUBLE DUTCH FRANKIF SMITH		11B 95%
	26	13	6	BOURGIE BOURGIE GLADYS KNIGHT & THE PI		20 36%
	27	B	8	INHERIT THE WIND WILTON FELDER		116 75%
	28	28	7	RAPP PAYBACK JAMES BROWN	(TK TKX 1039) lmp	16 95%
	29	29	4	IS IT IN SPANK JIMMY BO HORNE	TK TKR (13) 7586 C	18 83%
	30	25	5	GANGSTERS OF THE GROOVE HEATWAVE	(Epic 9 50945) Imp	113 76%
	31	33	3	SETTIN'IT OUT ENCHANTMENT	(RCAPD 12113) Imp	115 100%
	32	36	3	ONE IN A MILLION DEEDEE BRIDGEWATER	Warner Bros K12490(T) W	114 81%
	33	30	6	BILLY WHO? BILLY FRAZIER & FRIENDS Chi		114 82%
	34	37	2	BACK ON THE ROAD EARTH WIND & FIRE	CBS 9377 C	117 NA
	35	26	15	CAN'T FAKE GERALDINE HUNT Chi	impagne FIZZ 501 (FIZY 5001) C	115 69%
	- 36	40	2	STEP ON - SEXY DANCER HARRY MOSCO	Samba SA 003 Cs	121 100%
	±37	57	5	YOU AND ME SPARGO Chi	impagne FIZZ 101 (FIZY 1001) C	122 56%
	38	48	6	(HOOKED ON) YOUNG STUFF NINO TEMPO	A&M AMS(X) 7568 C	127 92%
	39	16	11	PARISIENNE GIRLS INCOGNITO	Ensign ENY 44(12) F	124 92%
	40	47	3	THE GLOW OF LOVE CHANGE	WEA K79187(T) W	119 80%
	*41		1	NIGHTS BILLY OCEAN	GTO GT (12)286 C	116 51%
	42	39	4	TENDER FALLS THE RAIN RANDY CRAWFORD	Warner Bros K17728(T) W	18 58%
	* 43	59	4	ALLMYLOVELAX	(Prelude PRLD 604-8) Imp	118 90%

*44 4 ARISTA FUNKERS EP VARIOUS Ansta ARIST 12 368 F Var 100% ★45 ■ 1 EVERYBODY INSTANT FUNK Salsou(SALIT) 8 R 118 96%

2 NO PROBLEM SADAO WATANABE CBS (12)9348 C 104 48 45 8 ALLNIGHTLONG CLOUD 49 21 13 IF YOU'RE LOOKING FOR A WAY OUT COYSSEY RCA (12)5 R Slow 44% 50 1 FEEL MY LOVE SLAVE Excalber EXC(L) 503 A 112 92% STRETCHOT CYPRES

3 GOTTO GET YOUR LOVE CLYDE ALEXANDER

1 PARTY IS THE SOLUTION FLOYD BECK

(Epic 4Z8 9804) lmp 87% Carrere CAR 168(T) W 125 53% 3 YOU'RE OK OTTAWAN 53 43 (Baby BR 54001) Imp Milestone MSP(MSC) 102 R 104 54 1 UNDERWATER HARRY THUMAN 6 DEAD IMMEDITAZYMUTH Magnet (12)MAG 200 A 116 56 54 6 HELP YOURSELF EDIT POINT

MISS CHERYL BANDA BLACK RIC Warner Bros K17712(T) W 106 82% 6 MORE BOUNCE TO THE OUNCE ZAPP 1 FANTASTIC VOYAGE LAKESIDE 3 MARGARITA MASSARA 59 Champagne FIZZ 102 (FIZY 1002) C 541

