BPI to consider LPs with stamps scheme

A RADICAL new scheme aimed at broadening the base of the record buying public has been submitted to the BPI committee currently studying the possibilities of an all-industry generic promotion campaign.

Man behind the plan is Denis Knowles, marketing director of Telidyisc, the TV direct response company. Knowles has suggested to the BPI that the industry should fund a Stamp Redemption Scheme, which would form the core of what he describes as “a Redemption Scheme, which would enable the industry to fund a Stamp Redemption Scheme, which would enable the industry to fund a Stamp Redemption Scheme, which would...”

More TV-linked discs licensed to BBC Records

FOLLOWING HARD on the heels of the ‘Chi Mai’ best-seller, BBC Records has licensed further repertoire associated with new television series.

Hi...
news

‘MCPS tried to bully us’ FPA man tells BVA annual meeting

“There has been a definite attempt to bully us as a new organisation into accepting their rate card out of hand,” commented Roy Simpson, chairman of the FPA industrial rights committee, when he reported to the first annual meeting of the British Video Association on negotiations with the Mechanical Rights Society over music royalties.

“We are not prepared to do this,” added Simpson, pointing out that the MRS, aware of the intention of BVA negotiators not to recommend acceptance of the proposed royalty structure, had already revised the rates on two occasions. “Recognition is at last dawning that this organisation is not going to be pushed around,” he said.

Earlier, Michael Kuhn, chairman of the rights committee, had spoken of “major problems” with music publishers and had reported that the BVA was considering three possible courses of action — trying to ensure that the new country enterprise would not observe compulsory licence provisions similar to those which apply to the record industry; investigating the possibility of legal redress through the Office of Fair Trading and the Restrictive Practices Act; and whether there were grounds for a complaint to the European Commission.

In the meantime, BVA members are being advised to accept the publishers’ rates only “under written protest”. He disclosed that an informal association had been formed with the Motion Picture Export Association of America, the Society of Film Distributors and the Video Copyright Protection Society.

In another report, Des Brown (Chrysalis) spoke of the progress of the Awards Committee. He said that plans were underway to institute awards to recognise creative excellence in such areas as direction, photography and editing. It was proposed that a number of repertoire sections would be covered, including music, documentary, educational, animation and sport.

Three members of the council, Paul Rodwell, Eric Senat and Mike Tenner submitted their resignations and appointed in their places were Alan Kaupe (Magnetic Video), Peter Bailey (Warners) and Ian Muspratt (Guild Sound and Vision).

Dahdi exits PEI for new company

Bobbie Dahdi, who has run the Production Express International pressing brokerage in the three years since it was started, is going into partnership on his own account. In partnership with Elie Dahdi, she has formed Continental Production Services to supply a similar service, mainly aimed at small labels keen to take advantage of cheaper pressing prices in Europe.

Three more catalogue pushes announced

As the industry faces up to a dismal summer season, three more record companies have announced price-cutting back catalogue promotions to combat the gloom.

Ariola-Arista’s releases were Virgin which has booked extensive local radio advertising to promote its Cheap Thrills ranges. This campaign makes 17 top catalogue albums available at £2.43 to the public.

In addition to the radio coverage, advertisements in the trade and consumer press and in-store promotion are being used to let the trade and public know of the two month campaign. Among the titles are Mike Oldfield’s Tubular Bells and Ommadawn, Sex Pistols’ Never Mind The Bollocks and Glennis’ Glory Road. Other artists included are XTC, Human League, Public Image Ltd, Magazine.

MAP’s cinema promo project

Midlands-based regional promotion specialists Magnum Associate Promotions are launching a new disc promotion idea in July in conjunction with the Classic Cinema chain.

The idea is to present a programme of five new releases each month with a voice-over linking the tracks provided by leading national and IRN radio presenters.

The tape is to be played during the interval, three times a day for the month at all 130 cinemas in the Classic group. According to MAP, recent audience research has revealed that between 600,000 and 800,000 people buy Classic Cinema tickets every month, of whom just over half are aged 25 or under.

MAP is now negotiating with labels to include their product in the first programme, for July.

They Say Bruce Springsteen signs his recording contract on the hood of a Chevvy in a dim car park one night, so it is entirely appropriate that Cherry Red’s Iain McNay should sign his distribution deal with Pinnacle’s Tony Berry in a similar manner — as pictured above.

Bootlegger pays £10,000 BPI damages

A man who is thought to have been the most successful mail-order bootlegger in the UK has agreed to pay the BPI £10,000 damages in an out of court settlement.

Paul McCarthy of 137 Highview, Vigo Village, Meopham, Kent, who traded through an accommodation address in Newport Court in London’s Soho, used the assumed name Eric Scott.

The settlement is the culmination of a long and complex legal action by the BPI against McCarthy which began early in 1978 when BPI solicitors armed with an Anton Piller order raided 216 Long Lye, Harlow, Essex which belonged to a second defendant in the case Christopher Zarzecki. Later they visited 24 Dene Avenue, Sidcup, Kent where McCarthy used to live.

Vast quantities of bootleg tapes and records were removed from the addresses, and shortly afterwards McCarthy and Zarzecki appeared in the High Court and agreed to injunctions restraining their continued bootlegging.

In January 1979 judgement was obtained against McCarthy for damages to be assessed. Permanent injunctions were made against him and costs of nearly £2,000 ordered against him for the earlier hearings.

There were 47 plaintiffs in the case, including various record companies and top artists like Bryan Ferry, Elton John, Led Zeppelin and Steve Hackett.

Bell comeback

Ariola-Arista Records feels the time is right for a pop revival - and has reactivated its Bell label identity — famed for its string of early 70s hits — as the vehicle to spearhead an attack on the singles charts.

First signing is Mike Holoway — formerly of Flinstock and star of TV’s Tomorrow People — who has recorded ‘Overnight’ (Bell 1496) with Nolans producer Ben Findon.

