Factory axed but PRT will stay in sales, distribution

THE END for PRT Records, long predicted since the breakdown of the RCA merger plan, came in an ACC statement last week confirming that the factory is being closed down, leaving a sales and distribution operation and a new company, to be run independently, covering creative and exploitation activities.

With the closure of the Mitcham plant, as a result of which 180 people will lose their jobs, customers like BBC Records, Ariola, Magnet and WEA will have their pressing requirements catered for by DDM and WEA.

To ensure adequate capacity, PRT will be transferring a number of presses from Mitcham. Precisely when the new arrangements come into effect will depend on negotiations with the unions regarding redundancy arrangements, but the intention is to make the switch at the beginning of August.

The factory shutdown is the second this year, the earlier casualty being the RCA plant in Co. Durham. Their absence will ironically bring current UK manufacturing demand roughly into line with capacity (in 1980 production of albums against trade deliveries was about 24 million more than was required). The combined 12-ins output of the PRT and RCA plants is estimated to be about 14 million albums. However, a production bottleneck around Christmas is inevitable, and potentially with greater severity than in previous years. The restructuring of PRT means a transfer within the ACC group for managing director Derek Honey (possibly to Berman's, the theatrical costumier).

Virgin partnership offer to retailers

THE VIRGIN Retail chain could leapfrog into pole position as the UK's biggest specialist record retailing chain by offering up to 100 independent stores the chance to become Virgin shops.

Virgin chairman Richard Branson told RB this week of his major new shop partnership initiative.

"We will be embarking on an expansion plan which will involve the establishment of partnerships - on a number of possible levels - between Virgin Retail and specialist record shops," he said.

"We want to build relationships with anybody from established regional chains, smaller stores which might be feeling the pinch in the current economic climate or even new investors in the market who might want to open record shops but need instant expertise. We are prepared to help by offering to buy up to 50 percent of their equity and go into partnership with them."

Virgin is in a strong position to become involved in this kind of franchise operation at the moment. It currently has 26 stores around the country - compared to Our Price's 56 outlets mainly in South-East England - and probably has a larger total turnover.

Branson outlined the advantages of the scheme as follows: "Shops that get involved in a Virgin partnership would receive financial security and would be able to participate in our bulk-buying clout with the major record companies. We would also be able to offer joint promotion schemes with record companies as well as centralised stock control and accounting systems."

LP sales fall again in 1st quarter

THERE WAS little to encourage the record industry in the sales statistics produced by the BPI for the first quarter of 1981.

The total value of the record market fell by 2.8 percent compared with the same period in 1980 to £50.3 million, with album sales plummeting by 12.6 million units - more than a ten percent drop in value - and singles units falling by 5.5 million to 19.3 million sales. Albums have dropped an average of ten million units a year for the last two years.

However, pre-recorded music cassettes forged ahead again, with a 7.1 percent sales increase over the first quarter of 1980 to sell six million units worth £10.9 million.

The BPI points out that while the record market dropped by 2.8 percent, the retail price index had increased by 12.7 percent, so the record market is effectively lagging something like 14 percent behind the figure it should be achieving to keep pace with inflation.

Commented John Deacon, BPI director general: "The singles market appears to have levelled out, and the market is operating at a higher base rate than in recent years, possibly buoyed up by more teenage-oriented music."

"Unfortunately, substantial teenage spending is not evident in the LP market. Youth unemployment and a consequent lack of spending power has attracted 15-24 year olds towards blank tape as shown by NOP's survey last Autumn which indicated that 64 percent of this age group are now blank tape purchasers, having increased from 49 percent in less than a year."

Deacon noted that there was little hope of a let-up in the volume of parallel imports currently severely damaging UK producers' prospects, despite the recent decrease in the international value of sterling.

The pound has not significantly devalued against European currencies and is likely to regain a little of its strength in that area - encouraging continued importation from the EEC.

However, Deacon did sound one note of optimism: "There is some small encouragement in the pre-recorded cassette market, although the strength is mainly in the budget area which is less profitable than full price tapers which carry the more creative product.

IT'S NOT UNUSUAL TO GET THOSE FUNNY FAMILIAR FEELINGS WHEN YOU KNOW THAT GORDON MILLS HAS PRODUCED THE NEW SINGLE BY JOHN KRISTIAN "POPE JOHN PAUL" FOR...
1980 was bleak, Deacon will report

THE RECORD industry's bleak experiences of 1980 are reflected in a report to be delivered to the annual meeting of the BPI on Wednesday (June 24) by director general John Deacon.

Figures contained in the BPI Annual Review show that parallel imports took an unprecedented 26.9 percent share of the UK market last year, while blank cassette sales increased by more than 16 percent to 69.1 million units.

During the same period album deliveries to the trade dropped by seven million copies and singles by a frightening 11 million units.

But Deacon holds out some hope for the industry organisation's 100 member companies.

"It is the BPI's clear intention to take firm legal action against any importers of product which infringes the copyright of any of our members," he will tell the meeting.

And he will rally member companies, their artists, publishers and composers to support the BPI stand for a levy on blank tape by lobbying MPs.

He will tell the meeting that he had hoped that the first quarter sales figures would indicate the worst was behind the record industry, but repeat chairman Chris Wright's call: "People will always want to listen to music. It's up to the record industry to make sure they listen to music through buying records rather than listening to the radio."

BPI in action against Canadian albums

THE BPI has launched a High Court action which takes its battle against cheap Canadian parallel imports a step further.

The industry watchdog is claiming that a London-based import, wholesale and retail organisation's imports of Blondie's 'Autoamerican', Parallel Lines and Eat To The Beat, UFO's 'The Wild The Willing and the Innocent', Abba's 'Super Trouper' and Not The Nine O'Clock News are illegal.

In the High Court last week the action against Warren Goldberg of Green Lawn, Ryton Grove, Hatfield, Middlesex; Warren Records of 16-18 Hollen Street, London W1; Simons Sales Stores of 20 Ripple Road, Barkingside; Simons Records of 335 Barking Road, London E6 and Warrneken Marine and General Shipping of 1 Serjeants Inn, London EC4 was held over to a date to be fixed for a fuller hearing.

All the defendants have undertaken to use their best endeavours to secure their evidence within two weeks of the first hearing, and the plaintiffs in the action Chrysalis Records, CBS and BBC Records have agreed to serve their evidence within a week of receiving the defendants' evidence.

New £50 licenses for juke boxes announced by PRS

THE PERFORMING Right Society has scrapped its bulk licensing agreements with juke box suppliers and is to issue individual licences direct to owners of premises in which the boxes are sited.

Under previous arrangements, bulk agreements with juke box suppliers meant that the PRS collected royalties for around 42,000 UK boxes. These deals run out at the end of June and from July 1 the PRS will collect a £50-a-year royalty direct from the venues.

However, under the terms of an agreement with the Brewers Society, the National Union of Licensed Victuallers and the Scottish Licensed Trade Association - most juke boxes are installed in pubs - the flat £50 rate is subject to a steadily reducing rebate over the first five years of operation.

There will also be an annual inflation adjustment in line with mean price increases over the previous year based on the Retail Price Index and the Catering Trades Turnerover Index for public houses.

Thus, for the 12 months from July 1 1981, the £50 royalty will be adjusted by an increase of 13.9 percent to £56.75, but by July 1 1983, for the 20 percent rebate, the net rate payable per juke box will be £45.40.

£50 licenses for juke boxes will be collected later this year.