ALT BOTTLE

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UK DISCO LPS IMPORT LPS

1	1	ROUND TRIP Light Of The World	Ens
2	2	WINELIGHT Grover Washington Jr	Fiel
123456	3	HOTTER THAN JULY Stevie Wonder	e Moto
- 4		POSH Patrice Bushen	Flor
- 2	4	CELEBRATE Knot And The Gang	De-I
2	12	GIVE ME THE NIGHT	
	- 3	George Repson	Warner B
		INHERIT THE WIND Witton Felder	M
7 8 9	6		C
		FACES Earth, Wind & Fire	E
9	- 8	TRIUMPH Jacksons	
10	12	DIANA Diana Ross	Moto
11		MR HANDS Herbie Hancock	C
12	15	VICTORY Narada Michael Walden	Atla
13	12	GOLD Three Degrees	K-
14	24		
		Randy Crawford	Warner B
16	10	ARETHA Aretha Franklin	Ari
10	10	OUTUBRO Azymuth	Milesto
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Ensign	1	2	MYSTERIES OF THE WORLD	JFS8
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er Bros	16	. 0	ODORI Hroshima	**
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	20		SOUL SYNDROME James Brow	in.

(Heavenly Star 105) Imp 121 100%

LIVE MUSIC

London, Wembley Arena

ON ROD Stewart's showing at Wemblev it's not difficult to imagine him in a few year's time doing Christmas seasons at the London Palladium. But as a living rock star he leaves something to be desired these days.

Stewart has now gone totally over the-top on the old nostalgia appeal. Yet again he spent large chunks of the night conducting audience participation in 'Maggie May', 'Sailing', et al.

His band was truly a 'backing band' having neither the chirpy musicianship of The Faces nor the soul class of the people on Atlantic Crossing. Thunderous rhythm section apart, a unit that sounds like an early-70s, second-rate heavy boogle band is hardly right for a performer who has presented us with some of the best popular music of our time. And Stewart himself has lost much of the soul and subtlety in his voice - even allowing for the muddy, trebly sound system, it hardly sounded to be more than an unrelieved rasp.

A sea of waving scarves and swaying people celebrated the highpoints of the show. It was a bit like a Cup Final but one asks whether even the Cup Final would attract the same fervour if the same teams showed up year after year. In two years, many in this audience will need babysitters to be able to come out and Stewart is doing nothing but nothing to attract the next generation of fans

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Packaging pics for today's busy dealer

IT STARTED as a simple idea and like of photographs right down to just one. all simple ideas it's worked out exceptionally well. Dick Wallis was - and still is - a highly successful rock photo-grapher with his work being printed in ich papers as NME and Melody Maker

He found that he was getting phone calls and letters from fans asking him if he would sell them pictures of bands, or give them away in some cases, and it occurred to Wallis that here was the basis of a sound business.

So partnered by his now co-director Stuart Taylor he set up Rocktography a company which sold colour photographs of rock bands and artists of every description.

That was 18 months ago and since that time Rocktography has thrived. Marketing manager John McKeever, formerly on the Phonogram marketing team, told RB that the company's latest

catalogue lists 2,304 different photo-graphs for sale - in the 3½ by 5 inch format - and an additional 60 or 70 in the ten by eight specification. These are constantly being added to and within the next few weeks at least another 200. photographs are being added to the 31/2 by 5 inch range Just two months ago the company did

a deal with Pinnacle to handle distribution of their product all across the

Within a week, under normal circumstances, of expressing interest in carrying the Rocktography line a dealer can receive his introductory pack from the company. It costs £100 and includes a display panel - the size of the normal rock poster - which holds around 50 pictures, a stock control box, 500 photographs (ten each of 50 different shots) and the 34 page Rocktography

After that when ordering new picures McKeever reckons that the company can process an order on the same lay as it's received. In addition they'll supply any amount

The dealers get charged at the rate of around 20p a photograph and the pictures are retailed at anything between 39 and 60p with the most common figure being around 45p.

McKeever told RB that Rocktography keeps around a quarter of a million photos in stock at any one time and if, by some mischance they should happen to go out of stock on any particular picture it can be back in stock within three hours, "We have a close connection with what is the second biggest photographic processors in Britain" he added

With a range covering everything from Abba to Kiss to Led Zeppelin to Blondie (120 shots of Debbie Harry and her boys alone) it's not surprising that Rocktography is doing good business.