As the catalogue number suggests, Ariata is preparing the relaunch as if Bell never really went away. Bell 1495 was Showaddywaddy’s ‘million selling Under The Moon Of Love’.

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MOTOWN'S IMPRESSIVE track record of persistence continues to pay off. Smokey Robinson's 'Being With You' chart-topper was first released in February when one Radiosound producer, whose name is withheld to spare his blushes, described it as 'a poor B-side'. Undaunted, the Motown lads pressed on - and duly gave the company's founding vice-prez the desired silver anniversary present. Robinson of course, is no stranger to the sleeper record. His classic 'Tracks Of My Tears' lay around for about five years before its potential was recognised - and of course went on to become a massive hit in 1969, a time when the label was hunting through its back-catalogue after the Isley Brothers' 'This Old Heart Of Mine', scored several years after release and alerted EMI to the potential of the oldies. This also led to 'Dancing In The Street' becoming a belated winner for Martha and the Vandellas. But the story doesn't end there - Michael Jackson's 'One Day In Your Life' goes back to 1975, while brother Jermaine's 'You Like Me Don't You', currently heading onwards and upwards, was also greeted by the sound of one hand clapping when first released in February this year.

RCA's MD Don Ellis is close to getting his feet under the table here in a manner currently heading onwards and upwards, was also greeted by the sound of one hand clapping when first released in February this year.

Your Life' goes back to 1975, while brother Jermaine's 'You Like Me Don't You', currently heading onwards and upwards, was also greeted by the sound of one hand clapping when first released in February this year.

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Your Life' goes back to 1975, while brother Jermaine's 'You Like Me Don't You'.
Wakeman's first LP for Charisma

CHARISMA RECORDS releases its first Rick Wakeman album 1984 (CDS 4002) on June 19. Advertisements have been booked in the trade and consumer press plus national newspapers. There will also be 400 store displays and 850 posters will be posted on the London underground. Local radio advertisements and flyposting in major UK cities are also planned.

THE KINKS release their first new single in two years on June 19 and initial copies include a free live single, 'Better Things' (ARIST 415) includes a free record of 'Lola' and 'David Watts' with the first 20,000 copies. Radio, consumer and trade advertising has been booked and the record can be heard on Teleguide (01-499 9471) from June 17.

BETTE BRIGHT'S new single 'If You Were Mine' is being released as a limited edition picture disc on June 26. The single will be released simultaneously in a picture bag and music press advertisements are being taken.

THE SPECIALS' new single on 2-Tone is a double 'A' side featuring 'Ghost Town', 'Why' and 'Friday Night Saturday'. Saturdays (415 IV 7717) and is also available on 12-inch.

DECCA RECORDS is adding five new titles to its 'Decca Original' range of double-hit singles. Artists concerned are The Tornados, Small Faces, Roy C, David Bowie, and Lieutenant Pigeon and titles include 'Telstar', 'Sha-La-La-La', 'Snakes & Ladders', 'London Boys' and 'Mouly Old Dough'.

MERCHANDISING

POLYDOR RELEASES the debut single from Metro on June 26, in both seven and 12-inch versions. 'America In My Head' has been remixed by Richard Burgess, producer of Landscape and Spandau Ballet.

EMI TODAY releases a collectors edition of 10 Beatles albums in their original mono form. The series includes all the albums from Please Please Me and The Beatles (White) and they have theoretical PMC catalogue numbers. Later this month EMI is releasing a boxed set of John Lennon's solo albums. The set (JLB 8) includes his new album from Live Peace In Toronto to Shaved Fish and carries a dealer price of £21.88.

EMI RECORDS releases a new Kate Bush single 'Sat In Your Lap' (EMI 5201) on June 22. It is available in a special picture bag. On the same day EMI releases two singles in 12-inch format. They are 'Sleeping Away' (12EMI 5178) by John Townley and 'Dancin' You To The Ground' (12EMI 5182) by The Syndicate. Both are also available as seven inch discs.

K-TEL RECORDS is lining up TV campaigns for Rock Classics (ONE 1123/ OCE 2123) fourth in the successful Classic Rock series. It will be launched in London on July 13 and other areas in August through to the Christmas market. On June 21 K-Tel begins Midlands promotion on the album Hot Bubblemeg (NE 1131/ CE 2131) which contains 26 tracks from the soundtrack of the movie Lemon Popsicle 111.

DERAM RECORDS this week releases the debut single of Edinburgh band TV21 'Snakes & Ladders' (DM 442) contains a free single for the first 20,000 copies.

CHAPPELLS BREAKS out the bubbling following the signing of a contract that extends the company's association with successful management concern D&J Arlon Enterprises. Pictured left to right are: Deke Arlon; creative director Steve Stevenson; Jill Arlon; Gerard Kenny; Sheena Easton and Chris Neil, Sheena's producer. The new deal includes Neil and Arlon's C&D Music which controls many of the songs recorded by Sheena Easton.

CHAMPAGNE RECORDS has released the Spargo single 'You & Me' (FIZZ 101) after extensive European success and retailer demand in this country. It is also available as a 12-inch (FIZY 1001).

EXTENSIVE PROMOTION is being given to the debut album from Duran Duran, released today (June 15). Advertisements will be taken in consumer and trade magazines and there will be a cooperative campaign with HMV and Virgin. In-store material is available and Boots and Woolworth will show in-store videos of the band. Major cities, to be visited by the band on a tour commencing June 29, will be flyposted.

PICKWICK RECORDS this month releases the debut Stevens album, Entwined. 'Shakin' Stevens' (SHM 3065/SHC 3065) includes 12 songs recorded some years ago.

BLACKMORE new programmes head at Capital

TIM BLACKMORE has been named Head of Programmes at Capital Radio, a new post created in the wake of the announcement of the resignation of Aidan Day, programme controller. Maurice, on the morning show, will take on the controller's duties and Blackmore will report to him.

