

# RECORD BUSINESS

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## Twofers spearhead Autumn TV plans

THE BUY-one-get-one-free concept initiated by Ronco with its *Disco Daze!* Night albums in May is expected to form a significant part of TV merchandising this Autumn.

With the impressive success of its previous effort, which generated sales of nearly 500,000 units, providing the foundations for its future involvement, Ronco is releasing two star-strudded LPS, *Super Hits 1 and 2* (RTL 2058 A/B) in the London, Midlands and Trident areas on September 9. They will retail at £5.49 the pair, records and tapes. "I

think these two records are the best compilations we have ever put together," commented Ronco general manager Sean O'Brien. "Of the 35 tracks, I think they have all been in or are about to enter the Top 20." Among the artists involved are Aneka, Abba, Hazel O'Connor, Madness, Toyah, Shakir Stevens, Odyssey and Tenpole Tudor.

But the twofers releases will not end there. Ronco has another set of albums under wraps for release probably before the month is out, but will not have the market to itself. Competitor Warwick is also planning one, and possibly a second, bargain twin-set while K-tel is also understood to have a two-for-one in the pipeline. Of Warwick's two releases, one will be a concept compilation album while the other is expected to come from a British act. Details of K-tel's plans were not disclosed at press time, but a country album was thought to be a probability.

## EMI-MCA joint video company

THORN EMI, supporter of JVC's VHD video disc system, has formed a joint company to produce and acquire software with its arch rival on the hardware side, MCA, the leading supporter of the Philips optical video disc.

The move was announced last week and the new joint company - MCA-Thorn EMI Programmes International - will be based in Los Angeles.

The joint company obviously has significant benefits for each partner. EMI's vast film catalogue will be made available for the Philips video disc throughout the world and MCA's Universal catalogue for the JVC video disc, which is being marketed in the UK by Thorn EMI.

A Thorn-EMI spokesman commented: "The deal with MCA isn't a snub for JVC. On the hardware side we remain fully behind VHD, however the link up with MCA gives us a far greater choice of product for the JVC video disc."



TOWERBELL BOSS Bob England looks happy and Tongue 'n' Cheek shocked as a deal for the duo's single 'I Should Coco (Nuts To You)' is completed. The record is a version of an

advertising jingle for rum-based liqueur Cocoribe and Julia Johns and Cathy Shostak are hoping to drive people coco-nutty about it.

## Russell returning to become CBS md

LONG REMOURED, the departure from CBS Records of managing director David Betteridge was confirmed last week. After two and one-half years with the company during which time its success with British acts has been better than at any time in its history, Betteridge announced his resignation, effective from September 25.

His replacement will be an Englishman, Paul Russell, previously director of business affairs in the UK, who after a spell as vice-president of Columbia Records International in New York, has been in charge of CBS Australia. Russell will not, however, be taking up his appointment until February next year,

and in the meantime chairman Maurice Oberstein will take over day-to-day running of the company.

The teaming of Betteridge and Oberstein has been an outstanding one and their partnership has seen Adam and the Ants, Shakir Stevens, Judas Priest, the Clash, the Nolans and Barbara Dickson among major British acts with a developing international reputation.

In his statement, Betteridge noted that his "one significant regret" on leaving the company was that he would no longer be working with Oberstein for whom he had built "a strong regard as a friend and business colleague." "I have immensely enjoyed my time

with CBS and believe that both the company and certainly myself have benefited from the association," he added.

Betteridge said he wanted to stay in the music industry and would be announcing his future plans shortly.

"There are a number of things I want to try my hand at," he commented. "I need to be involved more in controlling my own business destiny." This would suggest that Betteridge, with his background of Island and Bronze, is looking towards more of a proprietorial and entrepreneurial role in the future rather than that of a salaried employee.

THE SMASH No 1 HIT IN AMERICA

DIANA ROSS AND  
LIONEL RICHIE

new single

ENDLESS LOVE TMG 1240



From the forthcoming Motion Picture  
Endless Love



## RCA-Epic in sales clash on SOM LPs

EPIC AND RCA are ready to do battle over recordings of *The Sound Of Music*, already one of the best-selling soundtracks ever.

The show has just opened in London with Petula Clark taking the lead role and Epic was quick to pick up the rights.

Rogers & Hammerstein's immortal show opened to rave reviews and the Epic version (EPC 70212) is available at full-price from September 11. Promotion is tied in with the show, which also stars Michael Jayston and Honor Blackman.

RCA's version, the movie soundtrack, starring Julie Andrews has been a perennial catalogue seller. This version (SB 6616) has qualified for platinum status on sales since RCA's split with Decca alone.

A third version, starring Anne Rogers and Patricia Routledge (MFP 50358) is available from MFP and has been steadily turning over sales for many years.

## Creditors hear of wholesaler's £66,000 debts

GRAY & BUTT LTD, the Stanford-Le-Hope, Essex, wholesaler which crashed in June had debts of £66,065 and assets of just £355.

The Official Receiver was appointed as liquidator and he revealed details of the company's liabilities at a creditors' meeting in Brighton last week.

CBS which petitioned for the winding up was owed £2,635, EMI, £5,387, PRT, £4,022 and WEA £3,004. Preferential liabilities amounted to £1,622 and the total unsecured liabilities were £64,366.

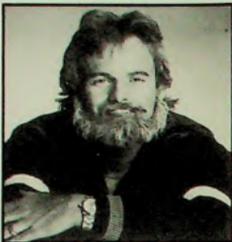
The directors of the company were named as Mr. and Mrs. Butt and it was stated that they had put a considerable amount of money into the company before its collapse.

## Secombe and Anderson TV LP

HARRY SECOMBE and Moira Anderson have joined forces on an album of duets to be TV promoted by Warwick Records.

Produced by Tony Hiller, *Golden Memories* will be on test in the Harlech and Westward areas for three weeks from September 28. It features such evergreen material as 'Wunderbar', 'Sunrise, Sunset' and 'Only Make Believe'.

"We are getting a strong reaction to the album and it is an obvious candidate for national promotion," said managing director Ian Miles. "If we roll it out, then we shall have commercials on the screens right through to Christmas."



**KENNY ROGERS is not** - Phil Pope it is. The bearded lookalike is a member of the Heebeebies whose targets include Kenny Rogers on their album *439 Golden Greats* released by Original Records.

## 439 Golden Greats spoof heads Original's releases

ORIGINAL RECORDS, which scored a left-field hit with its album *The Hitch-Hiker's Guide To The Galaxy*, is investing heavily in comedy albums for the Autumn

Leading the way will be the first LP by The Heebeebies, *439 Golden Greats* (TWTS/TWTK10), the group which has already won itself a degree of notoriety for its parody of the Bee Gees, 'Meaningless Songs In Very High Voices'. 'Acts' featured on the album include Babba, David Bowwow, Paul McCarthor, the PeeCees and the Beagles.

Also on Original's schedule are *An Evening Without* (ORA/TORA 006) and *Alternative Cabaret* (ORA/TORA 007).

*An Evening Without* has been produced by Griff Rhys Jones of *Not The Nine O'Clock News*, who is also on the album along with Martin Bergman, Rory McGrath, Jimmy Mulville and Clive Anderson. It is based on a show being performed as one of the fringe productions at the Edinburgh Festival. Tony Allen, Pauline Melville, Andy de la Tour and Jim Barclay are on *Alternative Cabaret* with routines first heard at

## CBS launches MGM videos this month

MGM, ONE of the few Hollywood studios yet to launch a UK video operation, will have a package of 17 titles on the market by late-September.

With product being marketed by the joint company MGM/CBS Home Video, headed up by Cy Leslie of CBS and MGM's Peter Kuyper, video titles will be available for sale or rental without any restrictions.

The decision to adopt the surcharge system, operated by CIC Video, the other major company distributed by CBS Records, is certain to be welcomed by the retail trade.

Among the first releases from MGM are the Peter Sellers film *Being There*,

*Fame*, *Champ*, *That's Entertainment*, *Wizard Of Oz*, *2001: A Space Odyssey* and *Blow Up*. Dealer prices will be between £26 - £30 plus VAT. UK appointments for MGM/CBS Home Video have still to be announced.

● A package of blockbuster titles has also been lined up by Thorn EMI Video Programmes for October release. Backed by a £500,000 TV advertising campaign, new releases include *The Elephant Man*, *Flash Gordon*, *Life Of Brian*, *Jazz Singer*, *Mirror Cracked* and *The Long Good Friday*.

## Kingdom forms own sales team

INDEPENDENT RECORD label Kingdom Records is putting its own sales force on the road at the end of this month to service specialist shops with its reggae product and to supplement the Pinnacle sales team on rock discs.

The sales force will number four at the outset, covering London and the Home Counties, the Midlands and East Anglia, Wales and the West of England and the North. Kingdom eventually hopes to cover Scotland too, and negotiations are proceeding at the moment.

Apart from Kingdom product, the team will be selling in the Gateway and Who's Who in Jazz labels, recently confirmed from America, as well as Penthouse Records and the reggae Silver Camel label.

Said managing director Terry King: "We have been tremendously excited with the results of our telephone sales operation and the results achieved by independent distributors on product which does not exclusively go through Pinnacle. We have just confirmed an agreement for an American jazz catalogue for our label, which would seem to make a salesforce a natural progression at this time."

All current releases have now been put back until August 29 in coincide with the launch of the sales force.

## Williams' 'Best Friend' tops BBC country poll

A RADIO-2 poll to find Britain's favourite country records has given top spot to Don Williams' 'You're My Best Friend'. Last year's winner 'Crystal Chandeliers' by Charley Pride drops to third position in the list, compiled for the *Country Style* show hosted by David Allan. Runner-up was the Marty Robbins oldie 'El Paso'.

In the top ten are three new titles - 'The Baron' by Johnny Cash (7), 'Some Days Are Diamonds' by John Denver (8) and 'He Stopped Loving Her Today' by George Jones (5). Red Sovine's reissued oldie 'Teddy Bear' was in

fourth place. Other top 10 entries are 'Stand By Your Man' by Tammy Wynette (6), 'Coward Of The County' by Kenny Rogers and 'River Road' by Crystal Gayle.

"It would seem that tastes are changing in favour of more contemporary sounds," commented presenter David Allan. "We received votes for songs like 'Lions In Winter', 'Last Cowboy Song' and 'Delta And The Dealer'. Maybe it is significant that this year there isn't a Jim Reeves or a Slim Whitman record in the top ten."

## PolyGram plant back to normal

POLYGRAM RECORD Operations hope to be back to normal this week, just a week after successful negotiations had ended a go-slow at both Walthamstow and Chadwell Heath.

During the protracted dispute PRO was restricted to servicing the Top 150 titles from the PolyGram group and associated labels and provision of catalogue suffered accordingly.

PRO came under increasing pressure towards the end of the dispute but a spokesman said that the final discussions had resulted in a mutually agreeable settlement.

# MULLINGS

Peak 12.6  
w 15.9  
103  
117

HAVING NO sooner made up with the Bee Gees over that multi-million dollar dispute, **Robert Stigwood** has just been landed with another hot potato of British origin. **Nicky Chinn** and partner **Mike Chapman** have taken legal action in Los Angeles to terminate the contract that their Dreamland label has with RSO while claiming, in that typically modest American style, damages of 7.5 million dollars. Dreamland is alleging that RSO failed to provide adequate marketing and promotion support, a contention which is, of course, being vigorously denied... former Phonogram md **Ken Maliphant's** future plans could involve a TV company's video interests... nice one for WEA's new man at the top **Charles Levison** to see three signings to the UK company making strong upwards chart movement - 'Everybody Salsa' by Modern Romance, 'Hand Held In Black And White' by Dollar and 'Ain't No Mountain' by Boys Town Gang. Latter act, on New York's Moby Dick label, may well win themselves a degree of notoriety here - the B-side of their album *Cruisin' The Streets* is so explicit in its description of gay life in the Big Apple that import copies were being stickered with warning notices.