McKeever is also anxious to point out that Rocktography goes to great pains to do things properly by fixing up licensing deals with the acts who are pictured in their range. "Funnily enough though" he says

sometimes we find it hard to give money away. Even though we're not legally obliged to pay a royalty since it's the photographer who holds the copyright of a photograph, some bands seem to be uninterested in receiving a royalty. Still we persevere, even though I find it really amusing that these days people won't take money off you

Dealers interested in handling the Rocktography range should either contact their Pinnacle rep or contact the company at 30/32 Oxgate Lane Industrial Estate, London NW2 (Telephone 01 450 3961 ADAM ANT with 16 year old antper-

son Helen Chapman during a recent PA with the CBS artist at HMV's Leeds record store. Police were called to protect the shop windows when an estimated 1,500 fans turned up, and the patient fans eventually had to be let in one by one.



TEWALBUMS

The Record Business 5-Star Album Guide

BT/TITLE (Label)	LP/Dealer pri		Cassette Dealer		Release
LIEL WITCH ANGEL WITCH (Bronze)	BBON 532	3.07	BRDNC 537	307 F	DEC
 New signing to recently moved Bronze label is young heavy mellow Mumas whom Band has recently toured as support to Girls 			with single and be recordly of the b	sick on Meta	
TIBRA STREISAND XMAS ALBUM (CBS): ★★Self-explanatory mid grice to issue ●	CBS 31850	1.82	40 31850	187 0	DEC 5
RRY GOUDREAU BARRY GOUDREAU (Portrat) • Guite playing member of Boston with Irest sold ouring. Music is	PRT 84449	3 04 x and res	of of band lend mu	C scal support	DEC 5
ET ATKINS THE BEST OF (ROA International) * 16 tracker covers period 1960 to 1966 and includes. Names Sax.		1182		1.95 R	
GELBERT HUMPERDINCK A MERRY YMAS WITH ENGELBERT GOOD				3 04 C	
 Multi-millionalise Americas-based crosses has returned to Brit. Side one is carolis while side two mixes carolis with standards such stayed trenduces. 		as and re	leases Froz UK alt		
IC GALE TOUCH OF SILK (CBS) Sesson gularist sheep subsit fixation for latest jazz-funk one	CBS 84509 otoc set	304	40 84509	304 C	DEC 5
BRID KIDS CLAWS (Cherry Red)	BRED 11				NO/ 2
 ★Hybrids Kids are duet of Morgan Fisher and und sciosed friend. 	racks include 1	ha Holly	And The by and	насоу Хогас	
(Wir is Over). Bonus gift is the inclusion of six Hydrid Nico C		WIT OF			
CK BRUCE AND FRIENDS	ron overs		40 C4773		
I'VE ALWAYS WANTED TO DO SOMETHING IEDZI **Ex Cream John Mayall Alox s Abres and Goham Bond base.	EPC 84672	204	N m sind waste	3.04 C	DEC 5
blues reck as Francis rocket David Sproous on knyboards C			ir and Billy Cobi		
NIS IAN THE BEST OF (CBS)					DEC 5
★ Compilation from singer songeriter best known for At Sixe		Too H	Ot .		
MMY TARBUCK AND KENNY LYNCH					
HAVING A PARTY (Wonderful)	WON LP I	231		M. M. Marin	NOV 3
 Follows nearly-released singuising single of fast year and extended of a single Christman parties. 		HUNTUR		TOTAL MOR	
INN BARRY BIG SCREEN HITS (CBS)	085.31662	100	A0#31862	182 C	2001
 MI BARRY SIG SCREEN WTS (USS) MI deprice re-lisse of album whose original telease was promisional deprice re-lisse of armises of literies from Bond more about the property of the residual of the r		20233 01			ect 5
OHN MCFADYAN JOHN MACFADYAN PIOBAREACHD (88C) ◆This month's Scottish pipe music album from the Boeb	REC 433	1.82	209 413	2 28 A	DEC 1
CFADDEN AND WHITEHEAD I HEARD IT IN A LOVE SONG (Ph.) Int.					
 Long-awarted release of album tollows minor chan success of signate and year, but haven't sustained momentum in the fickle. 	disco market				
IKE BERRY SUNSHINE OF YOUR SMILE IPONOON	2383 592		3170 592	304 F	DEC
 ◆ Vitteran pap singer tollows fixe successful chart singles a thial of the resurgent Chas. Also Dave conto ● 	bur the costs		of a policiposition	Chas Hodges	