Blackmore joined Capital from BBC Radio in 1978 and has been Head of Music since 1978. His successor has not yet been named.

Aidan Day, who leaves at the end of the month, has formed Aidan Day Enterprises (ADE) and his first project will be the production of The Great British Music Library. Financed by Capital, this will involve the productions of background music which will be made available to the whole of ILR. ADE will also offer a consultancy to ILR franchise applicants.

BLACKMORE new programmes head at Capital

Blackmore has resigned from his post as programme controller, and his first project will be the production of The Great British Music Library. Financed by Capital, this will involve the productions of background music which will be made available to the whole of ILR. ADE will also offer a consultancy to ILR franchise applicants.

In & Outs

RECORD MERCHANDISERS has revamped its buying department as part of a long-term reorganisation, which for the first time sees the company appointing a buying controller.

Kingsley Grimbble, who joined the company six months ago as special projects manager, has been appointed to the new position after previously being involved in record-keeping into the video market. Day-to-day running of the video side will now be the responsibility of product coordinator David Phillips, who will also take over ordering catalogue stock and everything that goes with that side of the business.

Ashley Abram continues as product manager with singles responsibility, while David Buckley has rejoined RM from Creole Records as product manager on the LP and pre-recorded cassettes side. Phillips, Abram and Buckley all report directly to Grimbble, working closely with Mike Fitz-Gibbon who is stock control manager.

Said managing director Hasan Akhtar: "Supplying will benefit from having an individual specialist in different product areas who will be responsible for the originaiation and execution of joint promotional campaigns. This will help our account executives to concentrate their resources on appropriate products for their store groups and thereby provide our customers with an improved service."

DAVE YOUNG, who was seconded from WEA International to become director of WEA Alperon operations for the past nine months, is now responsible for all video operations for WEA International. Young will be based in WEA's Sydney, Australia offices and will look after Asia and the Pacific.

STEVE BLACKWELL, formerly of Chappell Music, has joined Zomba Productions as head of press and promotions. He can be contacted on 01-451 3044.
Price jungle gets worse

ONCE UPON a time it used to be so easy to know what price a record was. Not only was there a RRP to work with, but also there were no ‘Initial Quantities’, ‘Special Introductory Offers’, ‘Pay No More Than’ stickers, or reduced back catalogue. Once a record was issued with a certain series catalogue number then you knew how much it was, and how much to sell it for.

Now with so many ‘initial special prices’ it is no longer safe to assume that a particular record in a specific series is bound to be the price you’ve always taken for granted. Not that I’m totally opposed to cheaper initials, in fact for new artists and certain other reasons (not chart-hyping) I think they’re a good idea. What I am opposed to is the cavalier attitude of a majority of record companies who seem to think that we are clairvoyants and know exactly what price their products are, without actually telling us, either in advance of their release, or later. It’s no use saying look at the delivery notes, for even if they quote the prices they’re not always correct when we receive the invoice, or at least they’re not always at odds with what the rep told us when we actually ordered the goods, or with what is being advertised in the music press.

EMI never have prices on new release delivery notes, and if the records aren’t stickered then we only have the rep’s word to go on till the invoice arrives, by which time it’s too late. PRT never used to quote prices, and though this started on new releases lately, the company included the VAT as well which only leads to greater confusion. How many times have you ordered a record from a rep and possibly increased the order because of the price, only to find that it has in the interim become a back catalogue item and so not getting full credit for it.

Another curious problem with ‘initials’ is the continuous low price. Often the ‘introductory’ low price is still being quoted several months later, when the initial quantities should have long gone. Virgin is good at this. The Who My Generation and Small Faces Hits are still being sent at their initial price although according to the ‘official’ price list they should be full price. If it is company policy to keep specific prices lower than others in the same price category, then I’ve no objections at all, but at least tell the trade directly. Don’t expect us to pick up the in and outs of badly thought-out pricing policy indirectly from delivery notes and under-informed reps, rather issue a bi-monthly list giving the exceptions and any recent ‘initials’ that haven’t yet sold out.

The lack of information about pricing is quite frightening at times, and I get the distinct impression that the companies don’t know themselves what they’re doing. With the exception of CBS it seems that no-one has actually sat down and thought through their pricing policy. You often read about a price change in Record Business and then wait for confirmation in the dealer mailing. But then the first you know for definite is when a delivery arrives with a new set of prices quoted. The last RCA price amendment was a case in point. The January 5 list was amended on April 3, and I luckily got a copy from my rep that week, but the official notice wasn’t received until their mailing of May 11, over a month after the amendment came into effect. Frequently we get a new price list on Friday telling us of a price change the Monday before, or, as WEA always does, amendments are sent out a full three weeks after the record has entered the back catalogue scheme.

These back catalogue schemes are another problem area for dealers. When a lower back catalogue price across a company’s whole range is introduced what do you do? Do you automatically reduce all your stock to the current lower levels (and incur a stock loss) because your local competition is likely to, or do you wait till you’ve sold out and reinroduce the new stock at a lower price. This inevitably leaves the slower stock at higher prices and so makes it even more uncompetitive. If you return it for credit, you’re bound to get the new lower dealer price even though you bought it for the full price — thus you’ve lost out again. To give CBS their due, three months were allowed for returns at the old price, but I maintain three months isn’t enough to clear out dead stock, when it takes at least two to gauge what isn’t going to sell. What happens with WEA’s instant price reductions and faults? You can sell a record on a Saturday at full price, find out it’s a faulty on the next Monday and have to give a refund, only to find on returning it for credit that it has in the interim become a back catalogue item and so not getting full credit for it.