WORD IS that before Paul Raymond stepped in with lots of cash, wholesaler **Carnaby Video** was a possible addition to the Branson Collection - incidentally far from having the field to himself with his publishing venture *Event*, due out on October 1, the Virgin chairman looks like having competition from the former staff of *Time Out* with their own what's on guide, and with the dispute which provided the opening for *Event* now over, could be that publisher Tony Elliott will be back in the market again. *Event's* dummy issue now doing the rounds has **Debbie Harry** on the front cover... call from **Derek Honey** to point out that he only has an interest in a flower shop in North London. "I am not running one," quoth the ex PR man. "I know nothing about flowers" - meanwhile **Trevor Eyles** has abandoned plans to move into the hotel business in Ilfracombe and is looking at an Oxfordshire restaurant, while 'helping out' various London companies including **Radioactive**... for UK visitors to **Musexpo** at Fort Lauderdale in November, a special roundtrip airfare of 455 dollars has been negotiated by the organisers... after putting the spotlight first on **Randy Crawford** and then providing a comeback hit for **Bobby Womack**, can the Crusader's continue their good work by delivering a biggie for nearly-forgotten **Joe Cocker** with 'I'm Standing Here Today'...

LOOK OUT for a monster US hit for **Lulu** with 'I Could Never Miss You' on the Alfa label - but strange that there are no signs so far of any British company picking up the title for release here... **Osibisa** are about to embark on the first large scale tour of India by a western-based act. They have been signed by **Concerts East**, in conjunction with soft drinks manufacturer **Campa Cola**, for stadium concerts during October and November. Drumbeating will be unprecedented and a live album will be made in Bombay by **HMV**... as the Salsa bandwagon gathers steam, **Sparta Florida** has signed a 10-piece outfit with the unlikely name of **The Polo Club** - a label deal is being sought... our man at the London premiere of Monteverdi's opera *Orfeo* reports that not only did he spy **Pamela Stephenson** in the audience but even more importantly it was a breakthrough production for the English National Opera which sees the authentic instrument brigade making an important inroad into major British opera, which may upset some of the Covent Garden traditionalists... also on the serious music front, **EMI** is understood to be reissuing a £1.99 classical line, which must be a bit underwhelming for **Music For Pleasure** with its similarly priced **CP** label... anybody with £100 to spare and involved in Copyright Law may be interested in a one-day seminar covering recent developments in the entertainment field to be held at the IBA Conference Hall on September 25... **Lionel Burdge** at Polydor intrigued to see that a **Shakin' Stevens** album released by Pickwick is one he recorded "for pennies" back in the days of **Contour**... can anybody other than the legendary **Bob Dockerill** beat the long-service record of **Pat Cowan** of **EMI's** promotion department at Manchester Square? He has just completed 44 years with the company.

# ITS MY PARTY



## DAVE STEWART with BARBARA GASKIN

new single out now

STIFF RECORDS *BROKEN 2*

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watch your stocks of alvin stardust-  
buy 124 and tenpole tudor-buy 120

## RECORD BUSINESS

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## Virgin follows Cheap Thrills with a new catalogue campaign

VIRGIN RECORDS has introduced its second catalogue campaign of the Summer with 100 titles available at £2.74 to the dealer, from tomorrow (September 1).

The albums on offer are all the available Virgin releases from V2001 (Mike Oldfield's *Tubular Bells*) to V2190 (*Fourth Wall* by the Flying Lizards) with the exception of *My Generation* by The Who.

Virgin expects dealers to be able to knock about £1 off retail price and the £2.74 dealer price will continue until further notice. Virgin double albums (VD prefix) in the campaign carry a dealer price of £3.99.

Virgin Records md Simon Draper explained: "Our recent back catalogue campaign *Cheap Thrills* - where we reduced prices on a smaller selection of titles - proved extremely successful. We think lower prices on a wider range of records will effectively stimulate sales further and provide an even greater incentive for dealers to stock our catalogue."

This offer is the first stage of what will be a comprehensive Christmas campaign by Virgin full details of which will be announced soon.

## Lightning vs Old Gold & Revival price

LIGHTNING RECORDS increases the dealer price of the Old Gold/Revival series from tomorrow (September 1) to 79p, in line with the major companies. A retail price of £1.35 is suggested.

At the same time the label announced an expansion of its catalogue with acquisitions from several major labels. Old Gold should have double number of original hits by the end of the year.

The Autumn releases include records from Dave Davies, Lonnie Donegan, Brotherhood Of Man, Gilbert O'Sullivan, Petula Clark, Sandie Shaw, Acker Bilk, Herd, Marry Wide, Pretty Things, Chris Montez, Brenda Lee, Bill Haley, Brian Hyland, The Rubettes, Frankie Avalon, The Springfields, The Monkees, The Drifters and many more.

A catalogue listing the first 200 Old Gold records and many more older stocks by Lightning is now available.

## Deals

WHO BASS player John Entwistle has signed with WEA International for the world. An album *Too Late The Hero* will be released later this year - it will be his fifth solo venture.

## Merchandising TV ads for Anne Murray Best Of LP

CAPITOL RECORDS is poised for a major campaign, including TV advertising, for *The Very Best Of Anne Murray* (EMT 31) featuring 16 of her best known songs.

The marketing push kicks off on September 20, a week after release, with a series of 20 and 40 second TV commercials on ATV, Yorkshire and Tyne Tees. These will run for three weeks initially and will be repeated in other areas through Autumn.

A nationwide display campaign, including 600 3-D full colour window displays, in-store posters and window streamers backs the campaign and there will be trade press advertising. Capitol general manager Martyn Cox explained: "The release is the second phase of a marketing plan undertaken to establish a strong foothold for Anne Murray and her music in the UK. Although she has achieved superstar status in North America and Canada her only real UK hits have been 'Snowbird' and 'You Needed Me'. However, the majority of Anne's songs have been turntable hits and research has shown that as a result of this and her recent TV and concert performances, there is a huge sales potential for an album of this type."

*THIS WEEK* sees the release of the new *Odyssey* single 'It'll Be Alright' which is available on seven and 12-inch (RCA/T 128) It is available in a specially printed, full colour picture sleeve.

RCA RECORDS this week releases the new single by Thelma Houston in 12-inch form only, initially, '96 Tears' (RCAT 120) is from the album *New Gonna Be Another One* (RCALP 5035).

Also available on 12-inch only is the new single from Keni Burke. 'You're The Best' (RCAT 126) the title track from his new album (RCALP 5059).



BEGGAR & CO and RCA show a united front as the ink dries on the recording contract. Group members Breeze McKrieth, Baps Baptiste and Kennie Wellington were formerly with Light Of The World and played on the Spandau Ballet hit 'I Don't Need This Pressure On (Chant No 1)'. RCA's first release from Beggar & Co is 'Mule (Chant No 2)' and an album will follow this Autumn. Keeping their hands in are Don Ellis, RCA md, centre, and deputy md John Howes, right. Next to him is the group's manager Mark Howes.

CHERRY RED next week re-releases 'Holiday in Cambodia' by the Dead Kennedys. Originally released in July last year it has been deleted for nine months. The new issue will be available on seven and 12-inch.

A NEW Marc Bolan single 'You Scare Me To Death' (Cherry 39) is released by Cherry Red next Monday (September 7). The first 20,000 singles contain a limited edition flexi-disc with Marc talking about famous people. Mike Mansfield has produced a TV promotional film.

DINDISC RECORDS is making available a 10-inch extended version of the new *Orchestral Manoeuvres In The Dark* single 'Sovereign' (DIN 24 10). Four colour posters are available for in-store display and the company is taking trade and consumer advertising.

WEA RECORDS this week releases the second solo album by former Television leader Tom Verlaine. *Dreamtime* (K 56919) contains 10 new Verlaine compositions.

QWEST RECORDS, through WEA, this week releases a double live album from Lena Horne. *The Lady And Her Music* (K66108) is produced by Quincy Jones and includes her most popular songs.

WARNER BROTHERS this week releases a single from the Rickie Lee Jones album *Pirates*. It is 'Woody And Dutch On The Slow Train To Peking' (K17851).

WEA INTERNATIONAL is releasing a new Bob Marley album titled *Chances Are* on September 25. The material spans 10 years of his recording career and contains eight unreleased tracks, including six Marley songs. A single 'Reggae On Broadway' precedes the album.

KOROVA RECORDS this week releases a single by Betty Bright. 'Some Girls Have All The Luck' (KOW 18) is taken from the forthcoming album *Rhythm Breaks The Ice*.

CHARISMA RECORDS this week releases the new single by Afraid Of Mice (CB 38912) in both seven and 12-inch forms in picture bags. The 'A' side is 'Intercontinental' while the 12-inch contains an additional track which will not be featured on any other release.

POLO RECORDS this week releases the second single by Gidea Park (Adrian Baker) in both seven and 12-inch forms. The follow-up to 'Beach Boy Gold' is 'Seasons Of Gold' (POLO 12) (14) a medley of Four Seasons hits. It is available in a picture bag.

CHRYSALIS RECORDS this week makes the Debbie Harry single 'Backfired' available in 12-inch form (CHS 12 2526) in a special picture bag. Dealer price is £1.21.

POLYDOR RECORDS releases its first single by Ian Dury in both seven and 12-inch form. The single 'Spacetime Autistic' (POSP(X) 285) is available in both short and long versions in both forms. Dealer price on the 12-inch is £1.21.

LEEDS MUSIC is to change its name to MCA Music Ltd. with effect from 1 January 1982. The news, from 138, Piccadilly, follows the appointment of Leeds Levy as President of MCA Music Inc. in New York.

Leeds Levy takes over the MCA publishing reins on 1 September, following the retirement of Sal Chianta to become president of ASCAP. The move to change the British company's name, after more than 40 years, is understood to herald an image-boosting push over here. But Leeds Music boss Cyril Simons is said to have postponed his retirement plans and has negotiated a new contract with MCA.

Ironically, Leeds Music was originally set up by Leeds Levy's father, Lou, who later sold the company to the MCA conglomerate. He named his son after the company.

Southern Music is another major company going through a self-imposed image change. New managing director, Roy Tempest, wants to boost the company's involvement in contemporary rock music. And he's looking for a young creative person with street-level awareness to help him do it.

"We have all the facilities here," says Tempest. "But we need some new blood on the writing side."

The Music Publishers Association and Radio-2 have announced the line-up for their prestigious concert to be held at the Royal Albert Hall on 5 October to celebrate the MPA's Centenary Year.

Entitled *100 Years of British Music*, the concert will feature 12 British stars intended to represent the full spectrum of UK-originated music in the last century. It will be broadcast as a two-hour radio show at a later date and the possibility of BBC Records releasing an album of the concert is also being discussed.

Although no 'rock' acts have been lined up, the bill features: Julian Lloyd-Webber, Joan Savaag, Marti Webb, Lena Zavaroni, Anne Shelton, Frankie Vaughan, Vince Hill, Semprini, Hubert Gregg, Acker Bilk and Vera Lynn. Bucks Fizz are a possibility too. Paul Walters is producing the show for Radio 2.

Dick James Music has been on the signings trail recently. DJM has concluded writers agreements with: new RCA artist Brian Chatten (DJM will publish all tracks on his new RCA album, *Playing For Time*). David Reilly (recently signed to MCA Records in the States, but on the DJM label here) and Adrian Lee (synthesizer player with the Toyah Wilcox Band).

DJM's David Barnett says that one of Lee's songs, 'Thunder in the Mountain', is likely to be Toyah's next 'A' side on Safari Records. The company is also currently enjoying success with four tracks on the latest Meatloaf album on Epic.

Meanwhile, Beadle Music is giving the ladies a chance. Len Beadle's MAM-backed company has just signed ex-Gonzales singer, Linda Taylor, via its administration deal with Janmar Music (the publishing arm of Groove Records).

BRIAN OLIVER

# REGIONAL

## RTE's country awards carry top prestige

WINNERS OF THE RTE Radio 2 *Keep It Country Awards* were announced at a reception in Dublin. The awards, now in their second year, have become the prestige country music awards in Ireland. A nationwide postal ballot run in conjunction with RTE's programme journal the *RTE Guide* and provincial newspapers throughout the country and in Northern Ireland by the *Sunday World* was used to choose the winners. The full list of winners were:

*Irish Male Country Singer:* Big Tom *Irish Female Country Singer:* Susan McCann

*Irish Country Single:* 'Old Fashioned Girl' by Gene Stuart

*Irish Country Album:* It's Hard To Be Humble, by T R Dallas

*Irish Country Duo:* Two's Company *New Country Act:* Grainne & The Strangers

*Entertainer of the Year:* Brendan Shine *Hall of Fame Award Award:* Ray Lynam *International Male Country Singer:* Boxcar Willie

*International Female Country Singer:* Dolly Parton

*All Time Favourite International Country Song:* 'Coward Of The Country' by Kenny Rogers

*Irish Country Band:* The Travellers

The winners will receive their awards - specially commissioned in Cavan crystal - at a poll winners concert to be held on September 16 in the Glen Eagles

## New indie puts out Dana single

DESPITE THE recession which has hit the major recording firms, two new independent labels have been launched here.