IKE BATT WAVES (Epic)	EPC 84517	3.04	40 84517	304 D	
First vesterly spip album (i.e no quest vocalists) opens with	test smole Tr	coo'N's	DI Chanco and	hostures such	
established musicians as Ray Aussell and Jim Origan on puts	icz Spicial da	ess inci	use The Ampleto	RA CHRADIK	
Orchestra •		-			
*Lalled in a line of balloy albums contains the usual mixture of taw	2331 435	3.01	3177-495	364 F	DEC
 Latest in a line of barroy abouts contents the upper mixture of taw is lot of it unrecognized and could well be a single in 1981. 	ex vector and		Authorities a	the report	
		180	INTX 5048	158 R	
* * Diana Puppy Love Lonely Boy and Put Your Head On My	Shoulder were				DCT
Dana Puppy Love Lonely Boy and Put Your Head On My Bits and it is those versions we find those	Shoulder ware	all po es	coroso by Arika In	RCA or carly	
Dans Puppy Love Lonely Boy and Put Your Head On My 60's and it is those versions we find fore ANDY MEISNER ONE MORE SONS (Epic.)	Shoulder were EPC 84531	3 04	corono by Arika In #0 84531	RCA or carly 3 04 C	
Dana Puppy Level Lonely Boy and Put Your Head On My 60s, and it is those versions we find here. ANDY MEISNER ONE MORE SONS (Epc.) Rough for we Easin who mad the was reformed to a contributives.	Shoulder were EPC 84531	3 04	corono by Arika In #0 84531	RCA or carly 3 04 C	
 Dana, Plugy Lose, "Loney Boy and Put Your Head On My 6th and it is three recision are find not on." ANDY MEISNER ONE MORE SONS (Epc.) Requestes or Eagle who said the said setting to a carchitact year of Measure's seen bear of the Silversons. 	EPC 84531 r and g gn I Va	3 ()4 Garay pi	corono by Arika In #0 84531	RCA or carly 3 04 C rig is counterly	DEC :
Dans Puppy Live "Lonely By and Put Your Host Dn My 60's and in a frost version are find here." ANDY MEISNER ONE MORE SONS (Epc. Return to a Euglin who said to asplicting to a ranch tool year on Messers does hard the Solvedoo. CK DERRINGER FACE TO FACE (Blue Sys) New American roots of those or Microsy audient accounted.	Shoulder work EPC 84531 r and d on 1 Val SKY 84852 with Eddar and	3 04 Gyay p	60 84531 reduces and back	BCA or carly 3 04 C rig is countesy	DEC :
 Dana, Plugy Lose, "Loney Boy and Put Your Head On My 6th and it is three recision are find not on." ANDY MEISNER ONE MORE SONS (Epc.) Requestes or Eagle who said the said setting to a carchitact year of Measure's seen bear of the Silversons. 	Shoulder work EPC 84531 r and d on 1 Val SKY 84852 with Eddar and	3 04 Gyay p	60 84531 reduces and back	BCA or carly 3 04 C rig is countesy	DEC :
AND MISSIAN DIVIDE WHITE AND THE WAY AND THE A	EPC 84531 r and d on 1 Va Sky 84852 with Edgar and TLP 001	3 64 Garay pi 3 04 Johnny 2 43	en 84531 roduces and back Writers outing th	304 C rig is countesy to 70 s follows	DEC :
** Open - Props Leve, Certify Bay and Put not read the My obligation in the waterook with the College of the ARMY MEMBER DNE WORK EXPORT COLLEGE OF THE	Shoulder work EPC 84531 r and d on 1 Val SKY 8486; with Engal and TUP 031 Ing logale on CBS 84528	3 64 Garay p 3 64 Johnny 2 43 Verpion E	49 84531 49 84531 mounts and basis Winters outing th Act Markly Prior 40 84538	RCA or carry 3 04 C rig is country c 70 s fallows fullow for first	DEC :
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ARIOUS	80 BAND GOLD Planters • • Selection of alternative versions of Cambridg Formariotic puch a Major and The transports			45, \$654,5005	539 D ly Gen	1077 28
	COUNTRY GOLD (Romos) • • Uncondition material includes rand forms of Bernard Oxoso Door San Amonio Rome and Hote Mr. Mark in Terough the Night	EGS4 5001 TL LLONG W		#05654 5001 errari Grebi On M	539 D Mad	
	GUTAR COLD (Renco) • • Spir min four orders recurd, popiquiter guide bullads no x o Winter Cavalina Perioda and Renci Rouser		471 al gutter	ADEGSA SOLD Tracks action Ever	5 39 1 3 A	D.
ARIOUS	JAZZ GÓLÚ (Rencs)		471	402054 5000		