SIMON GEE
### Singles Top 100

#### This Week

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### Title/Artist

#### Leading the Sales

1. **Being with You** by Smokey Robinson
2. **One Day in Your Life** by Michael Jackson
3. **More Than in Love** by Kate Robbins
4. **Stand and Deliver** by Adam & The Ants
5. **Funeral Pyre** by Jam

#### Airplay Ratings

1. **How Bout Us** by Utopia
2. **You Drive Me Crazy** by Shakin' Stevens
3. **I Want to Be Free** by Toyah

#### Record Business Guide to Last Week's Market Strength

- Strong upward movement on sales and airplay
- New Entry
- Platinum Disc: 1 million sales
- Gold Disc: 500,000 sales
- Silver Disc: 400,000 sales
- Sales or Airplay Index less than 0.5
- Distributor Code Details: See New Singles Page
- Bullet indicates strong upward movement on sales and airplay

#### Catalogue Number Details

- Brackets as part of a catalogue number indicate 12-inch availability, e.g.: CAB(L) 503 indicates:
  - Distributor Code Details: See New Singles Page

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

#### Sales or Airplay Index

- Less than 0.5
- Rounding to the nearest whole number

#### Analysis

- Record Business Top 100 is compiled from sales and airplay on a system adapted from the charts of the successful US trade paper Record World.
- Positions 31-100 are determined by the sales rating + 5% of the airplay rating.
- The Top 30 is based on sales alone.
- All indices are rounded to the nearest whole number.

#### Sales or Airplay Index

- Less than 0.5
- Rounding to the nearest whole number

#### Notes

- The Top 100 is 100% Strong No. 1 Sales
- Maximum radio play plus BBC TV's Thursday noon average reporting time being 300 shops report weekly sales.
KEITH MARSHALL

His first album—out now—
on Arrival Records and Tapes
featuring the hit single 'Only Crying'
and the new single 'Silver and Diamonds'

**KEITH MARSHALL**

**SPIN 1**
*Keith Marshall*
Available on Cassette—ROLL 1
Release Date: June 19

**PIK 4**
*Silver and Diamonds*
Release Date: June 12

**Silver and Diamonds**

Marketing campaign includes Consumer Advertising, 20”x30” Posters and Window Displays

Marketed by
The Liason & Promotion Co. Ltd.
70 Gloucester Place, London W1
Tel: 01 935 5988

Distributed by Pinnacle—Hot Line 0689 73146
Arrival Records, 39 Leyton Road, Harpenden, Herts
**Bubbling Under**

62 42 YOU'RE SO RIGHT FOR ME

61 65 SUKIYAKI A Taste Of Honey

59 - GOTTA STOP (MESSIN' AROUND)

58 - JUST THE WAY YOU LIKE IT

56 - ON THE BEAT B.B. & Q Band

54 36 LOVE TRIAL Kelly Marie

53 - R_AMATAZZ Quincy Jones

52 53 DANCIN THE NIGHT AWAY

**Disco Albums**

69 58 BARNSLEY RAP Barnsley Bill

65 60 EXPOSED L.A.X.

64 55 DOWNSIDE UP Rah Band

**Twelve Inchers**

1 2 STARS ON 45 (THE ALBUM) Star Sound

3 2 SECRET COMBINATION Randy Crawford

5 3 STEPHEN MILLS

4 11 THE METRO MELODY Odyssey 20th Century

5 6 TURN THE MUSIC ON Music Production A&M

6 7 THE DUDE Quincy Jones

7 8 DISCO DAZE/DISCO NITES Various Ronco

8 9 OLDIES BUT NEWIES Various MCA

9 10 EN TRANCE Atmosphere

10 11 THREE PIECE SUITE Ramsey Lewis

11 12 M.Y.P. Hanney Mason

12 13 NIGHTCLUBBING Grace Jones Island

13 14 JAZZ-FUNK incognito

14 15 CHAMPAGNE CHICO Motown

15 16 DRIVIN' HARD Shazz-Ack

16 17 BETTER THAN JULIE Steve Wonder Motown

17 18 WINELIGHT Groover Washington Jr.

18 19 TASTY JAM Fatback

19 20 VOYEUR David Sanborn

**Import Albums**

62 42 IT MUST BE MAGIC Teena Marie

42 2 WHOLESOME SOUND OF THE SOUND TAOE Cameo

58 54 LOVE TRAIL Kelly Marie

53 - R_AMATAZZ Quincy Jones

52 53 DANCIN THE NIGHT AWAY

51 - DRAGONFLY

**Disco Dealer**

**After Many months of steady import sales both on the 2-LP set**

Tanta: The Double Album and as a 7-inch single, Tanta's much in demand 'The Hills Of Katmandu' finally sees the light of day here, through the unexpected auspices of Automatic records. The appearance of various different versions of this has caused some confusion in the past; just so that the UK issues don't confuse things even more, the exact details of the new 7- and 12-inch pressings are as follows.

The 7-inch disc, a 4-minute 27 second version coupled with 'Hallelujah', is the same as the 7-inch which filtered over here on the US Importe label a few weeks back. This was apparently originally edited for American radio after Importe had done some market research into audiences' reactions. The vocalists on the set include Luther Vandross (who has vocals as only one track - 'So Much More' - on the 10 cuts (5 per side) is a piece of jazz-funk perfection. What is more, Ramsey is back to highlighting the peak of his instrumental prowess, and a brand new group. The star is

**Futurist Dance**

1 1 THE SOUND OF THE CROWD

2 4 I'VE HAD IT GOOD AND BAD

3 6 NEW LIFE/SHOUT Dodge & Klein

4 8 MUTANT DISCO VARIOUS TRACKS

5 10 THE AMERICAN SIMPLI Intro

**Futurist chart from Flashback Records, Newport**

**Sony invent the world's smallest personal hi-fi.**
**TOYAH**

London, Hammersmith Odeon

**IMAGINE** A mummy with most of the bandages removed and topped by a mop of carrot-coloured hair. That was Toyah at Hammersmith, visually striking, inexhaustibly energetic, using the sheer force of her personality to score a considerable triumph. As she ran through a liberal selection of her three studio albums, she proved how well she has mastered the art of audience involvement and had adoring male fans leaping enthusiastically on stage, with one in a reverse of the old Tom Jones accolade, offering her a pair of underpants.