Lite Records, based at 1 Belfast Road, Newry, Co. Down, has issued a single 'Lady Of Knocks' featuring former GTO artist and Eurovision winner Dana. Co-composed with husband Damien Scallan, it is a track from a forthcoming album *Totally Yours*. The second single from the label is Gerry Dean's 'Love Will Survive', composed by Dana's brother Gerald Brown.

Former member Billy Harris is to have an album issued by Strong Records soon. Belfast group Sweet Savage have released their debut single 'Take No Prisoners', which will also be issued in the UK. The four-man group toured with Motherhead, were featured on the BBC-TV series *Rock In The City*, and appeared with Thin Lizzy, U2 and Hazel O'Connor at the Slane Castle Festival.



Dana - now on Lite Records

# Ireland

Hotel in Killarney. The concert will be introduced by the presenter of RTE Radio 2's *Keep It Country* programme Paschal Mooney.

With country music being such big business in Ireland, the importance of these awards is immense even after only two years existence. In terms of record sales, a hit country single can mean quite large quantities passing over record shop counters for a longer period of time than an ordinary pop single. The Top 30 singles chart in Ireland as *RB* goes to press contains well placed entries by Brendan Shine, Foster & Allen and Big Tim - all country singles.

SEPTEMBER 11 IS the date for the release of Bagatelle's next single in the UK. Entitled 'Love Is The Reason', the disc is the Dublin band's follow-up to 'Second Violin', which entered the *Record Business* chart. PolyGram (Ireland) has high hopes for the band's new release in the UK and are confident of a high chart placing in Ireland's Top 30. Meanwhile, Bagatelle's debut album outside Ireland is set for release mid-October. It will be called *Bagatelle* which should cause no confusion anywhere except in their native land - last year the band released their first long-player on the home market, also simply called *Bagatelle!* The new album will contain completely new material. The title is all the two albums will have in common. The 1980 Bagatelle album will not be available outside Ireland for the moment.

BRENDAN MARTIN

# Ulster

Lite Records seems to be a promoting division of Rosey Music which looks after the newly composed material from the Brown family, and in-laws of course.

'Good Vibrations' boss Terry Hooley launches Strong Records with two highly popular names - The Mighty Shandricks, who rush-release 'Condor Woman', and former Rebel Records act Rob Strong and his Rockets with 'Farewell To Harlem'. 'Good Vibrations' have been associated with thence wava era, but Strong Records seems to be a venture outside new wave.

Former member Billy Harris is to have an album issued by Strong Records soon. Belfast group Sweet Savage have released their debut single 'Take No Prisoners', which will also be issued in the UK. The four-man group toured with Motherhead, were featured on the BBC-TV series *Rock In The City*, and appeared with Thin Lizzy, U2 and Hazel O'Connor at the Slane Castle Festival.

Ballymena based Homestead Records, have recorded an album by one of Ireland's youngest traditional groups The Corey Family. It is entitled *Irish Traditional Sounds From The Mountain Road*.

DONAL K. O'BOYLE

# DISCO

## Bubbling Under

- |    |                               |                        |
|----|-------------------------------|------------------------|
| 51 | 4 WE'RE IN THIS LOVE TOGETHER | Warner Bros            |
| 52 | 44 LONELY                     | Atlantic               |
| 53 | 44 LOCO-MOTO                  | Milermum (imp) Mercury |
| 54 | 44 DANCING THE NIGHT AWAY     | Capitol                |
| 55 | 44 WE'RE ALMOST THERE         | Mercury                |
| 56 | 44 DON'T STOP YOUR LOVE       | Motown                 |
| 57 | 44 DO IT ANY WAY YOU WANNA    | Capitol                |
| 58 | 44 I'M YOUR ONLY DREAM        | Mercury                |
| 59 | 44 LAY ALL YOUR LOVE ON ME    | Atlantic               |
| 60 | 44 MIGHTY MAN                 | Mercury                |
| 61 | 44 YOU'RE THE BEST            | Mercury                |
| 62 | 44 HOT SUMMER                 | RCA                    |
| 63 | 44 VICKY Sue Robinson         | Phelute (imp) Mercury  |
| 64 | 44 FAN THE FIRE               | 20th Century           |
| 65 | 44 ROBERTO                    | Phelute (imp) Mercury  |
| 66 | 44 STILL IN THE GROOVE        | Phelute (imp) Mercury  |
| 67 | 44 PAPA'S GOT A BRAND NEW PIG | Phelute (imp) Mercury  |
| 68 | 44 GLIDE                      | Fantasy                |
| 69 | 44 THIRD DEGREE               | Mercury                |

## Disco Albums

- |    |                                |             |
|----|--------------------------------|-------------|
| 1  | 1 SECRET COMBINATION           | Warner Bros |
| 2  | 2 BREAKING AWAY                | Warner Bros |
| 3  | 2 I'M IN LOVE EVERYL'N         | RCA         |
| 4  | 2 CAN'T WE FALL IN LOVE        | Arista      |
| 5  | 2 CRUSHY                       | Mercury     |
| 6  | 2 IT MUST BE MAGIC             | Moby Dick   |
| 7  | 2 THE ELECTRIC SPARKING OF WAR | Motown      |
| 8  | 2 LIVE IN NEW ORLEANS          | Capitol     |
| 9  | 2 AFRICA - CENTER OF THE WORLD | Polygram    |
| 10 | 2 THE DANCE QUINCY JONES       | RCA         |
| 11 | 2 THE ELECTRIC SPARKING OF WAR | Mercury     |
| 12 | 2 CAN'T GET ENOUGH             | Mercury     |
| 13 | 2 BROOKLYN BRONX & QUEENS BAND | Capitol     |
| 14 | 2 STREET SONGS                 | Mercury     |
| 15 | 2 THE ELECTRIC SPARKING OF WAR | Mercury     |
| 16 | 2 WINNERS                      | Mercury     |
| 17 | 2 ONE DAY IN YOUR LIFE         | Motown      |
| 18 | 2 DIMPLES                      | Mercury     |
| 19 | 2 CLEAN SWEEP                  | Mercury     |
| 20 | 2 THE STRIKERS                 | Mercury     |
| 21 | 2 WALL TO WALL                 | Mercury     |
| 22 | 2 MATTINE                      | Mercury     |
| 23 | 2 COUSIN RICK                  | Mercury     |
| 24 | 2 THE TEMPTATIONS              | Mercury     |
| 25 | 2 INTERLUDE                    | Mercury     |
| 26 | 2 THE ORANGE EXPRESS           | Mercury     |
| 27 | 2 PIED PAPER                   | Mercury     |
| 28 | 2 WALKING TO SUNSHINE          | Mercury     |
| 29 | 2 THE CARIBBEAN DISCO SHOW     | Mercury     |
| 30 | 2 I'M IN LOVE EVERYL'N         | Mercury     |
| 31 | 2 THE CARIBBEAN DISCO SHOW     | Mercury     |
| 32 | 2 I'M IN LOVE EVERYL'N         | Mercury     |
| 33 | 2 THE CARIBBEAN DISCO SHOW     | Mercury     |
| 34 | 2 I'M IN LOVE EVERYL'N         | Mercury     |
| 35 | 2 THE CARIBBEAN DISCO SHOW     | Mercury     |
| 36 | 2 I'M IN LOVE EVERYL'N         | Mercury     |
| 37 | 2 THE CARIBBEAN DISCO SHOW     | Mercury     |
| 38 | 2 I'M IN LOVE EVERYL'N         | Mercury     |
| 39 | 2 THE CARIBBEAN DISCO SHOW     | Mercury     |
| 40 | 2 I'M IN LOVE EVERYL'N         | Mercury     |
| 41 | 2 THE CARIBBEAN DISCO SHOW     | Mercury     |
| 42 | 2 I'M IN LOVE EVERYL'N         | Mercury     |
| 43 | 2 THE CARIBBEAN DISCO SHOW     | Mercury     |
| 44 | 2 I'M IN LOVE EVERYL'N         | Mercury     |
| 45 | 2 THE CARIBBEAN DISCO SHOW     | Mercury     |
| 46 | 2 I'M IN LOVE EVERYL'N         | Mercury     |
| 47 | 2 THE CARIBBEAN DISCO SHOW     | Mercury     |
| 48 | 2 I'M IN LOVE EVERYL'N         | Mercury     |
| 49 | 2 THE CARIBBEAN DISCO SHOW     | Mercury     |
| 50 | 2 I'M IN LOVE EVERYL'N         | Mercury     |

## Import Albums

- |    |                            |         |
|----|----------------------------|---------|
| 1  | 1 DIMPLES                  | Mercury |
| 2  | 1 CLEAN SWEEP              | Mercury |
| 3  | 1 THE STRIKERS             | Mercury |
| 4  | 1 WALL TO WALL             | Mercury |
| 5  | 1 MATTINE                  | Mercury |
| 6  | 1 COUSIN RICK              | Mercury |
| 7  | 1 THE TEMPTATIONS          | Mercury |
| 8  | 1 INTERLUDE                | Mercury |
| 9  | 1 THE ORANGE EXPRESS       | Mercury |
| 10 | 1 PIED PAPER               | Mercury |
| 11 | 1 WALKING TO SUNSHINE      | Mercury |
| 12 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 13 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 14 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 15 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 16 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 17 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 18 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 19 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 20 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 21 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 22 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 23 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 24 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 25 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 26 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 27 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 28 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 29 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 30 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 31 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 32 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 33 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 34 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 35 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 36 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 37 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 38 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 39 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 40 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 41 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 42 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 43 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 44 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 45 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 46 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 47 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 48 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 49 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 50 | 1 THE CARIBBEAN DISCO SHOW | Mercury |

## Twelve Inches

- |    |                            |         |
|----|----------------------------|---------|
| 1  | 1 WALKING TO SUNSHINE      | Mercury |
| 2  | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 3  | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 4  | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 5  | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 6  | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 7  | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 8  | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 9  | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 10 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 11 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 12 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 13 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 14 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 15 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 16 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 17 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 18 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 19 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 20 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 21 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 22 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 23 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 24 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 25 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 26 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 27 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 28 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 29 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 30 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 31 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 32 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 33 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 34 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 35 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 36 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 37 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 38 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 39 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 40 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 41 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 42 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 43 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 44 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 45 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 46 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 47 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 48 | 1 THE CARIBBEAN DISCO SHOW | Mercury |
| 49 | 1 I'M IN LOVE EVERYL'N     | Mercury |
| 50 | 1 THE CARIBBEAN DISCO SHOW | Mercury |

## Futuristic Dance

- |   |                         |         |
|---|-------------------------|---------|
| 1 | 2 HARD TIMES            | Mercury |
| 2 | 2 LAUNCHERS             | Mercury |
| 3 | 2 TAINTED LOVE          | Mercury |
| 4 | 2 THE THIN WALL         | Mercury |
| 5 | 2 EUROPE AFTER THE RAIN | Mercury |
| 6 | 2 LOVE SONG             | Mercury |

- |    |                       |         |
|----|-----------------------|---------|
| 7  | 4 GIVE ME BACK MY MAN | Mercury |
| 8  | 4 BOB THE BOMB        | Mercury |
| 9  | 4 INSIDE OUTSIDE      | Mercury |
| 10 | 4 INK!O Lovers        | Mercury |

Futuristic chart from Future Records, Newport

# Disco Dealer

THERE IS a growing feeling at the moment, even around the strictly specialist areas of the retail trade, that American imports have now reached the stage where they are pricing themselves out of saleability - particularly 12-inch import singles, which for several years have provided the crest of the sales wave for the leading disco specialist outlets. To some extent, the recent growth in strength of the US dollar against the pound is to blame for the current escalation of prices, but increases within the USA have conspired to make even the wholesale trade price of an album or 12-inch a considerably less attractive prospect to the specialist dealer than even a few months ago. Many dealers have admitted cutting back their import stock to the extent of only taking sufficient of any item to provide for guaranteed buyers, who will normally be regular DJ customers, since the general public tends to blanch somewhat when told that the price of imported 12-inch they may have been interested in is roughly equivalent to what they must otherwise spend on a UK album. The most cautious approach of all these days, but an increasingly common one, is for the dealer to take just one copy of anything offered by an importer which sounds worthwhile. This is then used as an in-store sampler for DJs and other specialist customers, and re-ordering is done according strictly to reaction to a carefully pinpointed number to avoid being left with expensive stock on the shelf.