Virginal CHAIN. From Page One

Shops interested in the scheme need not become part of the Virgin Records chain, but could retain their own identity, said Branson. "If they decided to carry our name, however, they would have to adhere to our stricter pricing policy," he said.

Branson revealed that two regional chains are discussing partnership terms with Virgin, and that he was prepared to go into similar partnership arrangements with shops at shops that are currently part of the chain. "If they want to become partners in a Virgin shop and have the confidence of our bank managers, I would certainly like to hear from our staff," he commented.

Shop keepers interested in forging a relationship with Virgin can contact Brently an assistant to Virgin Records or retail chairman Steve Mandy at 56, Standard Road, London NW10 (Tel: 01-961 2919).

It was confirmed this week that Virgin has amalgamated its successful Caroline Export operation with its retail division. Steve Mandy becomes chairman of the joint operation while Adrian Rose becomes managing director.

Strange case of Sovine's 'Teddy Bear'

THE CURIOUS story of the emergence as a hit of Red Sovine's tear-jerking 'Teddy Bear' single, has not only given specialist importer Midland Record Company its first chart entry, but may well finish gloriously by reaching the number one position.

If so, this will be the first time that a single which began life as an import, five years after its original US success, has reached the chart summit.

But it took the combined attention of BBC Radio's Paul Burnett and Terry Wogan to give this novelty disc the nationwide exposure it needed to attract consumer attention.

Midland's sales manager Ray Murrell sees the single as a call to public interest to a call from W. H. Smith in Reading in mid-May asking for copies in response to requests from customers. From that point demand snowballed and briefly RCA got in on the act by scheduling the single for release, under the impression that as a result of releasing the track on a Red Sovine album five years ago it still owned UK rights.

In fact, Midland as UK distributors of the Starday King catalogue claimed prior right and an agent of Gusto Records of Nashville, which has distribution rights to the catalogue, flew to London to sort out the problem.

Once Midland's rights had been confirmed, RCA withdrew from the picture, and the UK importer airfreighted 50,000 copies from America to cope with demand. Subsequently, sales built at such a rate that UK pressing and distribution arrangements through Spartan became necessary. Now, with sales of over 200,000 records achieved, Midland is anticipating a final tally of about 500,000 units.

Corporate moves. From Page One

PRT's general manager Trevor Eyles (left, sales manager) and Sean O'Brien (right, general manager) announced by PRS
WHILE THE possibility of a future involvement in Charisma continues to simmer, Richard Branson appears to be pursuing an alternative ambition to become the King of Clubs. With Heaven and The Garden already in his hands, the Virgin chief could be on the verge of adding the prestigious home of jazz Ronnie Scott’s Club to his collection. He and Scott have been dining together recently... whatever happened to Keith West, who back in 1968 topped the charts with ‘Excerpts From A Teenage Opera’, more familiarly known as ‘Grocer Jack’. Well, West is alive and well and partnering David Pryce-Jones in Grocer Jack Productions, a major outcome of which will be a ‘Grocer Jack’ film, now in the final stages of pre-production prior to August filming and, according to Pryce-Jones, budgeted to cost £4 million. Nick Alder, who won an Oscar for his special effects in ‘Alien’, will be involved. A label deal is also in prospect, with PolyGram favoured to handle it. Rights to ‘Excerpts’ have been secured from EMI special effects in ‘Alien’, will be involved. A label deal is also in prospect, with PolyGram favoured to handle it. Rights to ‘Excerpts’ have been secured from EMI

IAN HOWARD, former K-television director now back permanently in Britain working for the opposition as Ronco’s international marketing director, with main responsibilities to establish European franchise deals in non-music areas... last time round when his Earls Court appearances were the hottest ticket in town, would Bob Dylan have been making unannounced calls to Capitol to indicate his availability for interview? He’s apparently toning down the Godrock for his shows, but for those who fancy his Born-Again activities, we recommend perusal of the forthcoming Yearbook Of Popular Music being published by the highly respectable Cambridge University Press. Along with an article on the popular music of Afghanistan and other erudite subjects, will be a light-hearted piece by the Professor of Music at York University discussing ‘God, Modality and Meaning in the recent songs of Bob Dylan’. The prof and 120 other international academics are all in Amsterdam right now engaged in highly serious discussion at the first international conference on popular music, which the Dutch Arts Council has subsidised to the tune of £1500...
A&M RECORDS is giving heavy promotion to the first Carpenters album in four years, "Made In America" (AMLK 63723) and single 'Touch Me When We're Dancing' (AMS 8141) are being advertised on TV, radio and national newspapers.

The single has been heavily advertised in the national press and is the subject of a retail level competition to guess its highest chart position. The album has also been advertised in the Daily Mirror, Mail and Star.

TV advertising begins on Wednesday (June 24) in London, ATV, Granada and Scotland with 17 spots, lasting 15 seconds, over six days. Joint promotion with King's Lynn Records is being arranged for the Anglia region.

Radio advertising, in co-operation with Capital Radio, begins today. Window displays, posters, streamers and sleeves are available for in-store promotion.

10,000 COPIES of Heroes and Angels' royal wedding single 'Hey Diana (The Wedding Song) have been pressed as full colour picture discs, selling in to the trade at £1.70 with a £2.49 retail price tag. Out on White Line Records distributed by Stage One both picture disc and ordinary vinyl versions carry WRLS 002 catalogue number. The ordinary format 45 £1.70 with a £2.49 retail price tag.

DAM RECORDS has launched a disco label with three singles all of which are available in seven and 12-inch formats with new style bags specially designed for the label. The first releases are: 'For Your Love' (PIN 506) by Delroy Washington, 'Behind My Back' (PIN 502) by Nigel Martinez, and 'Won't You Let Me Be The One' (PIN 507) by Michael McGlorey. For a limited period the dealer price for the 12-inch discs will be £1.19 and they can be ordered by adding the suffix 12 before the catalogue number.

MCA RECORDS has released a new single by The Freshies and sparked off the interest of Mercury Records. 'I Can't Get Bouncing Babies' By The Teardrop Explodes' (MCA 725) is a plaintive tale of a record collector's search. It is being promoted by fly posters and advertisements in trade and consumer press. Quick off the mark Mercury intend to make 'Bouncing Babies' By The Teardrop Explodes – from the album Kilmarnock – available once again early in July.

DIAMOND HEAD's new four track EP 'Diamond Lights' (DHM 005) is available only to audiences on the band's national tour or direct from DHM Records, 43 Bagley Street, Stourbridge, Stourbridge, West Midlands.

LIBERTY RECORDS today (June 22) releases the soundtrack of the new James Bond movie For Your Eyes Only, featuring the title track by Sheena Easton, released as a single through EMI. Liberty is mounting a major campaign to promote the album with window displays and full page consumer advertisements.

PVK RECORDS has released a four track EP from Chubby Checker in a colour picture bag. '4 From Chubby' (PV 106E) contains 'Let's Twist Again', 'Pony Time', 'Lumbo Rock' and 'Do The Hucklebuck'.

CAPITOL RECORDS has a couple of firsts this week. Debut single from The BB&Q Band is 'On The Beat' (CL 202) plus two other disco tracks. First single from the Billy Squier album Don't Say No is 'In The Dark' (CL 206) which is available in a picture bag.

DERAM RECORDS this week releases the new Mo-Dettes single 'Tonight' (DET 3) and the first 15,000 contain an insert Deca releases the dubt single by Home T. 'Soul Shake Down Party' (F13096) is a Bob Marley song and is also available on 12-inch (FX 13096).