She built the show skilfully, with an extended version of 'Leyya', catching her band in fine form, providing a climactic introduction to the obligatory encores, which led into the hits 'Danced' and, a singalong finale, 'It's A Mystery'. She has already demonstrated skills in other showbusiness areas, and Toyah as the rock star may only be stopping off on the way to greater things, but her increasing popularity suggests that she may remain in the music arena for some time to come.

**SIOBHAN MULLIGAN**

THE BEAT

London, Hammersmith Palais

**SOMETHING OF** A carnival atmosphere greeted The Beat as they stepped out on the London stage following their tour of the provinces. This was due to some extent to the excellent set provided by the aptly named Belle Stars, who have a single just out on Sliff Records. The band is composed of seven young ladies who play a lively mixture of rock, reggae and ska with a lot of enthusiasm and no little skill. See 'em if you can. The Beat eventually were introduced by Linton Kwesi Johnson, and provided the audience with a succession of highly danceable numbers, including of course, old favourites like 'Too Nice To Talk To', 'Stand Down Margaret' and the outstanding 'Rough Riders'. Only criticism is that, due to the somewhat unflattering mix, most of the songs tended to sound very similar, and although this was of little consequence to their hard-core following, to the uncommitted listener the set did become a trifle repetitive.

**ROGER KENT**

**PRINCE**

London, Lyceum

**ON THE strength of this performance, there is no reason why Prince could not be a top selling act. For sheer professionalism and entertainment, he sure takes some beating. Quite apart from handling the lead vocals, Prince plays some of the most outrageous lead guitar that you're likely to hear anywhere these days (Hendrix is one of his main influences).**

Musically, the show is a bizarre mixture of styles, linking soul harmonies and funk cliches with heavy metal, and if that sounds odd on paper then you should try actually experiencing it! Visually, Prince comes over as a kind of black bisexual Alice Cooper, and by the end of the show he had succeeded in divesting himself of all his clothing except a paid of black satin briefs and black stockings. This most definitely is not a show to take the kids to, as much of the lyric content, and indeed the show itself, is of a fairly explicit sexual nature.

**ROGER KENT**

**PAT BOONE**

London, Apollo Victoria

**HAVING STUCK to its own version of rock'n'roll for so long, it is strange to see Doll By Doll being saddled with a 'psychelic' tag more usually associated these days with a certain type of band from the North-West of England. However, it is just possible to see how it could have happened.**

On Monday at The Venue the band unveiled a batch of new material culled from the new Magnet album that drifts around leader Jackie Leven's folkie roots while the husky singer delivers his heavy lyrics and then tends to explode into powerful guitar figures from Jo Shaw, who specialises in the sort of brain-frying feed-back effects that get a reaction from any crowd.

**JOHN HAYWARD**

---

**LIVE MUSIC**

**SONY**

The latest Sony Walkman is the smallest stereo cassette player there's ever been.

Any smaller and a cassette couldn't fit in.

But put its lightweight headphones on, and it sounds like a hi-fi a hundred times its size.

And the beauty is, only you can hear it. Even when belting out Bach in a crowded park.

The Walkman's front-mounted controls operate at a touch.

And it plays all types of tape. Even metal.

Your Sony dealer can let you hear how amazing it sounds.