VARIOUS VERNA 5010 Review 4014 5017 4 21 4114 500 trains values folder beautiful Light Cream Country Owners Manager Or Figure and Verna Anatom See New Singles page for distributor code details

ALBUM REVIEWS

Top 10

BARRY MANILOW: Barry (Arista DLART 2) Prod: Unlisted

This album can only add further momentum to the Manilow bandwagon now rolling so surely towards establishing him as being the most saleable MOR artist on the current scene, if indeed he is not already. It really is a classy effort, although surprisingly no producer is credited. reflecting a stylistic coherence which links tailored songs, funny, sad and romantic in contrasting tempos, with smoothly efficient arrangements, as only the Americans seem capable of doing. There are a number of tracks in addition to the existing 'Lonely Together which will make singles. among them the climactic 'Life Will Go On' by the British team of Kerr and Bettis.

Top 40

DEEP PURPLE: Deep Purple In Concert (EMI Harvest SHDW 412). Although Purple have now been heaviey over-exposed, both live and in catalogue retrospect, their fans still form a healthy buying silce of the market and this double set, taken from concerts between 1970 and 1972, amply displays all the hallmarks of a Purple gig — with instrumental virtuosity going right over the top.

Top 60

BARRON KNIGHTS: Jesta Gigle (Epic 84550) Prod: Pete Langford With their annual Christmas single about to make its mark in quick succession to 'The Sit Song', this new collection from the pranksters of pop should generate solid seasonal sales Even after 20 years together, the Knights show no signs of flagging inspiration and if anything their humour improves with age. There are gentle digs at the NHS with a new version of the MASH Theme, while the Miami tourist invasion, the West Indian stalwarts of London Transport and urban cowboys are among other targets delightfully sent up. Sustained humour over two sides of an LP is no easy task but the Knights accomplish it with style.

MAGAZINE: Play Virgin (V2184) Prod. Magazine/John Brand Magazine's live album was recorded last September in Melbourne, Australia, which is a long way from Manches-

lia, which is a long way from Manchester but the band seems to go down surprisingly well. The songs are clear, well-played and sometimes brilliantly grandiose ('The Light Pours Out of Me').

Despite this, fans who already own the first and second Magazine albums may not fell compelled to give £3.99—"do not pay more!"—to hear Howard Devoto sing a slightly different note or listen to Australians applauding. But

SHAM 69: The First, The Best And The Last (Polydor 2383 596) Prod: Jimmy Pursey/Peter Wilson

All the big Sham his together with less familiar titles like the very biographical 'Sunday Morning Nightmare', this provides good value for those who came to Sham 69 late in the day. The free live, 4-track single is a rather rough throwaway but the album as a whole should be strong enough to chart, even though the band is now only a rather dated name.