Having said all that, there are finally a few more new imports turning up, after a particularly dry spell - though few of them are selling well, partly because of the reasons outlined above, but partly because a lot of the product just ain't too hot anyway, and (again for those same reasons) dealers and punters are being fussy. The strongest new album looks like Bob James' *Sign Of The Times* (Tappan Zee) - an extremely appropriate title in the circumstances - whilst others like Peaches & Herb's *Sayin' Something* (Polygram); *Touch* by Gladys Knight (US Columbia); *My Special Love* from La Toya Jackson (Polygram); the Stylistics' *Closer Than Close* (TSOP); and *Loveline* by Tavares (Capitol) are merely ticking over at low level. The only new 12-inches of any strength apart from the Mike 'T' record mentioned last week, are Arthur Adams' 'You Got The Floor' (The Incubation Band); and 'Get Tough' by the very oddly named Joe De Jesus & 157th Street Band (Park Place). Both of these, note, are on totally unknown American small labels, which means that any press either may make over the next few weeks will be eagerly watched by the product-starved UK disco specialist labels.

BARRY LAZELL

# Singles Top 100

**SALES RATING**  
100 = Strong No.1 Sales

**AIRPLAY RATING**  
100% = maximum radio play plus BBCiv's Top Of The Pops

The 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.  
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, average reporting time being Thursday noon.

• **Bullet** Strong upward movement on sales and/or airplay  
■ **New Entry**  
● **Platinum Disc** 1 million sales (BPI certified)  
● **Gold Disc** 1/2 million sales (BPI certified)  
○ **Silver Disc** 1/4 million sales (BPI certified)  
○ **Sales or Airplay Index** less than 0.5  
All indices are rounded to nearest whole number.  
D **Distributor Code** details: see New Singles Page  
I **Brackets** as part of a catalogue number indicates 12-inch availability, eg. CAB(L) 503 indicates: CAB 503 = 7-inch single  
CAB(L) 503 = 12-inch single  
*Record Business guide to last week's market strength*

This Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No.	D	Open
1	4		TAINTED LOVE SOFT CELL	SOME BIZZARE BZS 2(12)	F	
2	2		LOVE ACTION (I BELIEVE IN LOVE) HUMAN LEAGUE (RED)	VIRGIN VS 4351E(12)	C	
3	3		JAPANESE BOY ANEKA	HANSA-ARIOLA HANSA 5	A	
4	1		HOOKED ON CLASSICS ROYAL PHILHARMONIC ORCHESTRA - LOUIS CLARK	O RCA RCAIT 109	R	
5	6		HOLD ON TIGHT ELECTRIC LIGHT ORCHESTRA	JET JET 7011	C	
6	5		GREEN DOOR SHAKIN' STEVENS	O EPIC EPC A1354	C	
7	7		GIRLS ON FILM DURAN DURAN	EMI (12)EMI 5206	E	
8	11		ONE IN TEN UB40	DEP INTERNATIONAL 7DEP 2	M	
9	34		SHE'S GOT CLAWS GARY NUMAN	BEGGARS BANQ.BEG 62(12)	W	
10	9		THE CARIBBEAN DISCO SHOW LOBO	POLYDOR POSPX(12) 302	F	
11	17		THE THIN WALL ULTRAVOX	CHRYSALIS CHS (12)2540	F	
12	15		ABACAB GENESIS	CHARISMA CB 388	F	
13	8		BACK TO THE 60'S TIGHT FIT	JIVE JIVE(12) 002	C	
14	10		HAPPY BIRTHDAY STEVIE WONDER	O MOTOWN (12)TMG 1235	E	
15	12		WATER ON GLASS - BOYS KIM WILDE	RAK RAK 334	E	
16	42		WIRED FOR SOUND CLIFF RICHARD	EMI EMI 5221	E	
17	67		START ME UP ROLLING STONES	ROLLING STONES RSR 108	E	
18	13		BEACH BOY GOLD GIDEA PARK	STONE SON(L) 2162	A	
19	16		(SI SI) JE SUIS UN ROCK STAR BILL WYMAN	A&M AMS 8144	C	
20	14		CHANT NO. 1 (I DON'T NEED THIS PRESSURE ON) SPANDAU BALLET	O REFORMATION CHS (12)2528	F	
21	72		SOUVENIR ORCHESTRAL MANOEUVRES IN THE DARK	DINDISC DIN 24(10)	C	
22	20		WUNDERBAR TENPOLE TUDOR	STIFF BUY 120	C	
23	25		RAINY NIGHT IN GEORGIA RANDY CRAWFORD	WARNER BROS K17840	W	
24	18		FOR YOUR EYES ONLY SHEENA EASTON	EMI EMI 5195	E	
25	21		STARTRAX CLUB DISCO STARTRAX	PICKSY KSY(X) 1001	F	
26	29		CHEMISTRY NOLANS	EPIC EPC A1485	C	
27	28		YOU'LL NEVER KNOW HI-GLOSS	EPIC EPC A(13)1387	C	
28	23		NEW LIFE - SHOUT! DEPECHE MODE	MUTE 7(12) MUTE 014	N	
29	39		EVERYBODY SALSA MODERN ROMANCE	WEA K18815(T)	W	
30	33		ARABIAN KNIGHTS SIOUXSIE & THE BANSHEES	POLYDOR POSPX(12) 309	F	
31	26		FIRE U2	ISLAND (U)WIP 6679	E	
32	22		TAKE IT ON THE RUN REO SPEEDWAGON	EPIC EPC A1207	C	
33	27		I LOVE MUSIC ENIGMA	CREOLE CR 12(14)	A	
34	19		WALK RIGHT NOW JACKSONS	EPIC EPC A(13)111294	C	
35	■		PASSIONATE FRIEND TEARDROP EXPLODES	MERCURY TEAR 5	F	
36	41		ONE OF THOSE NIGHTS BUCKS FIZZ	RCA RCA 114	A	
37	50		HAND HELD IN BLACK AND WHITE DOLLAR	WEA BUCK 1(CT)	W	
38	63		SLOW HAND POINTER SISTERS	PLANET K 12530	W	
39	69		EVERLASTING LOVE REX SMITH AND RACHEL SWEET	CBS CBS A 1405	C	
40	24		GHOST TOWN SPECIALS	● 2 TONE CHS TT (12)17	F	
41	35		DANCIN' ON THE FLOOR (HOOKED ON LOVE) THIRD WORLD	CBS CBS A(13)1214	C	
42	■		EUROPE AFTER THE RAIN JOHN FOXH	METALBEAT VS 393(12)	C	
43	30		LOVE SONG SIMPLE MINDS	VIRGIN VS 434(12)	C	
44	55		AS THE TIME GOES BY (VOCAL) FUNKAPOLITAN	LONDON LON(X) 001	F	
45	36		(COVER PLUS) WE'RE ALL GROWN UP HAZEL O'CONNOR	ALBION (12)ION 1018	M	
46	31		SHOW ME DEXY'S MIDNIGHT RUNNERS	MERCURY DEXYS 6	F	
47	70		HANDS UP (GIVE ME YOUR HEART) OTTAWAN	CARRERE CAR 183(T)	W	
48	37		BODY TALK (VOCAL) IMAGINATION	O R&B RBS (RBL) 201	A	
49	32		STARS ON 45 VOLUME 2 STAR SOUND	O CBS CBS A(13)1407	C	
50	52		PAPA'S GOT A BRAND NEW PIG BAG PIG BAG	Y Y10	H	
51	43		CAN CAN BAD MANNERS	O MAGNET MAG 190	A	
52	82		AIN'T NO MOUNTAIN HIGH ENOUGH/REMEMBER ME BOYS TOWN GANG	MOBY DICK DICK (1T)	W	
53	51		JOLE BLON GARY U.S.BONDS	EMI-AMERICA EA 127	E	
54	38		BACKFIRED DEBBIE HARRY	CHRYSALIS CHS (12)2526	F	
55	47		LAWNCHAIRS OUR DAUGHTER'S WEDDING	EMI-AMERICA (12)EA 124	E	
56	44		I'M IN LOVE EVELYN KING	RCA RCA(T) 95	R	
57	45		DRAW OF THE CARDS KIM CARNES	EMI-AMERICA (12)EA 125	E	
58	74		WALKING INTO SUNSHINE CENTRAL LINE	MERCURY MER(X) 78	F	
59	■		JEEPSTER POLECATS	MERCURY POLE 3	F	
60	46		SHE'S A BAD MAMA JAMA (SHE'S BUILT SHE'S STACKED) CARL CARLTON	20TH CENTURY TC(D) 2448	R	

This Week	Last Week	Wks on Chart	Album Index	Artist Index	TITLE/ARTIST	Label/Cat. No.	D	Genre
81	48				STOP DRAGGIN' MY HEART AROUND STEVIE NICKS WITH TOM PETTY	WLA K79231		W
★ 82	40				LAY ALL YOUR LOVE ON ME ABBA	EPIC EPC A 131456		C
83	89				BEACH BOYS MEDLEY BEACH BOYS	CAPITOL CL 213		E
84	73				ANOTHER ONE BITES THE DUST GENERAL SAINT & CLINT EASTWOOD	GREEN, DINK 1 (IGRED 56)	M/J	
85	88				FIELDS SHEDS	VIRGIN VS 40(12)		C
86	88				INCONVENIENCE AU PAINS	HUMAN FLUX 8		S
★ 87	88				PRINCE OF DARKNESS BOY-WOW-WOW	RCR RCR(HT) (RCAC) 100		R
★ 88	88				PLAY TO WIN HEAVEN 17	VIRGIN VS 433		C
89	54				TURN IT ON LEVEL 42	POLYDOR POSP(X) 286		F
★ 70	88				QUIET LIFE JAPAN	HANSA 1256		A
71	88				HAPPY BIRTHDAY ALTERED IMAGES	EPIC EPC A 1522		C
72	56				BETCHA' WOULDN'T HURT ME QUINCY JONES FEATURING JAMES INGRAM	A&M AMSX1 8157		C
★ 73	49				TROUBLE BOYS THIN LIZZY	VERTIGO LIZZY 9		F
74	88				SUGAR DOLL JETS	EMI EM 5211		E
★ 75	34				FIRE AND ICE PAT BENATAR	CHRYSALIS CHS(P) 2529		F
★ 76	88				SPASTICUS AUTISTICUS IAN DURY	POLYDOR POSP(X) 285		F
★ 77	75				MOTORHEAD HAWKWIND	FLORIANE (FLSIEP) 206		H
78	81				I LOVE YOU, YES, I LOVE YOU EDDY GRANT	ENIGNA/ICE ENY(HT) 216		R
★ 79	91				CRAZY 'BOUT AN AUTOMOBILE RY COODER	WARNER BROS K17844(1)		W
★ 80	58				INSIDE OUTSIDE CLASSIX NOUVEAUX	LIBERTY (12)BP 403		E
★ 81	64				LADY (YOU BRING ME UP) COMMODORES	MOTOWN (12)TMG 1238		E
★ 82	57				SAT IN YOUR LAP KATE BUSH	EMI 5201		E
83	88				HOLLIDAZE (A MEDLEY) HOLLIES	EMI 5209		E
★ 84	88				ONE LAW FOR THEM 4 SKINS	CLOCKWORK FUN CF 101		S
85	88				RELEASE THE RATS BIRTHDAY PARTY	A&D A&D 111		H
86	59				MOTORHEAD (LIVE) MOTORHEAD	BRONZE BRO(P) 124		F
87	88				IN AND OUT OF LOVE IMAGINATION	R&B RB(SL) 202		A
★ 88	85				A HEART IN NEW YORK ART GARFUNKEL	CBS CBS A1495		C
89	79				HEART AND SOUL EXILE	RAK (12)RAK 333		E
90	88				DAY AFTER DAY PRETENDERS	REAL ARE 17		W
91	77				ONE DAY IN YOUR LIFE MICHAEL JACKSON	● TAMLA MOTOWN TMG 976		E
92	83				SUPREMES' MEDLEY (PARTS 1 & 2) DIANA ROSS & THE SUPREMES	TAMLA MOTOWN (12)TMG 1180		E
93	76				COMPUTER LOVE KRAFTWERK	EMI (12)EM 5207		F
94	53				VISAGE VISAGE	POLYDOR POSP(X) 293		F
95	60				DANCIN' THE NIGHT AWAY VOGUE	MERCURY MER(X) 76		F
96	56				JULIE OCEAN UNDERTONES	ARDECO ARDS 9		E
97	88				JACK YOU'RE DEAD JOE JACKSON'S JUMPIN' JIVE	A&M AMS 8161		C
98	62				WE'RE ALMOST THERE MICHAEL JACKSON	TAMLA MOTOWN (12)TMG 977E		E
99	88				PRETEND ALVIN STARDUST	STIFF BUY 124		C
100	87				NERO THEATRE OF HATE	BURNING ROME BRR 1931		H