CELEBRITY RECORDS, the MOR-only label, has celebrated its first birthday by signing Max Bygraves making his first label change after 15 years with Pye. Bygraves will bow on Celebrity in September with an album MaxiMemories. Bygraves is seen fighting a celebratory cigar with the assistance of Mike Ashwell (sales director), while Celebrity chairman Jim Beach, who is also manager of Queen, looks on.

WARNER BROTHERS Records is re-releasing a series of four albums recordings of famous Broadway musicals: South Pacific, Finian's Rainbow, Guys and Dolls and Kiss Me Kate. Originally released on Reprise in 1963, the albums have been available on import at collectors prices.

PETER WAGG, Chrysalis Records' experienced director of creative services, has been appointed director of television production for the Chrysalis visual programming division. His place as creative services director has been taken by former UA and EMI man John Pasche who joins the company on July 6, reporting to managing director Doug D'Arcy.

Said Chrysalis co-chairman Terry Ellis: "Peter Wagg has played an important part in the production of our first two TV and video programmes, and this appointment seems a natural progression. He has several exciting projects lined up for later this year, including TV specials with Pat Benatar and Leo Sayer on which Wagg has already started work."

JEFF BEARD has been promoted to general manager, sales at WEA, with responsibility for field sales, regional promotion, telephone sales, administration and special projects, reporting directly to marketing director Mike Heap.

Steve Betts has been appointed field sales manager reporting to Beard. He will take on training, motivation and co-ordination of the field sales promotion force and all field area managers will report to him.

Bill Whitney becomes area sales manager in charge of South East Midlands, Home Counties, East Anglia and South Wales. He joined WEA in 1979 as West Midlands representative.

CBS DUBLIN has appointed Willie Kavanagh as marketing manager, reporting directly to general manager David Duke. It is Kavanagh's first music industry appointment after previously being in advertising. He holds a B.Sc in marketing from Trinity College.

"PRINTED MUSIC has come through the recession extremely well," commented Pat Howgill, director of EMI Music Publishing's print division and chairman of the Federation of Music Industry Organisations, after the publication by the Music Publishers Association of an increase in printed music sales for the second half of 1980.

Figures published by the MPA revealed that UK print sales for July-December, 1980 rose to nearly £13.5 million from just over £11.5 million in the previous year. Figures were up chiefly because of the growth in folios and songbooks," said Howgill.

At the other end of the musical spectrum, Tony Gordon of Singatune Publishing says that Jimmy Pursey has signed an unusual solo deal with CBS/FRance which covers the world. Pursey is presently working on an album of his own songs which will be released here by CBS in the Autumn.

"Jimmy has a new single, 'Animals Have More Fun', out at the end of June," said Gordon. "It was produced by Peter Gabriel and Jimmy co-wrote the song with him. We'll also be pushing his songs hard in the States this year."

Publishing deals are being signed as if there's no tomorrow (could the end of the world, an revealed in The Hitchhiker's Guide to the Galaxy, indeed be upon us?) . . .

Dick James Music has acquired UK and Eire rights to the important Musos' catalogue which includes songs by Joe Simon, Bob Seger, Millie Jackson and Joan Baez – as well as the Mary MacGregor hit 'Torn Between Two Lovers'.

Dai Rees at Albion Music says he and partner Derek Savage are planning to expand their publishing interests still further. They've just signed Dave Edmunds and will shortly be announcing the following acquisitions to add to their already stable which includes Hazel O'Connor, Joe Jackson and Ian Gomm.

On the copyright and royalties front, ASCAP ceases to trade at the end of this month and its former members are now joining MCPS. So all record companies are being advised to send statutory notices direct to MCPs instead of processing.

Also at MCPS, managing director Bob Montgomery has revealed that there will be a delay in the proposed revision of the basis on which mechanical royalties are being computed following the abolition of RRP.

"We agreed with the record companies that current retail pricing levels would be researched before the end of June so that the formula for assessing royalties could be reviewed in time for the August distribution to members," said Montgomery. "It now doesn't look as if we will get that research in time."

"Most companies are now paying on the basis of 135.5% of the dealer price, but we are still discussing a revision of that figure."

BRIAN OLIVER
Brian Olver can be contacted on 01-947 4454.
RETAILING

Edited by PAUL CAMPBELL

Why this delivery gap?

IT'S NOT exactly the busiest time for record demand and I have seen no reports of industrial problems at the factories, so I must ask why the record companies are almost all slipping on order fulfilment and delivery time. At this time of year dealers are pretty desperate to sell anything and cannot afford to have holes in supply, whether in back catalogue items or current bestsellers. So this little listing based on recent experiences makes sorry reading: Polygram. the Justin Hayward-Marti Webb 'Unexpected Song' went unexpectedly out of stock for two weeks. RCA. Didn't have any Vic Damone Now albums during crucial TV-exposure period. Monthly release sheets getting later and later. PRT. Has very little to offer at present so don't have problems. I just wish they would get round to putting dealer prices on delivery notes like everybody else.

Turning now the subject of TV-advertised direct-mail operations, I wonder how much Joe Public reasons he is being conned into unnecessary expense by not visiting his local record shop. With the never-ending supply of the deleted/overstock Presley 40 Greatest Hits at rock bottom prices, around £2 to the dealer, and the large number of back catalogue Presley compilations, including K-tel also on offer the dealer should be in a position to offer a 60 track Presley package similar to K-tel's promotion at up to £3-£4 less. And no 'up to 28 days' wait, either.

It is a bit galling to find direct mailing operations adding to the problems of consumer confidence in our industry. In the past I have heard many complaints about Dacrop stuff, and now customers are saying they haven't received the Manilow double set they ordered a couple of months ago from Teldisc. Having shelled out £8 99 for EMI's main catalogue six months ago; spent many a long hour trying to amend it with the lengthy deletions lists subsequently issued; and tried to compensate for the many omissions in the alphabetical section, I was miffed to see EMI wanting another £2.29 for the updated numerical catalogue. Numerical catalogues do not sell records, the fact that dealers have them (always free up to last year) saves EMI paper and print when it comes to the 'Do' and 'Wa' on delivery notes. I can't imagine that many copies of Num cata '81 have been sold. If they have then more fool the purchasers.

Observation Post

WEA. Took six weeks after supposed release date to get the Clifford T. Ward single out, and the George Harrison single didn't quite make it on time. Polygram. the Justin Hayward-Marti Webb 'Unexpected Song' went unexpectedly out of stock for two weeks. Recent album releases have sporadic unavailability. Delivery taking three days again with the Decca element four days or more. RCA. Didn't have any Vic Damone Now albums during crucial TV-exposure period. Monthly release sheets getting later and later. PRT. Has very little to offer at present so don't have problems. I just wish they would get round to putting dealer prices on delivery notes like everybody else.

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Classy Benson fills Wembley

GEORGE BENSON London, Wembley Arena WHO WOULD ever have thought that a jazz guitarist who also sings a bit could have filled an aircraft hangar called Wembley Pool live nights on the trot? Well, many years ago, a jazz piano player called Nat King Cole, who also sang a bit, could possibly also have done it — and George Benson's considerable achievement may well be because he is a direct descendant of Cole's regal lineage.

He offers, in the context of the 1980s, that same elegant ability to swing and smooth with equal facility, while his awesome yet uncluttered instrumental skill enables him to transform simple, almost trite, little themes into dynamically executed examples of disco-funk capable of satisfying a broad spectrum of listening tastes. Good though his recent albums have been, they merely hint at Benson's massive skills on guitar.