LIVING LEGENDS: Various Artists (Vertigo 6498 072) Prod. Various

The teenaged Def Leppard must feel a certain sense of achievement at being elevated to the status of Living Legend so early in their career, but then Heavy Metal is acknowledged to be the music of overstatement, not to mention over amplification. To be fair, there are a variety of Vertigo Legends here: the old (Black Sabbath, Status Quo); the new (Def Leppard); and those established in the mid-70s (Thin Lizzy, Rush). All the tracks are live, and all are currently available on other live albums, so who is Living Legends aimed at? The featured bands are a little too varied for most HM fans, even if the songs are well-chosen.

Best of the rest

2302 1010) Prod: Vangelis
Presumably the status of Vangelis

among aficionados of electronic DIY is such that an outer sleeve devoid of detail other than artist, title and cataloque number will not temper their enthusiasm for the contents. No further explanation of the man's intentions is forthcoming on the inner sleeve. Nevertheless, his sound paintings remain as fascinating as ever, with his mastery of an array of instruments suggesting disciplined composing skills rather than just indulgent electronic trickery. Particularly gripping is the lengthy 'Suffocation', using a breathing rhythm, Jon Anderson's mystical voice and a gradual deceleration of the music to suggest impending death.

HAZEL O'CONNOR: Sons and Lovers (Albion ALB 104) Prod: Nigel Gray
Having now proved to the world that

site can deliver the goods in front of highly critical live audiences as well as the ones packing out cinemas for Brasking Glass Hazel O'Connor un-Brasking Glass Hazel O'Connor un-Brasking Glass Hazel O'Connor un-Brasking Glass Hazel O'Connor under the stonger of the stonger