## Bubbling Under

**DUE TO MAJOR PRODUCTION PROBLEMS IT IS NOT POSSIBLE TO PRINT THIS WEEK'S 'BUBBLING UNDER', SALES/AIRPLAY INDICES AND WEEKS ON CHART**

7" MER 62

12" MERX 62

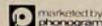
# YARBROUGH & PEOPLES

FOLLOW UP TO · DON'T STOP THE MUSIC  
THIRD DEGREE  
· REMIX ·



12" CANX 1004

7" CAN 1004



# CAMEO

2  
TWELVE  
INCH  
SINGLES  
FOR THE  
PRICE  
OF ONE

LIMITED EDITION SPECIAL

COLOUR DOUBLE PACK

RECORD ONE: DON'T BE SO  
ON THE ONE · RECORD  
ALSO AVAILABLE ON 7" DON'T BE SO

COOL · THE SOUND TABLE  
TWO: FREAKY DANCIN'  
ALSO AVAILABLE ON 7" DON'T BE SO

# Are all these singles really necessary?

August has been the month which saw singles break the £1 'barrier' and the total number of releases pass the level of 1980. PAUL CAMPBELL looks at the reasons for releasing singles in this ever-competitive market.

**SINGLES PRICE** increases, gradually being adopted by the whole industry, have forced the £ barrier to be broken and once again the future of the form is under discussion.

Those shops lucky enough to be visited by a company rep can, it appears, rely on plentiful supplies of free singles from the major companies but other shops are forced to make an increasingly important choice of stock from ever-increasing releases.

So far this year there have been more than 3,800 singles released, just a 100 less than in the whole of 1980. While the majors would probably like to blame this on the influence of independent companies the figures don't stand up.

By the end of this year the traditional majors, EMI, CBS, WEA, PolyGram, RCA and PRT, will between them have released as many singles as the whole industry did last year. When it is considered that the indies are increasingly competing on an equal footing in the singles market it means that the majors are releasing more singles for a declining share of the market.

Only some 300 singles each year make a showing in the Top 30 and a glance at the sales rating column of the *RB* singles chart should be enough to show that the majors do not make money from singles which do not make the Top 30.

The recession does not appear to have affected the sales of a number one record - sales of around 600,000 can still be expected - but below 30 volume falls off dramatically.

EMI marketing director Peter Buckleigh is convinced that there is still profit to be made from singles no matter how big the company. "Singles success does not always translate into album sales so it is important that companies can make money out of singles," he said.

EMI does release singles as promotional devices. To gain airplay for an act and to sustain interest in an album already released, but the overall aim is to sell records whether they be singles or albums and to make money on them.

This year EMI has retained its position as the top singles company despite releasing an average of eight singles per week, several fewer than some of its rivals.

CBS is matching EMI's singles performance this year with around double the releases when licensed and distributed labels are taken into account.

The phenomenal success of Adam & The Ants, Shakin' Stevens and Starwood should ensure that the company makes money out of the singles market

this year and it is certainly the policy that singles pay their way.

RCA is among the most prolific singles releasers which can be explained by its avowed intention to build a new place in the UK market by breaking new acts. The company has introduced many new names to the charts this year, not least Bucks Fizz.

**POLYGRAM**, WHICH has the prolific Polydor, Phonogram and Decca plus a number of distributed labels also tries to make profit from its singles releases although the individual companies are allowed to make their own marketing decisions.

Bucks Fizz is one of several new names profitably introduced to the singles chart by RCA this year while CBS will make money on singles via Adam and the Ants and Shakin' Stevens. But these are very big sales names in a market where the majority of releases simply don't pay.



Brian Shepherd, managing director of Phonogram, which has noticeably gone for quality rather than quantity this year is sure that singles can make money if handled properly.

"We make money from singles but we remain flexible. We might put out a single as a loss-leader for an album if the circumstances were right. If I didn't believe that a record would be a hit, but would pick up extra airplay for the album that might be good enough reason for release," he said.

Shepherd does not like the situation but feels pressured into it by the lack of, if not total absence of, album radio in this country - particularly on the national Radio-1. He fears that the UK market will be reduced to the American and European philosophy of treating the single as promotion for an album.

He quoted the example of Way Of The West as an occasion where Phonogram had gone with a single by an unknown group but kept faith until it was a hit. European territories had held off releasing "Don't Say It's Just For White Boys" until they were sure that an album was in the offing, but the UK company had gone with it as a one-off.

WEA releases relatively few singles, even when its distributed labels are

taken into account and its marketing strength is centred primarily around its new album and extensive catalogue. Among its singles releases this year have been two catalogue promotions.

Indie releases, accounting for about 40 percent of the weekly total, obviously stand more chance of meeting their costs since the overheads of the labels are much less and the markets they are aiming for more loyal and specialised.

However, there is more to indie releases than the financial decision to put out a single.

Cherry Red release about 30 singles per year, normally by groups which it has a long-term commitment to. "It must be hard for the majors because they are releasing too many superficially commercial singles which might sell 10 million or none. We never sell one and never sell 10 million," said spokesman Mike Alway.



**SINGLES RELEASES** are artistic first, tactical second. An individual approach to acts enables Cherry Red to customise labels and sleeves and frequently release albums before singles. This is done to give album sales an extra boost and to take advantage of the press on the album. Indie singles warrant little press space and little or no daytime airplay.

Cherry Red has never had a daytime airplay and Alway does not consider that this represents the label properly. He would like to see national radio giving at least 40 hours a week to specialist, minority and esoteric releases.

Indie companies, then, place less importance on the role of the single as a promotional tool for the release of an album and quite often singles are an object in their own right, to make money or lose.

In his dealer *Observation Post* (RB August 17) Martin Anscombe called for the majors to reduce the number of singles releases for price reasons. He argued that the dealer, and ultimately the customer, is paying for the 15 to 20 flops every time he buys a single. He believed that 25 percent were necessary, and even that figure is more than the number of new releases stocked by small retailers.

The result of price increases is likely to be a decline in sales and a reduction in the number of new releases ordered by the dealers, leading to a narrowing of choice to the consumer.

This in turn makes the pressure on getting records in the Top 75 even greater - leading to more cut-throat offers and free gifts to important accounts, and a further reduction in profitability.

Mike Heaf, marketing director of WEA, is enthusiastic about the virtues of releasing fewer singles and aiming for 100 percent success.

"There is still a great value in having a hit single to support an album and singles are the old and proven way of breaking a new act and reaching a wide range of people," he said.

He admitted that in the past WEA had been guilty of releasing more singles than it was possible to promote properly. "We have cut down greatly and are much more selective. Our ratio of releases to successes is getting better by the day and we are quite capable of promoting all our releases," he added.

Heaf feels sure that singles can make money in their own right but it depends on the deal and the individual circumstances. "To WEA at the moment singles success is a great morale booster for the company as a whole. They have great value."

## TV GUIDE

NATIONAL: All Regions  
HITS ON 31 Sweet Power  
(9 Sept, 4 weeks) (£9.9-9.99) Romco (AC)RTL 2057

AT: LOVE SONGS Buddy Holly  
(7 Sept, 1 week) (3.04/3.04) MCA MCF(3) 3117

LONDON LOVE SONGS Buddy Holly  
(7 Sept, 1 week) (3.04/3.04) MCA MCF(3) 3117

## Marketing experience at Manchester's Smile

AMONG THE many dozens of small labels which abound these days there will be few which desire to be mini versions of EMI, but Smile Records is one.

Smile started with a popular studio of the same name in Manchester and has

now grown into a broad based independent recording company with an eye for successful material.

The studio is still very much an active part of label boss Steve Foley's life but he branched out first into pressing for clients and latterly into promoting re-

cord on his own Smile label. 24-track facilities were installed this year to make the operation complete.

Foley does not want Smile to be a specialist label, he wants it to be open to all styles. Smile wants acts and material which is going to be successful and it offers marketing experience in return.

Recent signings include The Ramblers, of 'Sparrow' fame, with 'A Plain & Simple Life' (SRO 34) which is a one-off for the Year of the Disabled, and Buzz Hawkins 'All The Rest Is Hollywood' (SRO 33) and Accrington rock band The FVs 'Mr Tambourine Man' (SR 035).

Smile has now moved into the disco market with a label called Double Record. It will release 12-inch disco dances with double 'A' sides. Dave Christie, formerly of Tiffany Records has been brought in as an expert in the field.

First signing is Bacchus, an accomplished disco band from Manchester whose debut single 'Oh No Not Another Medley/You've Gotta Get Up To Get Down' is released this week. An album follows and Foley is looking for other young disco bands to send tapes to Smile at 59 Upper Chorlton Rd, Manchester 16.

"Smile will be signing two name artists this year and has already brought with video/film accompaniment of



Smile's studio has 24-track facilities

releases. We have now to consolidate on what we have learned so far. I find it very depressing going to London. Everybody's in fear of their jobs and nobody is willing to make a commitment. Being in Manchester can be an advantage," said Foley.

Another area in which Smile has found a burgeoning market is among CB radio enthusiasts. It is a market which lends itself to recorded courses in terminology, technical information and bright, humorous introductions.

Smile and Double Dancer are distributed by Spartan.

## Briefs

### Paul Weller finances label

JAMMING RECORDS is a new label formed by Tony Fletcher of the magazine of the same name and financed by Paul Weller of The Jam. First release is 'When I Was Dead' by Rudi (CRE-ATE 1) available through Rough Trade and Fresh for the UK excluding Ireland where Solomon & Peres will be handling. Exports are through Napoleon. Jamming is based at 45-53 Sinclair Road, London W14 (01-602 0045).

RALPH McTELL has set his record company Mays and distributors Spartan a poser. His single 'England' was released on May 1 and has sold copies every day since without ever setting the world on fire. Spartan has never seen anything like it.

'England' has been sustained by loyal radio exposure from Jimmy Young and Terry Wogan but shoddy by rights, he is dead as a doornail. It does however continue to attract consumer and dealer interest.

This sort of nail biting is nothing new to McTell although he is hoping

that 'England does not follow his most famous number 'Streets Of London' too closely. That took four years to hit.

ALBION RECORDS star Hazel O'Connor publishes her autobiography on October 8. *Hazel O'Connor - Uncovered Plus* is published by Proteus Books and is a witty reflection on her early years. It is 35,000 words long and has 18 colour picture pages and the chapters are tied in with tracks on her latest album *Cover Plus*. Retail price is £4.95.

ALBION RECORDS has compiled an album of New York bands who have featured on the Shake label over the last year or so. *Shake To Date (SHAKE 1)* is released this week and features Richard Hell, the dB's, Tom Verlaine and others. Trade price is £1.73 and the RRP is £2.99. A single 'How To Keep Your Husband Happy' (ION 1021) by The Cosmopolitans is released on September 18.