At Wembley, even an irritatingly variable sound balance, which made the presence of the Wren Orchestra largely superfluous, could not prevent Benson from displaying his guitar artistry in all its glory, switching with casual ease from nimble finger-picking to octave chording, to scat-guitar duets which built the tension so compellingly that the audience was up and dancing long before the end. The sound did nothing for his singing, but when the instrumentation was hushed for a soulful treatment of 'Unchained Melody', something of his real vocal quality was discernible.

BRIAN MULLIGAN

NORTHERN IRELAND chain Smyths For Records is illustrating the history of popular music at shows and parades around the province this summer. Pictured are the music-through-the-ages team and the 1939 Austin Ruby van which will be seen around the shows.
## Top 100 Singles Chart

<table>
<thead>
<tr>
<th>Week</th>
<th>Artiste</th>
<th>Title</th>
<th>Label/Cat. No.</th>
<th>Sales</th>
<th>Airplay</th>
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<tbody>
<tr>
<td>1</td>
<td>Smokey Robinson</td>
<td><em>Being With You</em></td>
<td>MOTOWN TGM 1223</td>
<td>E</td>
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<tr>
<td>2</td>
<td>Michael Jackson</td>
<td><em>One Day In Your Life</em></td>
<td>TAMLA MOTOWN TGM 976</td>
<td>E</td>
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<tr>
<td>3</td>
<td>Kate Robbins &amp; Beyond</td>
<td><em>More Than In Love</em></td>
<td>RCA RCA 69</td>
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<tr>
<td>4</td>
<td>Teddy Bear Red Sovine</td>
<td><em>How 'Bout Us</em></td>
<td>STARDAY SD 142</td>
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<td>5</td>
<td>Odyssey</td>
<td><em>Going Back To My Roots</em></td>
<td>RCA RCA111 85</td>
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<td>6</td>
<td>Hazel O'Connor</td>
<td><em>Will You</em></td>
<td>A&amp;M AMS 8131</td>
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<td>7</td>
<td>Still Ultra Vox</td>
<td><em>All Stood Still</em></td>
<td>CHRYSALIS CHS 121125</td>
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<td>8</td>
<td>Adam &amp; The Ants</td>
<td><em>Stand And Deliver</em></td>
<td>CBS CBS A121046</td>
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<td>9</td>
<td>Toh &amp; The Ants</td>
<td><em>I Want To Be Free</em></td>
<td>SAFARI SAFE 34</td>
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<td>10</td>
<td>Jam Pyre</td>
<td><em>Funeral</em></td>
<td>POLYDOR POSP 257</td>
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<td>Shakin Stevens</td>
<td><em>You Drive Me Crazy</em></td>
<td>EPIC EPC A1165</td>
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<td>Elaine Paige</td>
<td><em>Memory</em></td>
<td>POLYDOR POSP 279</td>
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<td>13</td>
<td>Ghost Town Specials</td>
<td><em>Ghost</em></td>
<td>2 TONE CH 112</td>
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<td>Vangelis</td>
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<td>15</td>
<td>Bucks Fizz</td>
<td><em>Piece Of The Action</em></td>
<td>RCA RAE 68</td>
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<td>16</td>
<td>UB40</td>
<td><em>Don't Slow Down</em></td>
<td>DEP INT. 712</td>
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<td>UB40</td>
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<td>Enigma</td>
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<td><em>Too Drunk</em></td>
<td>CHERRY RED CHERRY 24</td>
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<td>Heaven Gallen</td>
<td><em>Take It To The Top</em></td>
<td>VIRGIN VS 423</td>
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<td>22</td>
<td>Betty Davis Eyes</td>
<td><em>Bette Davis Eyes</em></td>
<td>VIRGIN VS 425</td>
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<td>23</td>
<td>Carnes</td>
<td><em>Kool &amp; The Gang</em></td>
<td>EMI-AMERICA EA 121</td>
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<td>24</td>
<td>creative mix</td>
<td><em>Dancin' On The Floor</em></td>
<td>DE-LITE DE(7)X 2</td>
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<td>25</td>
<td>Kim Carnes</td>
<td><em>Give Me</em></td>
<td>ISLAND (12)WIP 6244</td>
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<td>26</td>
<td>George Harrison</td>
<td><em>All Those Years Ago</em></td>
<td>CBS CBS A12131214</td>
<td>C</td>
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<td>27</td>
<td>jQuery</td>
<td><em>Throw Away The Key</em></td>
<td>DARK HORSE K17807(M)</td>
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<td>28</td>
<td>MacColl</td>
<td><em>There's A Guy Works Down The Chip Shop</em></td>
<td>POLYDOR POSP 250</td>
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<td>29</td>
<td>Tenpole Tudor</td>
<td><em>Swords Of A Thousand Men</em></td>
<td>O STIFF BU 109</td>
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<td>30</td>
<td>Shouti Depeche Mode</td>
<td><em>New Life</em></td>
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<td>31</td>
<td>Squeeze</td>
<td><em>Is That Love</em></td>
<td>A&amp;M AMS 8129</td>
<td>C</td>
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<td>32</td>
<td>Bruce Springsteen</td>
<td><em>The River</em></td>
<td>CBS CBS A1211179</td>
<td>C</td>
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<tr>
<td>33</td>
<td>Carly Simon</td>
<td><em>This Little Girl</em></td>
<td>EMI-AMERICA EA 122</td>
<td>E</td>
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<td>34</td>
<td>Whitney Houston</td>
<td><em>Would I Lie To You</em></td>
<td>LIBERTY BP 399</td>
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<td>35</td>
<td>Michael Jackson</td>
<td><em>Doors Of Your Heart</em></td>
<td>GO-FEET FEELS 912</td>
<td>E</td>
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<td>36</td>
<td>Love Wild</td>
<td><em>Chequered Love</em></td>
<td>O RAK RAK 330</td>
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<td>37</td>
<td>Wu-Tang Clan</td>
<td><em>Wu-Warps</em></td>
<td>GROOVE 0150 GP 107(T)</td>
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<td>38</td>
<td>Randy Crawford</td>
<td><em>You Might Need Somebody</em></td>
<td>WARNER BROS K17803(T)</td>
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<td>39</td>
<td>Bolla</td>
<td><em>The Sound Of The Crowd</em></td>
<td>VIRGIN VS 41612</td>
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<td>40</td>
<td>The Coconuts</td>
<td><em>ME NO POP</em></td>
<td>ZE (12)WIP 6711</td>
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<td>41</td>
<td>The Beach Boys</td>
<td><em>Let's Jump The Broomstick</em></td>
<td>POLYDOR POSP 249</td>
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<td>42</td>
<td>Red Speedwagon</td>
<td><em>Keep On Loving You</em></td>
<td>EPIC EPC 9644</td>
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<td>43</td>
<td>Whispers</td>
<td><em>I Can Make It Better</em></td>
<td>SOLAR S01T 19</td>
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<td>landscapes</td>
<td><em>R&amp;B</em></td>
<td>RCA RAC(T) 60</td>
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<td>45</td>
<td>Quincy Jones</td>
<td><em>Razzamatazz</em></td>
<td>A&amp;M AMSIP(1) S140</td>
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<td>46</td>
<td>Bonett</td>
<td><em>Multiplication</em></td>
<td>VERTIGO VER 2</td>
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<td>47</td>
<td>Undertones</td>
<td><em>The Race Is On</em></td>
<td>ARDECK ARDS 8</td>
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<td>48</td>
<td>Carole King</td>
<td><em>Just The Two Of Us</em></td>
<td>EPIC EPC A131290</td>
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<td>49</td>
<td>Jackson</td>
<td><em>Cryin' My Heart Out</em></td>
<td>MOTOWN TGM 1232</td>
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<td>50</td>
<td>Elton John</td>
<td><em>Nobody Wins</em></td>
<td>ROCKET XPRS 54</td>
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<td>51</td>
<td>Diana Ross</td>
<td><em>Pretty In Pink</em></td>
<td>CBS CBS A121327</td>
<td>C</td>
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<tr>
<td>52</td>
<td>Cats</td>
<td><em>Strip Cats</em></td>
<td>ARISTA SCAT 3</td>
<td>F</td>
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### Notes
- **Weeks on Chart**: Indicates the number of weeks the single has been charted.
- **Artist Name**: Names the artist or artists associated with the song.
- **Title**: Names the title of the song.
- **Label/Cat. No.**: Specifies the label and catalog number associated with the release.
- **Sales**: Represents the sales figures for the week, with sales cited in 1000s.
- **Airplay**: Represents the airplay ratings for the week, with ratings cited in 100000s.