If he hasn't mislaid it behind a cassette.
### Disco Top 50

<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>YOU DRUNK, DEAD KENNY</td>
<td>Cherry/Red Cherry</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>DON'T SLOW DOWN, DON'T LET IT PASS YOU BY (7/4)</td>
<td>T.J.项目</td>
<td></td>
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<tr>
<td>3</td>
<td>I WANT TO BE FREE</td>
<td>Toyah</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>NEW LIFE SHORT</td>
<td>Depeche Mode</td>
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</tr>
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<td>5</td>
<td>THE RESURRECTION</td>
<td>Ice Crew</td>
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<td>6</td>
<td>GO FOR GOD'S GUITAR AT YOUR BEST</td>
<td>Cupid</td>
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<td>7</td>
<td>PAPA'S GOT A BRAND NEW PIE BAG &amp; PIE BAG</td>
<td>LoveJay</td>
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<tr>
<td>8</td>
<td>CHARM... AND YET AGAIN</td>
<td>Positive Noise</td>
<td></td>
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<tr>
<td>9</td>
<td>WHY DISCHARGE</td>
<td>Clay Plate</td>
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<td>10</td>
<td>TEDDY BEAR &amp; RED SOVINE</td>
<td>Sunday 54</td>
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<td>11</td>
<td>BABASU:NIGHTMARE</td>
<td>CBS/Paradise</td>
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<tr>
<td>12</td>
<td>YOU LIKE ME DON'T YOU</td>
<td>Jermaine Jackson</td>
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<td>13</td>
<td>SHACK12</td>
<td>Record Shack</td>
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<td>14</td>
<td>TAKE IT TO THE CELEBRITIES</td>
<td>Kool &amp; The Gang</td>
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<td>15</td>
<td>IF YOU FEEL JULIA KNOX</td>
<td>RCA/Chrysalis</td>
<td></td>
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<td>16</td>
<td>STARS ON 45</td>
<td>CBS/Paradise</td>
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<tr>
<td>17</td>
<td>THROW AWAY THE KEY</td>
<td>LP/Chappell</td>
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<tr>
<td>18</td>
<td>JUST THE TWO OF US</td>
<td>WB/Ensign</td>
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<tr>
<td>19</td>
<td>GIVE IT TO ME BABY</td>
<td>LP/Whispers</td>
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<tr>
<td>20</td>
<td>MIDNIGHT UK PLAYERS</td>
<td>Polydor</td>
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<tr>
<td>21</td>
<td>ME NO POP</td>
<td>Columbia</td>
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<td>22</td>
<td>B - 27</td>
<td>Columbia</td>
<td></td>
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<tr>
<td>23</td>
<td>I WANT TO BE YOUR LOVER</td>
<td>Alfa/MAEz</td>
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<td>24</td>
<td>I CALL YOUR NAME</td>
<td>Polydor</td>
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<td>25</td>
<td>ALL SYSTEMS GO</td>
<td>Epic/Republic</td>
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<td>26</td>
<td>CHILDREN OF THE SUN</td>
<td>Mercury</td>
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<td>27</td>
<td>FEARLESS</td>
<td>Motown</td>
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<td>28</td>
<td>LOVE WILL TEAR US</td>
<td>Joy Division</td>
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<td>29</td>
<td>ORIGINAL SIN</td>
<td>The Theatre of Hate</td>
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<td>30</td>
<td>YOU, I AND YOU</td>
<td>Toyah</td>
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<td>31</td>
<td>BUDAPEST</td>
<td>Ensign</td>
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<td>LOVE WILL TEAR US</td>
<td>Joy Division</td>
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<td>33</td>
<td>CARTRIOBLE/AMAZAI THE ANTS</td>
<td>Do It/U640</td>
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<td>34</td>
<td>I WANT TO BE FREE</td>
<td>Factory FAC 33</td>
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<td>35</td>
<td>CARTRIOBLE/AMAZAI THE ANTS</td>
<td>Attenent/Dream</td>
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<td>36</td>
<td>BLOOD REVOLUTIONS/PERSING UNKNOWNS/ROSS/POISON GIRLS</td>
<td>CBS/Paradise</td>
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<tr>
<td>37</td>
<td>MEANDERICAL</td>
<td>Mute</td>
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<td>38</td>
<td>NICE 'B' SOFT WASH</td>
<td>Secret Records</td>
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</tr>
<tr>
<td>39</td>
<td>LOVE IS STILL A DREAM</td>
<td>Mushroom</td>
<td></td>
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<tr>
<td>40</td>
<td>I WANT TO BE YOUR LOVER</td>
<td>WB/Ensign</td>
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<td>41</td>
<td>POINT THE FEELING</td>
<td>Polydor</td>
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<td>42</td>
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<td>Mushroom</td>
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<td>DUN/Do It</td>
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<td>I WANT TO BE YOUR LOVER</td>
<td>Robert/Kings</td>
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<td>45</td>
<td>POINT THE FEELING</td>
<td>Polydor</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>PAPA'S GOT A BRAND NEW PIE BAG &amp; PIE BAG</td>
<td>LoveJay</td>
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<td>47</td>
<td>NICE 'B' SOFT WASH</td>
<td>Secret Records</td>
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<td>48</td>
<td>LOVE IS STILL A DREAM</td>
<td>Mushroom</td>
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<td>49</td>
<td>YOU, I AND YOU</td>
<td>Ensign</td>
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<tr>
<td>50</td>
<td>TRANSMISSION</td>
<td>Joy Division</td>
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### Indie Top 50

<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>LOVELY PREVIN</td>
<td>LOVELY PREVIN</td>
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</tr>
<tr>
<td>2</td>
<td>FROM A TO B</td>
<td>LOVELY PREVIN</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Another chartbound record</td>
<td>LOVELY PREVIN</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>From A to B</td>
<td>LOVELY PREVIN</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Secre Records present</td>
<td>LOVELY PREVIN</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Order No. Shh 114</td>
<td>LOVELY PREVIN</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Receiving extensive media coverage</td>
<td>LOVELY PREVIN</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>National Press, Radio 1 and other major radio stations</td>
<td>LOVELY PREVIN</td>
<td></td>
</tr>
</tbody>
</table>

### EASE YOUR MIND

7"SHACK112 12"SHACK121
RECORD BUSINESS

Disco Top 50

1. **BEGGING WITH YOU**
   - Smokey Robinson
   - Motown TMD 1223

2. **GOING BACK TO MY ROOTS**
   - Odyssey
   - RCA RCR 1861

3. **NORTHERN LADIES**
   - Sylvia
   - Groove Production GP 1871

4. **DON'T SLOW DOWN DON'T LET IT PASS YOU**
   - UB40
   - Cherry/Cherry 24

5. **I WANT TO BE FREE**
   - Toyah
   - Safari SAE 34

Indie Top 50

1. **RECORD BUSINESS**
   - June 15 1981

2. **BEST OF THE SUMMER**
   - Salford 7 (12) 1

3. **DO IT**
   - Zerox
   - Adam & The Ants
   - Cherry/Cherry 24

4. **CEREMONY**
   - New Order
   - Factory FAC 33.12

5. **COME ON LADIES**
   - Wire
   - Factory FAC 13(12)

Other listings and details of singles with labels and catalogue numbers are also present in the image.
DOES LONDON really have room for yet another independent record company? Well, why not? The enthusiasm and conviction of most people who start small labels has to be a good thing for music and musicians. Such a small label is IGA Records, based at the Elephant and Castle.

IGA stands for Inter Galactic Art, which is actually the name of a larger, 'parent' organisation concerned with art, theatre, photography and an experimental project known as Christine. This is a machine made of about 100 small hexagons which light up and change colour in an infinite number of patterns and combinations. It is manually operated and even the man who built it. Hutson is nothing if not ambitious: "We'd like to be a Motown of the '80s but with a broader-based style. We expect to expand quickly, in a big way. We want to become commercially viable."
SELF IMMOLATION Records is releasing the first single by You've Got Foetus On Your Breath, from San Francisco. It is titled 'Wash It All Off' (WOMBALL 007) and is out this week through indie outlets.