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Contact: Dee Sparrow

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'A' Side, Disclogic Catalogue request and information from Sonet. Record orders from Pyle order phone

## Indie Albums

- 2 PRESENT ARMS DEP International LP DEP 1 US40
- 1 THE LAST CALL Ars Paoli Roundel ABOUT 5
- 3 PENIS ENVY Crass Crass 32/1981
- 5 PUNKS NOT DEAD Exploited Secret 1
- 6 SINGING OFF US40 Graduate (GRAD LP 2
- 7 ANTHEM Toyah Toyah Salsalove 1
- 8 PLAYING WITH A DIFFERENT SEX Human HUMAN 1
- 4 THE ONLY FUNK TOWN Josef K. Postcard 81-7
- 9 DOCUMENT AND EYEWITNESS Rough Trade ROLIGH 29
- 10 CLOSER Joy Division Factory FACT 25
- 11 PRAYERS ON FIRE Birthday Party A&D CAD 104
- 12 STATIONS OF THE CRASS Crass Crass 52/1984
- 20 FRESH FRUIT FOR ROTTING VEGETABLES Salsalove 2
- 14 IN THE FLAT FIELD Bauhaus A&D CAD 113
- 15 UNKNOWN PURSUES Joy Division Factory FACT 10
- 16 BACK SOUNDS OF FREEDOM Greensleeves GREL 23
- 17 BONS OF THUNDER Dr. Alimantado Greensleeves GREL 22
- 13 DIRK WEARS WHITE SOX Adam & The Arch Do it RIDE 3
- 19 MESH AND LACE Modern English A&D CAD 105
- 21 FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedy's Cherry Red R RED 10
- 21 ACTION BATTLEFIELD New Age Shoppers Steak STAT LP 2
- 22 HOMELESS IN LOVE Carroll Thompson Carib Gems CGLP 15
- 23 FIRE HOUSE ROCK Waiting Souls Greensleeves GREL 21
- 25 LUBRICATE YOUR LIVING ROOM Fire Engines Accessory ACC-001
- 19 DRAMA OF EXILE Neo Aurop ALU 715
- 27 TO EACH... A Different Ratio Faction F 35
- 29 IN THE KINGDOM OF DUB Scientist Kingdom KVA 9004
- 26 LABOUR OF LOVE Mass A&D CAD 107
- 28 ARE AT THE COUNTER EUNOVIBS People Unite PU 003 ALB
- MIARY in Roots People Unite PU 003 ALB
- 30 HEART OF DARKNESS Positive Noise Steak STAT LP 1

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## CPS

CONTINENTAL PRODUCTION Services is the most recent entry into the custom-pressing field, but although it has been in existence only since June the company commands an impressive amount of experience in catering for the needs of small labels.

CPS, based at 10 Kynaston Road, Bromley, Kent (01-851 3397), is run by Bobbie Dahdi and her husband Elie, who until they formed their own company had been running the successful Production Express International brokerage.

Since setting up on their own, the Dahdis claim to have retained the business of most of their previous customers, among them Cherry Red, Arrival, Heartbeat, Fast, Ramkup and Revolver, plus new labels like Armageddon. "We are particularly grateful to Cherry Red which has continued to recommend us to many indie labels," says Bobbie. "I started PEI when Iain McNay started Cherry Red and I feel we have mutually assisted each other's growth."

The service offered by the Bromley firm includes fully inclusive pressing, cassette duplication and sleeve and label printing. "We can take a master tape and sleeve and label artwork and supply finished product in a reasonable time at a price often 20-30 per cent below that of our competitors," she claims. "We can handle small orders or cope with big hits. We will put ourselves out to satisfy the customer."

Most work is carried out in France where pressing is cheaper than the UK with no loss of quality and is backed up with generally efficient service. Even when work on a project is being split between the UK and France, CPS will co-ordinate arrangements to ensure that the finished product reaches the client without delay.

## Damont

FROM AN output of 67,000 albums in 1972 to a current 5 million a year—that's the story of Damont Records. Those figures reflect the rapid growth of Damont during some of the toughest years the record industry has ever seen. They are also a measure of the increasingly important role that independent pressing companies like Damont have come to play in the industry.

Managing Director Monty Presky set up Damont Records in 1972, in partnership with Dave Miller, purely to supply budget LPs to Woolworths through Records Merchandisers.

"We were selling albums for 49p in those days," he says proudly. "Then we decided to get into manufacturing ourselves and opened up our factory in Hayes. But it's grown a lot since then. We chose Hayes because Record Merchandisers were just down the road."

"By the end of 1973, we started manufacturing and were able to ship out pressings to Record Merchandisers by taking them around the corner in our first delivery vehicle—a converted milk float that cost £200!"

Damont eventually decided to pull out of the budget repertoire business to concentrate totally on custom pressing.

THE LAST 18 months have witnessed an unprecedented run-down of major record company pressing capacity in the wake of the undisciplined down-turn in UK record sales.

The RCA and PRT factories have been closed, while EMI laid off 500 workers this time last year. This shrinkage of the manufacturing base has certainly made the industry fitter by reducing overheads, but has left a gap for the custom pressing house angling for short-order runs from the new breed of indie labels, and the



Damont's Presky—manufacturing for nearly every major label at present

Witnessing the company's growth potential, WEA acquired a piece of Damont in the late 1970s. But Presky stresses that it is now totally independent again.

The company has continued to expand over the years and Presky recently invested £750,000 in four new automatic presses and a new material handling system which enables vinyl to be stored in huge tanks outside Damont's Hayes factory. The vinyl is blown through to the presses as it is required.

"We have increased our capacity and updated our equipment in order to give customers a complete facility," says Presky.

Damont is now totally self-contained and has a capacity of over 10 million singles and 5 million albums a year. "We are manufacturing for just about every major company," says Presky. "We can also handle about one million cassettes a year through our new tape duplicating facility."

Most of Damont's manufacturing business comes from the major companies, but a complete service is now also offered to smaller labels—including arranging the printing of sleeves and labels—by Production Express International (PEI), a wholly-owned Damont subsidiary, which is run by Pat Pretty.

## Elie Jay

ELLIE JAY Records is a six-year-old company which specialises in arranging pressing facilities on behalf of its clients—although it has no manufacturing capability itself. According to Managing Director, Jack Applebaum, it is trying to get rid of the "It'll do" attitude to record pressings which he claims is prevalent among some pressing companies.

"Although we are basically an agency,

inevitable overspill from the majors when they get caught out by a glut of hits and need pressings in a hurry.

September is the time when record companies unveil their blockbuster album projects for the Christmas trade. The Autumn is always the busiest season for the music industry, and the independent pressing factories will be in greater demand than ever in the closing months of 1981. Here Record Business takes a look at the leading companies waiting in the wings.

and have no disc manufacturing facilities of our own, we employ a full team of technical experts and we are constantly trying to improve pressing quality standards," says Jack Applebaum. "We send pressings back to factories if we're not totally happy."

Elie Jay was set up in 1975 by Applebaum to offer a complete manufacturing service to record labels. It is now expanding from its Kings Cross, London base and opening a new facility in Cricklewood, North London to handle recording manufacturing. The company's in-house cassette duplicating service will continue to be based in Kings Cross.

"Our prices are very competitive because we buy record pressing capacity at a cheaper price since we deal in millions of units each year," says Applebaum. "One advantage to our clients is that we have unlimited capacity because

we can buy as much time as we need. This is very useful at Christmas."

Applebaum also reckons that Elie Jay can deliver pressings more quickly because of its buying "muscle" with the pressing companies. "We turned one recent chart single around in two days, but the average is two to three weeks," he says. "And we can arrange any size of orders, from 500 to 500,000. From chart hits to local school projects."

But Elie Jay is not just an administration agency, according to Applebaum. "We offer a complete service. We also offer free advice to clients about their projects. Elie Jay has its own design department, so we can handle sleeve and label artwork and printing. Most clients just give us a master tape and leave us to do the cutting and pressing."

## May King

FROM the germ of an idea conceived in the mid-70s boom years to the reality of May King Records, Brian Bonner has had to negotiate the traditional British obstacles of apathy and lack of risk finance, before forging a partnership that worked with a French firm.

But Bonner, a 29-year-old economics and sociology graduate with a yen for the music business, has pursued his ambition with unusual determination.

Beginning with a couple of years experience with various London record companies—"I found that the job was

● TO PAGE 14

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# Disco Top 50

1	1	HARD TIMES/LOVE ACTION	HUMAN LEAGUE	Virgin VS 435(12)
2	2	HOOKED ON CLASSICS	ROYAL PHILHARMONIC ORCHESTRA/LOUIS CLARK	RCA RCA(T) 109
3	10	THE CARIBBEAN DISCO SHOW	LOBO	Polydor P0SP(X) 302
4	5	WALKING INTO SUNSHINE	CENTRAL LINE	Mercury MER(X) 78
5	4	CHANT NO. 1	SPANDAU BALLET WITH BEGGAR & CO.	Reformation CHS (12)2528
6	6	BACK TO THE '60s	TIGHT FIT	Jive JIVE(T) 002
7	8	YOU'LL NEVER KNOW	HI-GLOSS	Epic A (13)1387
8	16	AS THE TIME GOES BY	FUNKAPOLITAN	London LON(X) 001
9	16	EVERYBODY SALSA	MODERN ROMANCE	WEA K18815(T)
10	9	I LOVE MUSIC	ENIGMA	Creole CR (12)14
11	3	HAPPY BIRTHDAY	STEVIE WONDER	Motown (12)TMG 1235
12	22	AIN'T NO MOUNTAIN HIGH ENOUGH/REMEMBER ME	BOYS TOWN GANG	Moby Dick DICK (1)T
13	11	YOU SURE LOOK GOOD TO ME	PHYLLIS HYMAN	Arista ARIST (12)424
14	14	SHE'S A BAD MAMA	JAMA CARL CARLTON	20th Century TCD(T) 2448
15	7	I'M IN LOVE	EVELYN KING	RCA RCA(T) 95
16	13	NICE AND SOFT	WISH	Excaliber EXCL(X) 511
17	27	RAINY NIGHT IN GEORGIA	RANDY CRAWFORD	Warner Bros K17840
18	20	BETCHA' WOULDN'T HURT ME	QUINCY JONES WITH PATTI AUSTIN	A&M AMS(X) 8157
19	17	LIFT YOUR VOICE AND SAY . . .	LOVE UNLIMITED ORCHESTRA	Unlimited Gold ULGA (13)1496
20	23	SEARCHING TO FIND THE ONE	UNLIMITED TOUCH	Epic A (13)1454
21	15	STARTRAX CLUB DISCO	STARTRAX	Pickys KSY(X) 1001
22	31	IN AND OUT OF LOVE	IMAGINATION	R&B RBS(L) 202
23	21	TURN IT ON	LEVEL 42	Polydor P0SP(X) 286
24	28	SHAKE IT UP TONIGHT	CHERYL LYNN	CBS CBS A (13)1436
25	42	NUMBER ONE	K.I.D.	Record Shack SHACK 12 5
26	11	LOVE HAS COME AROUND	ARONOLD BYRD	Elektra K12559T
27	30	DO YOU LOVE ME	PATTI AUSTIN	Qwest K17838(T)
28	24	GIVE IT UP (DON'T MAKE ME WAIT)	SYLVESTER	Fantasy FTCT 197
29	46	HANDS UP (GIVE ME YOUR HEART)	OTTAWAN	Carrere CAR 183(T)
30	25	DON'T BE SO COOL	CAMEO	Casablanca CAN(X) 1004
31	12	WALK RIGHT NOW	JACKSONS	Epic A (13)1294
32	11	SO THIS IS ROMANCE	LINX	Chrysalis CHS (12)2548
33	40	ALL THAT'S GOOD TO ME	CAMERON	Salsoul SAL(T) 10
34	29	SQUARE BIZ	TEENA MARIE	Motown (12)TMG 1236
35	45	ANOTHER ONE BITES THE DUST	GENERAL SAINT/CLINT EASTWOOD	Greensleeves OINK 1 (GRED 56)
36	47	INTERPLAY	ATMOSFEAR	Elite DAZZ 9
37	19	DANCING ON THE FLOOR (HOOKED ON LOVE)	THIRD WORLD	CBS CBS A (13)1214
38	36	ON THE BEAT	B. B. & Q. BAND	Capitol (12)CL 202
39	39	RIDING ON A FANTASY	RAH BAND	DJM DJS(DJR) 10973
40	11	BODY MUSIC	CHRIS RAINBOW	EMI (12)EMI 5215
41	33	STARS ON 45, VOL 2	STAR SOUND	CBS CBS A (13)1407
42	11	I LIKE YOUR LOVING	RICHARD 'DIMPLES' FIELDS	Epic A 1554
43	48	SUPREMES MEDLEY	DIANA ROSS & THE SUPREMES	Motown (12)TMG 1180
44	34	LADY (YOU BRING ME UP)	COMMODORES	Motown (12)TMG 1238
45	38	LIVE A LIFE	BLACK SLATE	Ensign ENY(T) 215
46	11	EVERYBODY'S BROKE	HERBIE HANCOCK	(US Columbia 44-02461)
47	41	BODY TALK	IMAGINATION	R&B RBS(RBL) 201
48	11	HE'S JUST A RUNAWAY	SISTER SLEDGE	Atlantic K11676(T)
49	11	SOMETHING ON THE SIDE	WINSTON GRODOVY	DJM DJS(DJR) 10970
50	37	I LOVE YOU, YES, I LOVE YOU	EDDY GRANT	Ice/Ensign ENY(T) 216