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**Color Code**:
- **Red**: Indicates new entries on the chart.
- **Gold**: Indicates new entries on the chart.
- **Platinum**: Indicates new entries on the chart.

**Certifications**:
- **Platinum Disc**: 1 million sales (BPI certified).
- **Gold Disc**: 500,000 sales (BPI certified).
- **Silver Disc**: 100,000 sales (BPI certified).

**Artists**:
- **UB40**: British band known for their reggae and ska style.
- **De-Lite**: Also known as De La Soul, an American hip-hop group.
- **The Beach Boys**: American pop band known for their harmonies and surf music.
- **R&B**: Refers to the rhythm and blues genre.
- **Waxwork**: A term used to describe a record that is not easily definable or categorized.
MARKETED BY EMI RECORDS (UK), 20 MANCHESTER SQUARE, LONDON W1A 1ES. SALES AND DISTRIBUTION CENTRE, 1-3 UXBRIDGE ROAD, HAYES, MIDDLESEX. TEL: AREA A 01-561 4846, AREA B 01-561 0481, AREAS C 01-573 3891, AREAS D 01-561 4422, AREAS E 01-561 2888.

**DISCO**

**Bubbling Under**

51 56 - ON MY OWN CB 4
52 58 - ON THE BEATS 8 & G. Band 8
53 57 - JINGO CANDID 1
54 55 - GOTTA STOP (MESSIN' ABOUT) 1
55 51 - LOVE IS GONNA Get ya 1
56 52 - HURTIN' A LOVER Carol-Jani 1
57 55 - NEW AND UNDERESTIMATE THE POWER OF A 8
58 57 - GOOD TIMES 11
59 59 - ONE WAY LOVE AFFAIR Sadane 1
60 60 - NEVER UNDERESTIMATE THE POWER OF A 8
61 58 - HIT'N RUN LOVER Carol Jiani 8
62 62 - YOU'RE SO RIGHT FOR ME 11
63 57 - THE NEW KILLER JOE Benny Golson 1
64 61 - - GONNA STOP (MESSIN' ABOUT) 1
65 60 - ON THE BEAT B.B. & Q. Band 1
66 59 - ON MY OWN Debra Laws 1

ORDER NOW FROM WEA 01998 5929

**Disco Albums**

1 1 - STARS ON 45 (THE ALBUM) Star Sound 7
2 2 - THREE PIECE SUITE Rumal Low, Eddy & Mira 7
3 3 - DISCO DANCE/DISCO NITES Various (Ronce) 7
4 4 - SECRET COMBINATION Randy Crawford & T.G.I.F. 7
5 5 - BEING WITH YOU Smokey Robinson & M.G.M. 7
6 6 - THE DUDE Jones 7
7 7 - I GOT THE MELODY Odyssey 7
8 8 - TURN UP THE MUSIC Mass Production 7

**Import Albums**

1 1 - DOUCHES Hi-Lo 7
2 2 - IT MUST BE MAGIC Teena Marie 7
3 3 - THE DUDE Jones 7
4 4 - TURNED ON TO YOU Eighties Ladies 7
5 5 - SECRET COMBINATION Randy Crawford & T.G.I.F. 7
6 6 - BEING WITH YOU Smokey Robinson & M.G.M. 7
7 7 - I GOT THE MELODY Odyssey 7
8 8 - TURN UP THE MUSIC Mass Production 7

**Twelve Inches**

1 1 - GOING BACK TO MY ROOTS Odyssey 7
2 2 - UNIVERSE Saved And Altered 7
3 3 - T'NELLE堅全省 7
4 4 - DANCING ON THE FLOOR (HOOKED ON LOVE) Eversong 7
5 5 - TRY IT OUT Gino Soccio 7
6 6 - UNIVERSE Saved And Altered 7
7 7 - PULL UP TO THE RUMPER Grace Jones 7
8 8 - RAZZ Harley Mason 7
9 9 - WON'T YOU LET ME BE THE ONE Michael McDowell 7
10 10 - BODY MUSIC Stickers Epic 7
11 11 - BROTHER Corruption 7
12 12 - WIDE AWAKE IN A DREAM Barry Beag Dynamic 7
13 13 - AN' IT NO STOPPIN': DISCO MIX 1981 Enigma 7
14 14 - WICKEDLY Monsey Mulligans Bagatelle 7
15 15 - EASY ON YOUR MIND Touchdown Record Shack 7
16 16 - IF YOU FEEL IT Trailin' Houston 7

**Futurist Dance**

1 1 - THE SOUND OF THE CROWD Various 7
2 2 - ALL STYLES LITERS 12
3 3 - NEW SINGLE AVAILABLE JUNE 22
4 4 - OUR DAUGHTERS WEDDING Cat° no BEG 59
5 5 - WHAT CHA GONNA DO Chaka Khan 7
6 6 - CLOSER Gina Socio 7
7 7 - TASTY JAM Fabrice 7
8 8 - BEST OF LIGHT OF THE WORLD REMIXED Various 7
9 9 - JAZZ-FUNK Hotpot 7
10 10 - STREET SONGS Ray Conley 7
11 11 - ROCK THE WORLD T'Nights 7
12 12 - DRUM HAND Shakkashak 7
13 13 - REMIXTURE Various 7
14 14 - KILLING JIMMIE Washington Jr. 7
15 15 - ENTRANCE: All Killa's 7
16 16 - TRUNK Riverboat 7

**Disco Dealer**

AN INTERESTING shift at the top of the disco chart this week, as Odyssey move to the role of pole position after surrendering it to Smokey Robinson for just one week. On this week's sales returns, the RCA disc is again far ahead of both the strong Motown challengers, while it also finally takes over as the top-selling 12-inch record. 

Amongst the new chart entries, the re-emergence of Bob Marley's 'No Woman No Cry' was probably inevitable following the singer's recent death. It is worth noting that Island's new 12-inch pressing of this, which admittedly doesn't seem to have penetrated to many shops yet, features Jasmin as its flipside, whereas in 7-inch form, the two songs are on separate singles. BARRY LAZELL

Marketed by EMI Records (UK), 30 Manchester Square, London W1A 1ES. Sales and Distribution Centre, 1-3 Uxbridge Road, Hayes, Middlesex. Tel: Area A 01-561 4646, Area B 01-561 0481, Areas C 01-573 3891, Areas D 01-561 4422, Areas E 01-561 2888.
A MONTH or so ago, record dealers in North London and the surrounding Home Counties were surprised — and pleased — to be visited by a couple of girls clad in Tottenham Hotspur strip, Plug¬
gging the team's Cup Final record.