OFF STREET records has signed Park Avenue for a first single 'Looking For No. 1'. The seven-piece band have been together for two years and their management company has sunk more than £150,000 into the launch campaign.

GOLDLINER, Eat At Joe's own label, releases the band's new single 'Move Your Feet?' (GO 4) on June 25, in an unlimited picture bag.

NEW HORMONES has an eight-track picture bag. (GO 4) on June 25, in an unlimited label, releases the band's new single GOLDLINER, Eat At Joe's own label, releases the band's new single 'Move Your Feet?' (GO 4) on June 25, in an unlimited picture bag.

SECRET RECORDS has released a single by Andre Previn's daughter Lovely. It is called 'From A to B' (SHH 114) and features Lovely on vocals and electric violin, with a three-man permanent backing band. They are currently recording an album for release later this year.

THE THIRD in the line of magazine-albums from Bristol, Recorder Three is out on June 10. The LP features Essential Bop, Robert Fripp, The Thompson Twins and the Ekome drummers and articles include The St Paul's Riot Trials as well as artist interviews. Price is between £3.25 and £3.75.

THE RAINCOATS: Odyshepse (Rough Trade ROUGH 13) Prod: The Raincoats/Adam Kichon

ROBYN HITCHCOCK: Black Snake Diamond Role (Armageddon ARM 4) Prod: Pat Collier

IT'S IMMATERIAL: 'A Gigantic Raft In the Phillipines' (Inevitable) This is quite impressive. An interesting, frantic beat, and even some sort of tune.

PAUL INDER: 'Machine City' (Electronic Space) Paul is the 13-year-old son of Motorhead's Lemmy and seems to be following fairly closely in his father's footsteps. The song (understandably) lacks originality, but it is not as bad as it might have been and streets ahead of Little Jimmy Osmond.

JOHN CADMAN: 'Alhambra' (Black Eye) On a rather different note, this is based on a mid-19th century tune with lyrics by classical guitarist Cadman. It was produced by Wild Willy Barrett (of all people), and the result is very pretty but not a likely hit.

FK 9: 'Our Condition'/These Children (Abstract) Both the singer and the songs owe much to David Bowie, something the band should watch, but it's still an interesting record.

This man is probably England's wittiest and most versatile songwriter; if he didn't exist it would be necessary to invent him though I doubt if anyone would have the imagination. (Tom Hibbert - Trax)
<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Artist</th>
<th>Cat No.</th>
<th>Dist.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>件 OF THE ACTION BUCKS FIZZ</td>
<td></td>
<td>RCA 88</td>
<td>R</td>
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<tr>
<td>2.</td>
<td>HOW BOUT US CHAMPAGNE</td>
<td></td>
<td>CBS A1046</td>
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<tr>
<td>3.</td>
<td>CHARIOT OF FIRE - MAIN THEME VANGELIS</td>
<td></td>
<td>TGO 97</td>
<td>E</td>
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<tr>
<td>4.</td>
<td>ALL THOSE YEARS AGO GEORGE HARRISON</td>
<td></td>
<td>K17807</td>
<td>W</td>
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<td>5.</td>
<td>ONE DAY IN YOUR LIFE MICHAEL JACKSON</td>
<td></td>
<td>K17807</td>
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<td>6.</td>
<td>BEING WITH YOU SMOKY ROBINSON</td>
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<td>TGO 97</td>
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<td>7.</td>
<td>THIS LITTLE GIRL GARY U.S.BONDS</td>
<td></td>
<td>ECA 122</td>
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<td>8.</td>
<td>GOING BACK TO MY ROOTS ODISSEY</td>
<td></td>
<td>K17807</td>
<td>W</td>
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<td>9.</td>
<td>YOU DRIVE ME CRAZY SHAKIN' STEVENS</td>
<td></td>
<td>EPC A1105</td>
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<td>10.</td>
<td>THAT LOVE SQUEEZE</td>
<td></td>
<td>AMS 8129</td>
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<td>11.</td>
<td>IF LEAVING ME IS EASY PHIL COLLINS</td>
<td></td>
<td>VS 423</td>
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<td>12.</td>
<td>MORE THAN IN LOVE KATE ROBBINS &amp; BEYOND</td>
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<td>RCA 88</td>
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<td>WILL YOU HAZEL O'CONNOR</td>
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<td>AMS 8129</td>
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<td>THERE'S A GUY KIRSTY MCCOLL</td>
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<td>EA 122</td>
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<td>15.</td>
<td>AIN'T NO STOPPIN' - DISCO MIX 1981 ENIGMA</td>
<td></td>
<td>TGO 97</td>
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<td>16.</td>
<td>THROW AWAY THE KEY LINC</td>
<td></td>
<td>CHS 2519</td>
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<td>17.</td>
<td>I WANT TO BE FREE TOOH</td>
<td></td>
<td>SAFE 34</td>
<td>M</td>
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<tr>
<td>18.</td>
<td>TAKE IT TO THE TOP (CLIMBING) KOLL' &amp; THE GANG</td>
<td></td>
<td>DE 2</td>
<td>F</td>
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<tr>
<td>19.</td>
<td>DANCING ON THE FLOOR THIRD WORLD</td>
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<td>CBS A1214</td>
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<td>BETTE DAVIS EYES KIM CARNESE</td>
<td></td>
<td>CBS A1214</td>
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<td>21.</td>
<td>DON'T SLOW DOWN-DON'T LET IT PASS YOU BY (B40)</td>
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<td>LET'S JUMP THE BROOMSTICK COAST TO COAST</td>
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<td>DE 2</td>
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<td>ALL STOOD STILL AT TRAVOY</td>
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<td>RAZZAMATAZZ QUINCY JONES FEATURING PATTI AUSTIN</td>
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<td>MEMORY ELAINE PAIGE</td>
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<td>DE 2</td>
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<td>NOBODY WINS ELTON JOHN</td>
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<td>27.</td>
<td>YOU'LL NEVER BE SO WRONG HOT CHOCOLATE</td>
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<td>THE RACE IS ON DAVE EDMUNS WITH THE STRAY CATS</td>
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<td>BODY TALK (INÇAL) IMAGINATION</td>
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<td>WOULD I LIE TO YOU WHITESNAKE</td>
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<td>31.</td>
<td>TAKE IT ON THE RUN REO SPEEDWAGON</td>
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<td>YOU MIGHT NEED SOMEBODY RANDY CRAWDROY</td>
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<td>33.</td>
<td>TOUCH ME WHEN WE'RE DANCING CARPENTERS</td>
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<td>NO STOPPING U - I WANT MY KID CROC</td>
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<td>35.</td>
<td>NOT A SECOND TIME ROBERT PALMER</td>
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<td>36.</td>
<td>SPELLBOUND SJOSQUIE &amp; THE BANSHIES</td>
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<td>37.</td>
<td>MULTIPLOICATION SHOWADDY WADDY</td>
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<td>ALL THE LOVE IN THE WORLD KORGIS</td>
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<td>PAPA DEE MAMA DEE TOOTS &amp; THE MAYTALS</td>
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<td>DE 2</td>
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<td>BAD MOON RISING EMMYLOR HARRIS</td>
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<td>41.</td>
<td>STAND AND DELIVER ADAM &amp; THE ANTS</td>
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<td>DE 2</td>
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<td>FURTHER PYRE JAM</td>
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<td>DE 2</td>
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<td>43.</td>
<td>GEMINI DREAM MOODY BLUES</td>
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<td>DE 2</td>
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<td>TAKING MY HEART OUT FOR YOU DIANA ROSS</td>
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<td>46.</td>
<td>GHOST TOWN SPECIALS</td>
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<td>DE 2</td>
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<td>47.</td>
<td>I LOVE YOU CLIMAX BLUES BAND</td>
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<td>DE 2</td>
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<td>CAN'T HAPPEN HERE RAINBOW</td>
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注: 此页面显示的是Airplay Guide周报，列出了英国电台在播歌曲的排名和信息。
The Airplay Guide features playlists which are in force in the current week (except for Radio Hallam which due to production deadlines is for last week). Playlists normally only affect daytime Monday-Friday shows.