THE ALBUM CHART 1-60 TV GUIDE

This	Last	Wks on chart	TITLE ARTIST		LP (cassette) No.	Dist	Prices
1	1	2	SUPER TROUPER ABBA	-	EPIC EPC (40) 10022	C	3.45 (3.45)
#2	7	2	SOUND AFFECTS JAM		POLYDOR POLDICI 5035	F	3 25 (3.38)
_3	- 2	3	AUTOAMERICAN BLONDIE		CHRYSALIS (ZI CDL 1290	E	3 22 (3.22)
-4	4	10	GUILTY BARBHA STREISAND	-	CBS (40) 86122	C	3.22 (3.22)
- 5	3	4	KINGS OF THE WILD FRONTIER ADAM AND THE ANTS	_	CBS (40) 84549	C	3.04 (3.04)
- 6	- 6	10	ZENYATTA MONDATTA POLICE	_	A&M AMLH (CAM) 64831	C	3.04 (3.04)
7	5	- 3	FOOLISH BEHAVIOUR ROD STEWART		RIVA RVLP 11 (RV 411)	W	3.04 (3.04)
-8	8	-2	RAHRY HARRY MANIFOW		ARISTA DLART (TLART) 2		3.34 (3.34)
- 9	10	5	NOT THE NINE O'CLOCK NEWS ORIGINAL CAST		BBC REB (ZCF) 400	A	2.89 (3.03)
10	11	66	MANILOW MAGIC BARRY MANILOW	_	AHISTA ARTVICI 2	-	3.05 (3.05)
*11	58	7	DR. HOOK'S GREATEST HITS DR. HOOK	_	CAPITOL (TCIE-ST 26037	F	3 26 (3.26)
+12	- 22	10	ABSOLUTELY MADNESS		STIFF (ZISEEZ 29	C	3.03\2 (2.43)
*13	17	4	THE JAZZ SINGER NEIL DIAMOND	5	CAPITOL (TCIEAST 12120	F	3.29 (3.29)
*14	32	4	CHART EXPLOSION VARIOUS		K-TEL NE 1103 (CE 2103)	G	5.49 (5.49)R
¥15	24	14	SIGNING OFF UB40		GRADUATE GRADEP (GRADC)2		2.89 (2.89)
16	9	3	DOUBLE FANTASY JOHN LENNON YORO ONO		GEFFEN KI4199134	W	3.04 (3.04)
17	13	6	HOTTER THAN JULY STEVIE WONDER		MOTOWN (TC)STMA 8035	E	3.29 (3.29)
*18	29	2	INSPIRATIONS ELVIS PRESLEY	_	K-TEL NE 1101 (CE) 2101	G	5.49 (5.49)R
19	23	63	REGGATTA DE BLANC POLICE	-	A&M AMLH (CAM) 64792	G	3.04 (3.04)
20	12	5	ACE OF SPADES MOTORHEAD	-	BRONZE (TC)BRON 531	F	3.04 (3.04)
21	25	12	SCARY MONSTERS AND SUPER CREEPS DAVID ROWE		RCA BOWLP (BOWKK) 2	B	3.34 (3.34)
22	16	8	THE RIVER BRUCE SPRINGSTEEN	-	CBS (40) 88510	G	4.25 (4.25)
23	15	3	GAUCHO STEELY DAN	-	MCA MCF(C) 3090	C	3.04 (3.04)
*24	36	5	COUNTRY LEGENDS VARIOUS	_	RONCO (4C)RTL 2050	D	3.36 (3.70)
¥25	30	9	THE LOVE ALBUM VARIOUS		K-TEL NE 1092 (CE 2092)	G	5.25 (5.25)R
*26	38	13	NEVER FOR EVER KATE BUSH		EMI (TC)EMA 794	E	
27	27	3	RISING OR, HOOK		MERCURY 6302 076 17144 0:761		3.29 (3.29)
28	18	5	LIVE IN THE HEART OF THE CITY WHITESNAKE	_	UA (TCISNAKE 1	E	3.44 (3.53)
29	28	8	JUST SUPPOSIN' STATUS QUO		VERTIGO 6302 057 (7144 057)	E	3.65 (3.65)
30	14	7	ORGANISATION ORCHESTRAL MANOEUVRES IN THE DARK	•	DINDISC DIDIC) 6	C	3.44 (3.53)
31	31	7	MAKING MOVIES DIRE STRAITS	-	VERTIGO 6359 034 (7150 034)	E	3.20 (3.20)
+32	91	5	CLASSICS FOR DREAMING JAMES LAST		POLYDOR POLTY (POLYMI1)	F	3.44 (3.53)
33	21	3	THE BLACK ALBUM DAMNED	-	CHISWICK ITCICWK 3015	E	3 23 (3.25)
34	26	4	RADIO ACTIVE VARIOUS	-	RONCO (4C) RTL 2049	D	3.07 (3.07)
* 35	47	2	LOONEE TUNES BAD MANNERS	-	MAGNET MAGL (ZCMAG) 5038	A	3.36 (3.70)
36	34	86	OUTLANDOS D'AMOUR POLICE	-	A8M AMLH (CAM) 68502	c	3.04 (3.04)
37	39	2	SPACE INVASION VARIOUS	_	RONCO (4C)RTL 2051	0	3.36 (3.70)
38	20	4	LIVE EAGLES	_	ASYLUM K(4)62032	W	4 57 (4.57)
39	19	4	STRONG ARM OF THE LAW SAXON	-	CARRERE CAL (CAC) 120	W	
40	33	4	THE RESTAURANT AT THE END OF THE UNIVERSE HITCH-HIKERS GUIDE	_	ORIGINAL (T)ORA 54	S	3.04 (3.04
41	35	21	GIVE ME THE NIGHT GEORGE BENSON	•	WARNER BROS K(44)56823	w	3.04 (3.04)
42	49	18	BREAKING GLASS HAZEL O'CONNOR		A&M AMLH (CAM) 64820	C	
43	37	7	MAKING WAVES NOLANS	_	EPIC EPC (40110023	C	3.44 (3.44
43	48	8	THE VERY BEST OF ELTON JOHN ELTON JOHN		K-TEL NE 1094 (CE 2094)	G	5.25 (5.25)FI
45	45	5	GE2 MIKE OLDFIELD	•	VIRGIN (TC)V 2181	C	3 20 (3.20)
*46	NEW	1	LAUGHTER IAN DURY AND THE BLOCKHEADS	-	STIFF (Z)SEEZ 30	C	3.031/2 (2.43)
*47	145.44	31	GREATEST HITS VOL II ABBA	11	EPIC EPC (40) 10017	C	3.45 (3.45)
48	52	2	LIVE IN BELFAST ROWAN ATKINSON	-	ARISTA SPART (TCART)1150	E	3.05 (3.05)
*49	NEW	1	SLADE SMASHES SLADE	-	POLYDOR POLTV (POLVM) 13	F	3.25 (3.36)
50	50	8	CONTRACTUAL OBLIGATION ALBUM MONTY PYTHON'S FLYING CIRCUS		CHARISMA CAS 1152 (7144 04)		2.92 (3.14)
51	60	11	MORE SPECIALS SPECIALS	•	2 TONE (Z)CHRR TT 5003	E	3.04 (3.04)
52	-	4	AXE ATTACK VARIOUS	-	K-TEL NE 1100 (CE 2100)	G	5.25 (5.25)F
53	53	84	RUMOURS FLEETWOOD MAC		WARNER BROS K(4)56344	W	2.44 (2.44)
54	54	14	BACK IN BLACK AC DC		ATLANTIC K(4)50735	W	3.04 (3.04)
55	55	6	BEATLES BALLADS BEATLES		PARLOPHONE (TC)PCS 7214	E	3.07 (3.07
56	41	7	FACES EARTH, WIND AND FIRE		CBS (40) 88498		4.2512 (4.2512
57	42	3	PARIS IN THE SPRING PUBLIC IMAGE LTD.		VIRGIN (TCIV 2183	C	3.20 (3.20)
58		49	ONE STEP BEYOND MADNESS		STIFF (ZISEEZ 17	C	3.031/2 (2.43)
59	59	2	STILL MAGIC PETER SKELLERN		MERCURY 6359 036 (7150 036)		3.04 (3.14)
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GOLDEN OVERTURES National Philharmonic (Now, 2 weeks) (3.251/2-3.45) Warwick WW(4) 5093-4-5 ALBUM