# Indie Top 50

1	1	ONE IN TEN	UB40	DEP International / DEP 2
2	2	INCONVENIENCE	AU PAIRS	Human HUM 8(T)
3	4	RELEASE THE BATS/BLAST OFF	BIRTHDAY PARTY	4AD AD 111
4	2	NEW LIFE	DEPECHE MODE	Mute 7(12) MUTE 014
5	3	PAPA'S GOT A BRAND NEW PIG	BIG PIG	Y 110
6	20	ONE LAW FOR THEM	4-SKINS	Clockwork Fm CF 101
7	1	I DON'T WANT TO LIVE WITH MONKEYS	HIGSONS	Romans In Britain HIG 2
8	8	PUPPETS OF WAR (EP)	CHRON GEN	Fresh FRESH 36
9	16	KITCHEN PERSON	ASSOCIATES	Situation 2 SIT 7(T)
10	5	NERO	THEATRE OF HATE	Burning Rome BRR 1931
11	6	ANOTHER ONE BITES THE DUST	GENERAL SAINT/CLINT EASTWOOD	Greensteaves OINK 1/GRED 56
12	10	(COVER PLUS) WE'RE ALL GROWN UP	HAZEL D'CONNOR	Albion (12) ION 1018
13	15	THE RESURRECTION (EP)	VICE SQUAD	Riot City RIOT 2
14	12	MOTORHEAD	HAWKWIND	Flicknet FLS(EP) 205
15	9	MATTRESS OF WIRE	AZTEC CAMERA	Postcard 81-8
16	23	SMILES AND LAUGHTER	MODERN ENGLISH	4AD AD 110
17	17	LET THEM FREE (EP)	ANTI-PASTI	Rondelet ROUND 5
18	19	ARMY LIFE	EXPLOITED	Secret SHH 112
19	11	NEU SMELL (EP)	FLUX OF PINK INDIANS	Crass 321984/2
20	13	FOUR SORE POINTS (EP)	ANTI-PASTI	Rondelet ROUND 2
21	25	WHITE MICE/KRAY TWINS (LIVE)	MODETTES	Human HUM 10
22	14	CEREMONY	NEW ORDER	Factory FAC 33(12)
23	29	LAST ROCKERS	VICE SQUAD	Riot City RIOT 1
24	18	MAGASAKI NIGHTMARE	CRASS	Crass 421984/5
25	22	EXPLOITED BARMY ARMY	EXPLOITED	Secret SHH 113
26	28	KINGS CROSS	CHARGE	Test Pressing TP 3
27	21	TOD DRUNK TO FUCK	DEAD KENNEDYS	Cherry Red CHERRY 24
28	32	LOVE WILL TEAR US APART	JOY DIVISION	Factory FAC XIII(XII)
29	26	DREAMING OF ME	DEPECHE MODE	Mute MUTE 013
30	44	DECONTROL (EP)	DISCHARGE	Clay CLAY 5
31	30	DOGS OF WAR	EXPLOITED	Secret SEC 110
32	31	ENDS WITH THE SEA	G. LEWIS & B.C. GILBERT	4AD AD 106
33	48	TRANSMISSION	JOY DIVISION	Factory FAC 13(12)
34	27	FREEMANS	CHELSEA	Step Forward SF 18
35	34	24 HOURS	CHEFS	Graduate GRAD 11
36	33	ALL OUT ATTACK (EP)	BLITZ	No Future OI 1
37	40	FIGHT BACK (EP)	DISCHARGE	Clay CLAY 3
38	35	PEACE AND LOVE	MISTY IN ROOTS	People Unite PU 005(S)
39	37	ATMOSPHERE	JOY DIVISION	Factory FACUS 2 UK
40	36	FEEDING OF THE 5,000 (SECOND SITTING)	CRASS	Crass 621984
41	49	AUDIO VIDEO	NEWS	KA GEORGE 1
42	38	REALITY ASYLUM	CRASS	Crass 19454U
43	39	WHY (EP)	DISCHARGE	Clay PLATE 2
44	43	BELA LUGOSI'S DEAD	BAUHAUS	Small Wonder WEEZY 2
45	45	GRASS/TRADE UNIONS	ROBERT WYATT/DISHARI	Rough Trade RT 081
46	47	TAKE IT ALL AWAY	GIRLSCHOOL	City NIK 6
47	46	TELL ME EASTER'S ON A FRIDAY (REMIX)	ASSOCIATES	Situation 2 SIT 1
48	48	4 MOVEMENTS (EP)	THOMAS LEER	Cherry Red 12 CHERRY 28
49	41	CALIFORNIA UBER ALLES	DEAD KENNEDYS	Fast FAST 12
50	46	BLOODY REVOLUTIONS/PERSONS UNKNOWN	CRASS/POISON GIRLS	Crass 421984/1

## INDEPENDENT MUSIC NEW RELEASES

RT083	BUNNY WAILER	RIDING/RISE & SHINE	7"
CREATE1	RUDI	WHEN I WAS DEAD	7"
SIT1	ASSOCIATES	TELL ME EASTER'S ON A MONDAY	7"
MINGAMI	THE NAUGHTIEST GIRL	WAS A MONITOR	7"
GLASS009	RELIGIOUS OVERDOSE	I SAID ALIEN TO GO	7"
D1010	BANANARAMA	IAEWNA	7"
WIN1	VIVIAN GOLDMAN	LAUNDRETTE/PRIVATE ARMIES	7"
ES001	ACTION	I'LL KEEP ON HOLDING ON	7"
RF010	LINES	TRANSIT	7"
JET10	ZANTIMISHITZ	LAUGHIN	7"
D1009	TEASET	SOUTH PACIFIC	7"
TUX14	NEW AGE	JANE FONDA	7"
BN1	HOMOSEXUALS	BIGGER THAN THE NUMBER	7"
SS18	CHELSEA	FREEMANS	7"
PC8118	AZTEC CAMERA	MATTRESS OF WIRE	7"
IND3	ETERNAL SCREAM	EVER SO LONELY	7"
EP02	FIG BAG	HOW I WISH/CHILD	7"
Y10	PINK P	PAPA'S GOT A BRAND NEW ...	7"
PINK1	MARI WILSON	DANCE CARD	7"
RD81	ROBERT WYATT	GRASS	7"
SOLA	EPILEPTICS	LIVE	7"
RT076	TAN TAN	THEME FROM A SUMMER PLACE	12"
FAC142	CERTAIN RATIO	DOUBLE 12" IMPORT	7" & 12"
RT0006	DELTA 5	6 SET IMPORT	7" & 12"
BRR1931	THEATRE OF HATE	NERO	12"
BAD109	DIF JUZ	HUREMICS	12"
SIT77	ASSOCIATES	KITCHEN PERSON	7" & 12"
PAX2	DANSE SOCIETY	MAXI SINGLE	12"
PAX1	5 MILES TO MIDNIGHT	COMPILATION	12"
ROUGH27	CABARET VOLTAIRE	RED MECCA	LP
HED05	JOHEADD	PINCHER MOVEMENT	LP
BRED15	PERSPECTIVE & DISTORTIONS	COMPILATION	LP
CAD004	BIRTHDAY PARTY	PRAYERS ON FIRE	LP
ROUGH13	RAINCATS	ODYSHAPE	LP
ABOUT5	ANTI PASTI	LAST CALL	LP
PH08101	BAMBOO ZOO	LOOK LISTEN CONSUME	LP
321984/1	CRASS	PENIS ENVY	LP

### AVAILABLE FROM

BACKS	0803 25658	REVOLVER	0272 298106
FAST PRODUCT	031 861 5811	ROUGH TRADE	01 221 1100
LIGHTNING	01 986 5255	PROBE	051 227 5648
RED PHIND	0864 36489	FRESH	01 256 0672
GRADUATE (WEST MIDLANDS) 0284 59048			

# CUSTOM PRESSING

not glamorous, you didn't end up with a bird on each arm, you didn't have an expense account, you worked all hours and had to play vicious office politics" is his verdict on record companies – he went on to manage artists and liked the contact with musicians.

It was a search for stability that led him to look at manufacturing in the middle of the decade.

Private investors did not exactly queue up to fund the project so on the advice of an experienced city man, Bonner turned to Europe. Nine months of talks with the MPO company, based just outside Le Mans, followed, but this time they paid off, and May King Records became partners with the French firm.

"The company is totally committed to pressing and tape duplication," enthused Bonner. "They have a beautiful plant, all the presses are fully automatic Alphas, they employ all local labour who have a real feel for turning out a product they can be proud of, and you could eat your breakfast off the factory floor."

But surely operating from London and manufacturing in a foreign country country across the sea is an unwieldy way of doing business?

"Not really," replied Bonner. "No more difficult than pressing in Washington, County Durham, which RCA managed for many years. We run two vehicles every day, one going to France, one coming home, between London and Le Mans via Poole and Cherbourg. That

way we can offer a 24-hour service and we also do test pressings.

"MPO has 56 presses and May King Records constitutes 40 percent of its business, so there is no question of doing to the back of the queue. The British business gets priority."

Bonner points to his customer loyalty rate to prove his point, and puts it down to being able to move up with the larger indies and supply their needs without having to contract out. He also offers a sleeve printing service, label production and tape supply.

May King Records has serviced many major hits too – like the Sex Pistols six-pack which meant delivering 250,000 units in six weeks and rushing out 50,000 Orchestral Manoeuvres In The Dark 45s in four days.

May King Records also has a cassette facility using top quality tape with the finished product shrink-wrapped with four-colour inlay cards. The capacity at present is 20,000 per week and quality controlled through computerised frequency analyser system.

## MVS

FORMER ISLAND Manufacturing chief Nick Flower's original scheme after leaving the well-known brokerage was to set up a pressing plant in Swindon, but he was forced into a hasty re-think in mid-'79 when he discovered that Samea and PR Records were setting up in business at the same time.

Interest in owning a factory only

revived when rumours of the impending closure of either RCA or Pyc began to circulate at the end of last year.

A small record plant was again looked for. A small factory was found in the idea for MVS solidified with the news that both Samea and Orlake had gone into receivership.

"The Samea place suited us down to the ground," said Flower. "It had all brand new equipment in a small factory right in the centre of London. It couldn't have been more perfect really."

Through contacts formed when Flower ran Island's West Drayton facility and technical man Ron Havell's knowledge of the business, contacts quickly came their way, and the company now has three Alphas working round the clock, after starting full-time production in March, and a double cavity Leonard auto. MVS will have its own metalwork processing facility installed soon.

"I would say MVS's sales pitch is the old hackneyed one of service and quality allied to a reasonably competitive price," said Flower. "When we are working for the small guy with one group, we can do everything from cutting, labels, sleeves (except for artwork) and the actual pressing. We are now sole manufacturers for Mute and Factory Records and we have also done 'Wicka Rap' for Groove Records, Stuff, WEA, Polygram K-tel and Rough Trade have all used MVS. We can currently handle 60,000 7-inches per week and 50,000 12-inches."

space. We are now aiming to improve the quality of our equipment further and install new presses which will be additional to the 24 we have already."

Orlake claims to have a 'realistic' pressing capacity of 250,000 units a week. More can be produced during peak periods, such as Christmas, by working overtime.

"We offer a complete service to our clients who vary from large non-manufacturing record labels to small indies," says Peter Hall. "We handle a lot of the overflow from the majors and frequently provide metalwork for them. We tend to get a lot of panic orders, so we're used to working under pressure."

The company also arranges cutting and the printing of sleeves and labels for clients who simply want to deliver a master tape and the artwork – and leave the rest to Orlake. Through its sister company, Tape Duplicating Company, Orlake can also offer 'package deals' which include cassette duplication.

"We also handle speciality discs, such as coloured vinyl," says Hall. "I believe we are now also the sole manufacturer of picture discs and the only company handling 10 inch pressings."