Naturally the personal attentions of a pair of impact marketeers like that paid off in terms of initial orders, and the future of the single 'Ossie's Dream' was at least assured in that corner of the country.

In the rather dimmer past, an obscure North London pop group received a call from a well-known entertainment agent asking them how they would like to change their name to The Love Affair for a forthcoming tour of Europe.

"Yes," replied the band's lead singer, who mustered the members that weekend, borrowed the aforementioned group's hit singles and learned the songs in two days straight, before trotting them out to a series of unknown German audiences.

The lead singer in question, and the man who put together the 'Spurs Girls', marketeer extraordinaire and the same chap — Bob England — who now manages Chas & Dave, The Darts and was responsible for the recent Spurs single concept.

He is now 34, but after a varied career in all aspects of the music business, he has never forgotten that flexibility and commitment are the keys to success in a volatile industry.

He seems to have the touch. When he first met Chas & Dave they mistrusted the business and, although known to be extremely talented, were giving away their songs and doing sessions to the detriment of their own career.

Two years later the duo are seen on Top Of The Pops and their Courage Best commercials have become a regional cult.

THEN THERE is Darts. Signed soon after their formation, the band gigged incessantly at a time when no-one would have given an authentic nine-piece doo¬-wop band a snowball's chance in hell of have given an authentic nine-piece doo¬-wop band a snowball's chance in hell of

'Gertcha' hit through EMI. "But EMI never saw the boys as an international act and could never get their records released in other territories," recalled England.

"After we signed Chas & Dave's Rockney label to Pinnacle — after which we did more than 200,000 copies of 'Rabbit' — we started to get booked for festivals in Germany and Holland. Now we have secured releases in the German, Austrian, Swiss, Belgian, Italian, Australian and New Zealand territories. It shows what you can do with a belief in your artists and the flexibility of a small company coupled with the muscle a hit can bring you — it's what we always thought was possible."

The Towerbell boss now sees Chas & Dave becoming a kind of Flanagan & Allen of the current generation. They have played every kind of venue from tiny pubs to the mighty Knebworth festival with Bailey's cabaret club in between. To prove they weren't just the world's best-paid support act they headlined the West End Dominion Theatre recently and sold it out.

On the Darts front, England is keen on the possibilities of being independent around the world, where he can see the band capitalising on their forte as a live group.

"We did a tour of the USA which cost us a total of 13,000 dollars — for the whole nine-piece band — and ended with our signing a recording deal worth 50,000 dollars," said England. "If we had decided not to tour, there would have been no deal, and no chance of an American release for the band. We are about to repeat the experiment in Japan, where we already have a contract, because interest is building up there."

ENGLAND is a believer in the major distributors, but is also adamant that he will not conclude long-term licence deals with them.

"I want to keep options open," he said. "I believe signing licences for more than three albums is prohibitive, both creatively and businesswise. So we tend to get involved with distribution agreements with a major company like PRT which can provide the service to dealers without taking complete control of marketing."

"I still see problems with the indie distributors who still have trouble convincing the trade they are serious. It's a credibility problem which they will overcome in time. Until they do I will be sticking with the big companies."

A sign of the flexibility England is so proud of can be seen in the way the Spurs single was handled. A Tottenham fan from childhood, England spotted their chance of a Final place early in the season and convinced Dave Peacock to write a song about it.

"He later admitted he only wrote 'Ossie's Dream' to humour me," said England. "But the players loved the song and went into the studios with Chas & Dave to do the song about April 21. We knew we only had until the Cup Final date of May 9 to sell as many as we could.

"By the following Friday we had orders for 10,000 in full colour bags and had gone out of stock on the first pressing. Within three weeks we had sold 100,000 copies and were number eight in the charts."

"Of course, the Cup Final replay was good news for us, and when Spurs won the Cup it was a marvellous moment. After the first Wembley draw we saw the players and the first thing they said to us was 'At least it gives us another week on the record'."

But England believes that the song might have been ignored by the public at large if his wife Natasha — a singer in her own right — and Mrs. Chas Hodges had not toured local record shops dressed in Spurs kit selling in the record. "That gave the boost it really needed and convinced the dealers that Towerbell and PRT were right behind it," commented England. "They were phoning out for orders in the morning and delivering them in the afternoon, which made sure dealers did not have to order any more than they really needed, which built confidence in the record." The effort paid off, and Chas & Dave will now be doing a Christmas fan club album for the soccer club, as well as a major TV project for the festive season.

Meanwhile the Darts have a single due out, and England has just signed a band called The Balls whose debut single is timed to coincide with Wimbledon (geddit?).

And in the pipeline is the possibility of a series of football videos fronted by TV pundit Bob Wilson which will feature star players coaching their specialties coupled with plenty of entertain-

A TIMELY look at the career of Bob England, manager of Darts and Chas and Dave, and the mastermind behind the Spurs' Cup hit single. By JOHN HAYWARD

PICTURED At the after-match party, Bob and Natasha England lift the FA Cup in triumph. Not only had 'Ossie's Dream' been a raging success in the chart, on the specially-formed Shelf label, but Spurs had won the coveted trophy.
**Disco Top 50**

1. *Two Funky Good* (7"")
2. *FIZZ 101* (7"")
3. *FIZY 1001* (12"")
4. *British Records!*
5. *Disco Top 50*
6. *Indie Top 50*
7. *Pay Up*
8. *Proton Plus*
9. *Champagne*
10. *YOU + ME*
11. *Madder's Tune*
12. *Two Funkin' Good* (12"")
13. *FUNKY* (12"")
14. *How's It Feel* (7"")
15. *Harvey Mason* (12"")
16. *How's It Feel* (12"")
17. *Pay Up* (7"")
18. *PROTON PLUS* (7"")
19. *I'll Be Your Pleasure* (7"")
20. *I'll Be Your Pleasure* (12"")
21. *Second Image* (7"")
22. *I'll Be Your Pleasure* (7"")
23. *I'll Be Your Pleasure* (12"")
24. *Willie Wilson & The Nightbirds* (7"")
25. *Willie Wilson & The Nightbirds* (12"")
27. *Willie Wilson & The Nightbirds* (12"")
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48. *Willie Wilson & The Nightbirds* (12"")
49. *Willie Wilson & The Nightbirds* (12"")
50. *Willie Wilson & The Nightbirds* (12"")

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**Indie Top 50**

1. *Two Funky Good* (7"")
2. *FIZZ 101* (7"")
3. *FIZY 1001* (12"")
4. *British Records!*
5. *Disco Top 50*
6. *Indie Top 50*
7. *Pay Up*
8. *Proton Plus*
9. *Champagne*
10. *YOU + ME*
11. *Madder's Tune*
12. *Two Funkin' Good* (12"")
13. *FUNKY* (12"")
14. *How's It Feel* (7"")
15. *Harvey Mason* (12"")
16. *How's It Feel* (12"")
17. *Pay Up* (7"")
18. *PROTON PLUS* (7"")
19. *I'll Be Your Pleasure* (7"")
20. *I'll Be Your Pleasure* (12"")
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50. *Willie Wilson & The Nightbirds* (12"")
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CBS Distribution 01-960 2155

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FIZZ 101 (7")
FIZY 1001 (12")

YOU

FUNKY (12”)

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411-11
THE HEEBEEGEEBEES have got it all worked out, now that their dispute with manager Robert Stigwig has been amicably resolved. "We owe it to our fans to release a record," they told RB in an exclusive interview.