REVIEWS MAX WEBSTER: Universal Juveniles (Mercury 6337 144) Prod: Jack

Richardson Good, hot heavy metal from Canada with hairy chests, flying tresses and plenty of aggression. Guitarist-singer Kim Mitchell is the mainman here belting out his gruff lyrics with attack to

where they still breed their musicians spare and thundering through some really quite original guitar spots. The basic three-piece is augmented with some useful keyboards here and there to give a denser feel to the production. A strong contender for the still lively HM market.

Business

1980 has been the year of the boxed singles set, with collections by the Rolling Stones, Jimi Hendrix, Police, Everly Brothers and classic Motown oldies all selling well, and even aspiring to the chart in a couple of cases. Joining the list next week is 'Pistols' Pack' by the Sex Pistols on Virgin; it contains six singles, rounding up ten rerstwhile hits plus two tracks previous-ly only available on a Japanese 'Best Of' compilation – 'Black Leather' and I Here We Go Again'. A limited release of 40,000, its overall catalogue number is Virgin SEX 1.

From the anarchic Crass label comes what is probably the best value for money this year, in the form of Bullshit Detector'. This is a 12-inch single with a £1.35 RRP, and contains no less than 24 tracks by an equivalent number of bands, ranging from Crass themselves through to the Action Frogs, Clockwork Criminals and several much less printable names. With more tracks than the average double album, the package is nonetheless being most definitely marketed as a single.

After lying low on the 12" front of late WEA issue four important disco cuts - Change's 'The Glow Of Love' (K79187T), rescheduled from last week, 'Just Holdin' On' by legendary L.A. sax sessioneer Ernie Watts (K12489T), Grover Washington's 'Let It Flow (K12495T) and 'Kids Stuff' from Lenny White (LV 43). Other WEA product includes some new tracks from Elvis Costello already picking up some Radio 1 airplay.

Index Title and Initial let	er	t art
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Ace Of Spaces	M	Lefs
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Are You Walling	030	Lone
Be Thankful	0	Love!
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BUZZCOCKS RUNNING FREE What Do You Know (United Artists)		E
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