### NEW ADDITIONS TO PLAYLISTS ARE SHOWN IN BOLD TYPE

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

#### TRES
- **Teens**
  - A Hit
  - B Peake
- **Teen**
  - C List
  - D Hit
- **Main**
  - E Hit
  - F Hit
- **Minor**
  - G Hit
  - H Hit
  - I Hit

#### MERGER BOUND
- **Country**
  - A A
  - B B
  - C C

#### PENNINE
- **Hardcore**
  - A A
  - B B
  - C C

#### PENNINE BOUND
- **A**
  - A
  - B

#### Teens
- **A Hit**
  - B Peake
  - C Hit
  - D Hit
  - E Hit
  - F Hit

#### Readers Choice
- **A**
  - A
  - B
  - C
  - D
  - E

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  - E Hit
  - F Hit

#### Readers Choice
- **A**
  - A
  - B
  - C
  - D
  - E

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<tr>
<th>Week</th>
<th>Album/Track</th>
<th>Artist(s)</th>
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<td>CAPITOL</td>
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<td>STAR SOUND STARS ON 45</td>
<td>(Land Eggersonne)</td>
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<td>TOYAH ANTHEM O</td>
<td>(Nicky North)</td>
<td>SAFARI</td>
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<td>VANGELIS CHARIOTS OF FIRE</td>
<td>(Vangelis)</td>
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<td>(Paul Hurley)</td>
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<td>AND PAIRS PLAYING WITH A DIFFERENT SEX</td>
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<td>BILL MELSON OUT DREAMING AND GET ON THE BEAM</td>
<td>(Bill Nelson/Loe)</td>
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<th>Title</th>
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<td>Associates C</td>
<td>(Quartet)</td>
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<td>RULLS I LOVE THE BALLAD (H) Touch Me (Tomtome)</td>
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<td>Barry Gray Orchestra</td>
<td>THINKING OF YOU (EMI) – Main Theme: Parker, Wall Dean (RT)</td>
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<td>Daughn Fraction of Lovin’ L.J. (A)</td>
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<td>Bertie Marsden</td>
<td>(FOR YOU) (RCA)</td>
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<td>Bill Wyman Green EYES (DE) (Rescheduled)</td>
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<td>Blood Sisters Don’t Say A Word (Cherry)</td>
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<td>Brian Maxine Let Me Be EASILY ADORED (Subway)</td>
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<td>B.S.B. (A S Band)</td>
<td>IN THE ARM (E) What We Should Do (Decca)</td>
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<td>Carl, Caitlon She’s A BAD MANNA (Jama) (B) She’s STARRING (90s) (D)</td>
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<td>David &amp; Williams Black VELVET (Every Time) (C)</td>
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<td>(Rescheduled) Out Of Touch (Trane) (Cherry)</td>
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<td>ANYTHING WITHOUT LOVE (I) Live (RCA)</td>
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<td>Deep Space Del (Leigh)</td>
<td>RIGHT YOURSELF (Subway) (Capitol)</td>
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<td>Ebenie Jones Say It’s NOT SO (Game) (Soul)</td>
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<td>Everln King’s The Last One (One Side) Of Love (EP)</td>
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<td>Lord I’D FORGOTTEN (Easy (Big Ft)</td>
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DURAN
1st ALBUM EMC 3372

TOUR

JUNE
29th Donme
30th Gaumont

JULY
1st Rock City
3rd Apollo
4th City Hall
5th Tiffany's
6th Odeon
8th Royal Court
9th Odeon Hammersmith
10th New Theatre
11th Odeon

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