The band that brought you 'Meaningless Songs In Very High Voices' is about to do just that. By the end of the week Original Records will be hard at work on "Too Depressed To Commit Suicide" by The PeeCees - the kind of 45 that will make Police fans sit up and take notice. And rumour has it that an album - as yet untitled - has been under preparation in a Stockport studio for some months. The boys - Dobbin, Gary and Norris - are adamant that the resulting success will not change them as human beings. They are determined not to go soft. "We are from Liverpool. It's dangerous to let too many cats out of the bag," replied Dobbin, the lead singer. "So what's up their sleeves as far as album material is concerned?" he asked. "Some of it was recorded at the gigantic Bird Of Peace free festival in the USA last year with a galaxy of stars and famous and they aren't." Norris. "We will still shop at Tescos like Bob Dylan. We are not preparing to let too many of our songs into the chart. We are not prepared to let too many people know of the kind of approach the HeeBeeGeeBeebs will be taking to their recording career - destined to take off in a big way when a Radio-4 comedy series entitled Radio Active gets off the ground in September.

Put together by three former Oxford students Radio Active is a humourous look at local radio. Part of the entertainment naturally involved spoof pop records, which is where the first Hee Bee Gee Bee record came in. It was picked up by Original Records making the Top 100 last year, and encouraged the label to invest in a whole album, of which the forthcoming Police send-up 'Too Depressed To Commit Suicide' is a part.

Obviously steeped in rock'n'roll, the trio's parodies never overstep the bounds of taste, although they tred a tightrope narrow path between pastiche and heavy-duty satire. "It's primarily a musical parody," agreed the band. "We are not trying to attack people's private lives - unless the subject is so fucking ridiculous that it is in our music - but we do take their serious approach just one step further until it becomes humourous."

"We don't have to exaggerate too much. Malcolm Muggeridge said something like 'People will always do things that are ten times as fatuous as anything a humourous writer could ever invent.'"

Unfortunately, the effect of the first single 'Meaningless Songs In Very High Voices' might just have been a little too subtle. There was very little critical backlash, although the band puts down to the lack of importance of the lyrics of a normal disco song. "This time we are attacking a few sacred cows so we are likely to run into a bit more criticism. What people have got to remember is that we are not just saying that all pop music is ridiculous, we are merely pointing out that there are some ludicrous aspects to it."

The group's six-week Radio-4 series, destined to take off in a big way when a Radio -4 comedy series entitled Radio Active gets off the ground in September. The group's six-week Radio-4 series, 'I'll Keep On Holding On' (Edsel Records) is this undiscovered classic British Funk band from 1966. Of course the sound is dated, but is still exciting and evokes the period beautifully, even for those who weren't around.

FASCINATORS: 'Blue Movies' (Penthouse Records)

Average pop song about the hazards of becoming addicted to pornographic home-videos.

GREENSLEEVES NEW RELEASES

GENERAL SAINT & CLINT EASTWOOD

ANOTHER ONE BITES THE DUST

now on 7" (OINK 1) as well as 12" (GRED 56). Currently 3rd week at No. 1 in Reggae charts.

NEW WAILING SOULS

Fire House Rock (LP GREL 21). Tracks include Kingdom Rise Kingdom Fall (Remixed by Scientist), Fire House Rock, Bandits Taking Over, Oh What A Feeling.

NEW! EEK-A- Mouse & ERROL SHORTER

We Do Den (12" GRED 58)

HUGH MUNDELL

Can't Pop No Style (12" GRED 54)

AND DON'T FORGET TO KEEP THE FOLLOWING GREENSLEEVES ALBUMS IN STOCK:

TOYAN - How The West Was Won (GREL 20)

AUGUSTUS PABLO - Original Rockers (GREL 9)

SCIENTIST MEETS THE CLASH INC. (GREL 18)

SCIENTIST, HEAVYWEIGHT DUP CHAMPION (GREL 13)

SCIENTIST V PRINCE JAMMY, BIG SHOWDOWN (GREL 10)

GREENSLEEVES RECORDS
44 Uxbridge Rd, London W2
Tel: 01-749 3277
Distribution: Spartan, Jet Star, Rough Trade, Markus

Singles Reviews

THOMPSON TWINS: 'Animal Laugh' (T Records)

THOMPSON TWINS: 'Animal Laugh' is a very AFRICAN, TRIBAL sound - the band features the ex-Fall drummer Karl Burns.

THE ACTION: 'I'll Keep On Holding On' (Edsel Records)

This is an undiscovered classic British Funk band from 1966. Of course the sound is dated, but is still exciting and evokes the period beautifully, even for those who weren't around.

FASCINATORS: 'Blue Movies' (Penthouse Records)

Average pop song about the hazards of becoming addicted to pornographic home-videos.

Indie Albums

1 1 PRESENT ARMS UB4O
   DEP International LP DEP 1
2 2 ANYTHING Perhaps
   Saffron VOIR1
3 3 THE HUMANIES WITH A DIFFERENCE
   Human/HUMAN
4 4 PUNKS NOT DEAD Exploited
   Secret SEC 1
5 5 HE WHO DARES Win These Or Hates
   SIBIS 19
6 6 ODYSSEYPANACEA Rough Trade ROUGH 13
7 7 HEART OF DARKNESS Positive Noise
   Stalk STALK 1
8 8 POST CARD OF UB4O
   Graduate GRAD LP 2
9 9 TO E ACH... A Certain Ratio Factory FACT 35
10 10 STATION OF THE CRANES
    Craft CRAS 31984
11 11 FRESH FRUIT FOR ROTTING VEGETABLES
    Cherry Red
12 12 CLOSED Lip Dlxion
   Factory FACT 35
13 13 DIRK WEARS WHITE SOX
   Do You RIDE 3
14 14 UNKNOWN PLEASURES
   Joy Division
15 15 SINGAPORE
   Home /& Abroad
16 16 TOYAH TOYAH TOYAH TOYAH
   Tales From UFO
17 17 PROVISIONALLY ENTITLED THE SINGING FISH
   St. Albans
18 18 LONDON COUNTRY
   4AD CAD 108
19 19 SONGS FROM THE OTHER SIDE
   4AD CAD 109
20 20 MESS AND LACE Modern English
   4AD CAD 105
21 21 BRIGHT EYES
  魯21
22 22 URBAN LIGHTNING
   Accessory ACCO 001
23 23 THE PLATYHARD FISH
   Rough Trade ROUGH 19
24 24 THE BLUE MEANING
   Saffron IVEA 666
25 25 RAYMOND
   Red Cragz
26 26 GILBERT O'SULLIVAN
   The Sugar Man
27 27 LAMONICA
   4AD CAD 564
28 28 LADYbird
   4AD CAD 564
29 29 THE CHERRY HINT
   Carousel
30 30 SHEEPFARMERS
   Rough Tapes COPY 002

DISTRIBUTOR AND WHOLESALERS DIRECTORY 1981

SONET RECORDS AND PUBLISHING
121 Ledbury Road, London W11 9AQ

Telephone: 01-229 7267
Contact: Dee Sparrow

ARTIST(S)/TITLE  | Release | Price/Copies/Order
--- | --- | ---
JOE JACKSON JUMPIN' JIVE (A&M) | LEP 1231 | 2.10
ERIC CLAPTON STEPPIN' OUT (Dacca) | EFC 2034 | 1.82
BOSTON DON'T LOOK BACK (Epic) | PMC 7067/8 Mono 3.07 | (Cass. only)
THE BEATLES THE WHITE ALBUM (Apple) | PMC 7067/8 Mono 3.07 | (Cass. only)
THE BEATLES WITH THE BEATLES (Parlophone) | PMC 7067/8 Mono 3.07 | (Cass. only)
THE BEATLES HELP (Parlophone) | PMC 7067/8 Mono 3.07 | (Cass. only)
TERVERSAL B.J. MINING BAND TERVERSAL B.J. MINING BAND (Lebrun) | MCF 3111 | 1.80
RON CUCCIA MUSIC FROM THE BIG TOMATO (Armageddon) | ARM 4 | 2.89
RENALDO & THE LOAF SONGS FOR SWINGING LARVAE (Do It) | LEBR 1230 | 2.39
PENTHOUSE STRINGS FROM ITALY WITH LOVE (Dynamic) | AM 3011 | 1.82
NORTH HYKEHAM BAND NORTH HYKEHAM BAND IN CONCERT (Lebrun) | MCF 3111 | 1.80
MAGAZINE MAGIC MURDER AND THE WEATHER (Virgin) | MCF 3111 | 1.80

**RE(Dictionary)**

**PRICE CUTTERS WITH A DEALER PRICE OF £1.83**

**BARRY MANILOW PLEASE (A&M)** | SPR 1505 | 1.83
**ZORNE WARWICK WANTED ON A WEDNESDAY (A&M)** | SPR 1506 | 1.83
**BILL WINTER COUNTRY (A&M)** | SPR 1507 | 1.83
**LADY DIANA SPENCER / LADY DIANA SPENCER - DIANA (A&M)** | SPR 1508 | 1.83
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**REISSUES WITH A DEALER PRICE OF £1.00**

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**BEYOND AUGUST 1ST 1981, CASETTES STILL STANDARD PRICE**

**REMARKS**

**SPECIAL OFFER**

**ALL ALBUMS ON THIS PAGE WILL BE REDUCED TO A DEALER PRICE OF £2.43 UNTIL AUGUST 15TH, 1981. Cassettes Still Standard Price**

**RECORD BUSINESS**

June 22, 1981
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The Airplay Guide features playists 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

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<th>Chart</th>
<th>Extras</th>
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<th>Station Pick</th>
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<td>C breaker</td>
<td>C breaker</td>
<td>C breaker</td>
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### Key To Station Playlists

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<tr>
<th>Station</th>
<th>Breaker</th>
<th>Chart</th>
<th>Extras</th>
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### New Single

**Hills of Katmandu**

7" K17830 12" Dance Remix K17830T

"Hit Picks" on Radio Orwell

Radio Clyde...Radio Forth

Radio Trent...Beacon Radio

Radio 210...

"Station Climber" on Severn Sound

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**Key To Station Playlists**

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<th>D List</th>
<th>E List</th>
<th>F List</th>
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<td>D List</td>
<td>E List</td>
<td>F List</td>
<td>G List</td>
<td>H List</td>
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**Basic Key**

- A - Main Playlist/Chart
- B - Breakers/Climbers
- C - Extras
- Hit Picks
- Station Pick
DURAN DURAN: Duran Duran (EMI EMC 3372) Prod: Colin Thurston
Debut album from Birmingham new romantic band Duran Duran includes hits singles, 'Planet Earth' and 'Careless Memories' plus a lot more besides. Synthesized guitars and vocals are mixed to create detached landscapes of sound while lyrics - printed on the inner sleeve - convey intense images. Apart from the singles that track which stands out is an instrumental, 'Tel Aviv'.

SIouxie And The Banshees: Juju (Polydor POLS 1034) Prod: Nigel Gray/Siouxie and the Banshees
It has taken some time for Siouxsie to achieve the potential displayed in 'Hong Kong Garden' but current single 'Spellsbound' is her most successful song since. It is the opening track of an album certain to be the group's most popular since. It is the opening track of an album certain to be the group's most popular since. It is the opening track of an album certain to be the group's most popular since. It is the opening track of an album certain to be the group's most popular since. It is the opening track of an album certain to be the group's most popular since. It is the opening track of an album certain to be the group's most popular since. It is the opening track of an album certain to be the group's most popular since.

RICK WAKEMAN: 1984 (Charisma CDS 4022) Prod: Rick Wakeman
Wakeman, formerly of Yes, and Phillips, ex-Genesis, have both chosen the same powerful theme for their latest works and both have made interesting diversifications. Wakeman's is the most commercial and conventional. His keyboard style changes little but lyrics by Tim Rice and vocals by Jon Anderson, Kenny Lynch and Chaka Khan (sounding as if she is auditioning for Evita) make for a pleasant diversification. Phillips has adopted a more abstract view, on the lines of Tubular Bells, and his four track album is a pretty shifting tapestry of emotions.

MAGAZINE: Magic, Murder And The Virgin Weather (Virgin V2200) Prod: Martin Hannett
This, the last Magazine album will come as a disappointment to those who have followed the band's career from the stunning Real Life debut. The purity and slow menace of the early albums has been steadily retreating into jazzier instrumentation and now it has disappeared into ordinary boogie. The criticism is against Magazine over bandstand standards and there is no doubt that the album will enjoy some commercial success.

FRANK CHACKSFIELD: Could I Have This Dance (Dansan DS 042) Prod: Tommy Sanderson
Since the demise of an independent Decca, Frank Chacksfield, one of the great sources of easy-listening instrumental albums, has been cut from the recording scene. More credit therefore to the small Dansan label for its initiative in funding a full-scale orchestral LP, an increasing rarity in today's release schedule. Chacksfield's expert handling of strings and brass is underpinned by strict tempo rhythms to meet with the requirements of Dansan's ballroom customers as well as those who just like relaxing instrumental sounds. The repertoire is a nice mix of familiar melodies old and new.

MANUEL & THE MUSIC OF THE MOUNTAINS: Fantasy Manuel (EMI POLS 1052) Prod; Norman Newell
These are two recording. Ensign has chosen 'The Bridge Across The River' to 7-inch but with enough exposure Sanders could have a big album on his hands.

VARIUS: Ear And Foot Refreshment (MCA MCF 3111)
MCA has dug into its disco and black music catalogue to produce a sampler that focuses on the jazz-funk aspect of dance music - the classy end of the genre as Robbie Vincent points out in his sleeve note. It's a nice idea, appealing as it does to album buyers as well as to those who just want to snap up the latest hot dance single and it includes Spyro Gyra's 'Morning Dance', The Crusaders' 'Snowflakes' and 'Street Life', tracks from the various members of The Crusaders, Lenny Williams, Rufus, and The Dramaticas' 'Get It'.
## Albums/Tapes Top 60

<table>
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<tr>
<th>Week</th>
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<td>TOYAH ANTHEM O</td>
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<td>MOTOWN/TS99701(1251)</td>
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**Blah!** I think we are wanting our time on earth, and it is time to grow. We are all, therefore, here only to discuss the secret economic conspiracy, and how we can expose it. By an act of God, we will try. **Oh!** I think we are wanting our time on earth, and it is time to grow. We are all, therefore, here only to discuss the secret economic conspiracy, and how we can expose it. By an act of God, we will try.

---

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- **C** = Country
- **D** = Dance
- **S** = Synth
- **M** = Mainstream

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