But Orlake doesn't boast about delivery times like some companies. "We simply ask each client what their needs are – and then do our best to meet them."

## PR

WHEN IT opened in October 1979, South London's PR Records plant set out with the intention of making a high quality product on the best equipment available.

Less than two years later, the initial three Alpha automatic presses have been increased to four, working 24 hours per day, and have been doing so for the last year. That just goes to show that it is not always the cheapest quote that clinches the business, reckons managing director Phil Race.

"At the outset of this year we put in the full plating process," said Race. "We have made improvements to our handling system and we have just launched a positive repair facility, which is something the old Decca factory used to save time and improve the finished product."

In fact it is a Mrs Crook from Decca

● TO PAGE 16



### Record Manufacture

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## Orlake

ORLAKE RECORDS is one of the oldest and best-established of the independent pressing companies – with an excellent reputation within the industry.

Based in Dagenham in Essex, Orlake was set up in 1964 – at the birth of the boom years for the record industry of the 1960s and early 70s. It operated totally independently until it was bought a year ago by a public company, Forward Technology Industries, which also owns the Tape Duplicating Company.

The take-over gave Orlake some extra financial 'muscle' and general manager, Peter Hall, says the company is now looking to expand its manufacturing facilities. "We've got the people and the



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## CUSTOM PRESSING

An RB Guide

who manages the 'de-clicking' department and Race thinks its addition has topped off his company's service and attention detail.

"Our capacity is now 60,000 per week," he added. "And although we are in the upper middle of the cost bracket, we find that our customers, who range from classical labels to reggae bands, are people who are happy to spend an extra couple of pence for the standard we achieve."

PR Records pursues its quest for quality from start to finish of the process, and that means top quality vinyl – and not re-cycling the wastage but sending it back for cleaning and re-compounding at source. At the other end of the line, PR does 100 percent inspection, a lengthy but effective chore. "I think you could say we deliver without compromising," added Race.

### Production Express

PRODUCTION EXPRESS International was the first British firm to engage in manufacturing brokerage when it was formed as a subsidiary of the Damont operation three years ago.

Based at Damont's Blyth Road, Hayes headquarters (01-573 5122), PEI has recently undergone a change of management which has brought back from Ireland, where she had been working for Claddagh and Mulligan Records, Patricia Pretty, formerly with EMI, Pye and A&M. With her wealth of

experience, Pat is maintaining PEI's reputation for cost-effective records and tapes, speedy delivery and a personal involvement.

"We are ideally equipped to handle large and small jobs and with our contacts in France and Belgium we are able to supply pressings or tapes within three weeks of receiving the master tape. Of course, once all the parts are with our suppliers then we can turn round repeat orders much more quickly," she says.

A personal touch of which PEI is proud is that customers can bring in their master tape and be on hand while the lacquer is cut by engineer Jeff Tuck at Damont's cutting room at the WEA factory at nearby West Drayton.

PEI was formed by Damont chief Monty Presky to fill a gap in the market caused by the growth of indie labels whose small-run orders were not welcomed by major factories, but whose custom was appreciated in Europe. It now services between 30-40 companies at any time.

Now PEI handles orders from 1,000 copies, discs or tapes, upwards, as well as responding to rush jobs from over-stretched major companies. It can supply 7 and 12-ins discs, picture discs, coloured vinyl, cassettes and cassettes. It will also provide printing of 7-ins bags and 12-ins sleeves. Labels are not required, appropriate information being stamped directly on to the centre of the disc. PEI is also competent to advise on all copyright requirements.



The company charges 16p a record for 1,000 copies plus an organisation charge of £125. On tapes, the origination charge is £45, with a minimum run of 2,500 C40 cassettes costing 42p each, to include inlay card and cellophane wrapping. Prices become lower as quantities increase. Consignments are delivered free within a 30 miles radius of London.

### Statetune

ALTHOUGH IT is no longer the only disc factory in the Midlands, Statetune of Grant Road, Wellingborough, is probably the best known.

For a company that opened as recently September 1979, Statetune keeps its four dual-format machines working hard on behalf of the many local labels, and has also tasted its moment of national fame.

For the plant was part of the super-

Statetune pressed the quickfire Toots and the Maytals live at Hammersmith Palais album.



efficient chain brought into action by Island Records to deal with its famous *Toots Live* project which recorded a reggae concert at London's Hammersmith Palais one night, and had finished copies in the shops in Coventry for the artist's next gig the following afternoon.

"Our main business is short and medium runs for independent labels," affirmed managing director Andrew Lipinski, "We give them the priority service they need, and they keep us busy."

"But we also do promotion copy and sample work for major companies and commercial organisations. For instance, we were responsible for the plug copies of 'Day Trip to Bangor' on Dingles Records."

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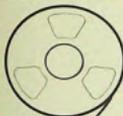
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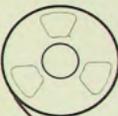
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# Airplay Guide

## THE TOP COMPUTERISED GUIDE TO RADIO ACTION IN THE UK

### AIRPLAY RATING

100% = Harriest play on radio stations  
plus BBC's Top 10 of the Pops (radio only)

Chart No.	Title	Station																			Cat No.	Date		
		BBC1	BBC2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19			20	
1	3 RAINY NIGHT IN GEORGIA RANDY CRAWFORD	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	K17840	W	86
2	1 HOOK DOOR SHAKIN' STEVENS	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EPC A1354	C	77
3	8 GREEN ON CLASSICS RPOD WITH LOUIS CLARK	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	RC A 109	R	75
4	7 (SI SUI) SE JUS UN ROCK STAR BILL WYMAN	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	AMS 8144	C	75
5	4 HOLD ON TIGHT ELECTRIC LIGHT ORCHESTRA	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	JET 7011	C	74
6	2 HAPPY BIRTHDAY STEVIE WONDER	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	TMG 1235	E	73
7	6 JAPANESE BOY ANEKA	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	HANSA 5	A	72
8	5 ONE OF THOSE NIGHTS BUCKS FIZZ	A	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ACA 114	R	72
9	19 WATER ON GLASS - BOYS KIM WILDE	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	RCA 334	E	71
10	13 ONE IN TEN UB40	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	7 DEP 2	M	65
11	16 HAND HELD IN BLACK AND WHITE DOLLAR	B	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	BUCK 1	W	64
12	9 WIRED FOR SOUND CLIFF RICHARD	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EMI 5221	E	63
13	18 GIRLS ON FILM DURAN DURAN	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EMI 5206	E	63
14	17 WUNDERBAR TENPOLE TUDOR	A	C	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	BUY 120	C	60
15	28 BETCHA' WOULD'N'T HURT ME QUINCY JONES	A	C	A	C	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	AMS 8157	F	59
16	62 JACK YOU'RE DEAD JOE JACKSON'S JUMPIN' JIVE	A	C	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	AMS 8161	C	58
17	43 CHEMISTRY NOLANS	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EMI 5206	E	63
18	23 HEART AND SOUL EXILE	A	A	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EMI 5206	E	63
19	11 THE CARIBBEAN DISCO SHOW LOBO	A	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	RAK 333	E	56
20	40 START ME UP ROLLING STONES	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	POSP 302	F	56
21	20 ABACAB GENESIS	B	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	RSR 106	E	55
22	30 TAINTED LOVE SOFT CELL	A	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CB 388	F	55
23	21 BACK TO THE 60'S TIGHT FIT	A	B	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	BZS 2	F	54
24	15 EVERLASTING LOVE REX SMITH & RACHEL SWEET	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	JIVE 002	C	53
25	12 JOE BLON GARY U.S. BONDS	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CBS A1405	C	53
26	14 DRAW OF THE CARDS KIM CARNES	B	B	B	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EA 127	E	53
27	45 THE THIN WALL ULTRAVOX	A	C	A	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EA 125	E	52
28	35 TAKE IT ON THE RUN RED SPEEDWAGON	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CHS 2540	F	52
29	51 I LOVE MUSIC ENIGMA	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EPC A1207	C	52
30	32 LOVE ACTION HUMAN LEAGUE (RED)	B	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CR 14	C	51
31	57 EVERYBODY SALSA MODERN ROMANCE	R	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	VS 435	C	49
32	47 TROUBLE BOYS TINI LIZZY	A	C	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	K18815	W	48
33	22 A HEART IN NEW YORK ART GARFUNKEL	C	R	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	LIZZY 9	F	47
34	63 FIRE I/2	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CBS A1495	C	44
35	56 SLOW HAND POINTER SISTERS	C	C	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	WBS 6679	E	43
36	41 YOU'LL NEVER KNOW HI-GLOSS	C	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	K12530	W	42
37	44 FEEDING TIME LOOK	A	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EPC A1387	C	41
38	29 DON'T WANT TO WAIT ANYMORE TUBES	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	MCA 736	C	40
39	PRETEND ALVIN STARBUST	C	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CL 208	E	38
40	29 STARTRAX CLUB DISCO STARTRAX	R	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	BUY 124	C	37
41	10 WALK RIGHT NOW JACKSONS	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	KSY 1001	F	37
42	SUGAR DOLL JETS	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EPC A1294	C	37
43	71 BEACH BOYS MEDLEY BEACH BOYS	B	A	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EMI 5211	E	37
44	37 BEECHWOOD 4-5789 CARPENTERS	C	R	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CL 213	E	32
45	16 CHANT NO.1 SPANDAU BALLET	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	AMS 8153	C	32
46	IN AND OUT OF LOVE IMAGINATION	C	C	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	BBS 202	A	31
47	80 YOU SURE I'VE GOT TO BE PHYLIS HYMAN	C	C	B	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ARIST 424	F	30
48	IM STANDING HERE TODAY CRUSADERS & JOE COCKER	C	B	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	MCA 741	C	30
49	STOP DOGGIN' MY HEART AROUND STEVIE NICKS	C	B	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	K79231	W	30
50	(COVER PLUS) WE'RE ALL GROWN UP HAZEL O'CONNOR	R	C	B	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ION 1018	M	30
51	I WANT YOU BACK KATE ROBBINS	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ACA 108	R	29
52	DAY AFTER DAY PRETENDERS	R	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	RCA 177	W	29
53	THE VOICE MOODY BLUES	C	B	B	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	TH 28	F	28
54	LITTLE DARLIN' RACEY	B	B	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	RAK 335	E	28
55	TURN YOURSELF LOOSE JOHN MILES	B	B	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EMI 5213	E	28
56	LADY (YOU BRING ME UP) COMMODORES	R	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	TMG 1238	E	28
57	MIDNIGHT ELYER KIKI DEE	R	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ARO 266	A	27
58	BACKFIRE DEBBIE HARRY	C	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CHS 2526	F	27
59	LAWCHAIRS OUR DAUGHTER'S WEDDING	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EA 124	E	27
60	BLUE LIGHTS IN MY EYES PUSSYCAT	C	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EMI 5208	E	25
61	MEMORIES MIKE BERRY	C	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	POSP 287	F	24
62	TURN IT ON LEVEL 42	C	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	POSP 286	F	24
63	PASSIONATE FRIEND TEARDROP EXPLODES	C	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	TEAR 5	F	24
64	AIN'T NO MOUNTAIN HIGH ENOUGH BOYS TOWN GANG	C	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	DICK 1	W	23
65	SHOW ME GUY'S MIDNIGHT RUNNERS	B	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	DEXYS 6	F	23
66	JESSIE'S GIRL RICK SPRINGFIELD	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	RC A 76	R	23
67	WALKING INTO SUNSHINE CENTRAL LINE	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	MER 78	F	23
68	SHE'S A BAD MAMA JAMA CARL CARLTON	B	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	TC 2448	R	22
69	I'M LUCKY JOAN ARMSTRADG	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	AMS 8163	C	22
70	JEEPSTER POLCATS	C	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	POLE 3	F	21

### Key To Station Playlist

**RADIO 1**  
 A Released 40  
 B Additional  
 C Followed 40 &  
 D Record Of Week  
 E Record Of Year

**RADIO 2**  
 A Heavy play  
 B Medium play  
 C Occasional play  
**LUXEMBOURG**  
 A A List  
 B B List  
 C C List  
 D D List  
 E E List

**CAPITAL**  
 London  
 A A List  
 B B List  
 C C List  
 D D List  
 E E List  
 F F List  
 G G List  
 H H List  
 I I List  
 J J List  
 K K List  
 L L List  
 M M List  
 N N List  
 O O List  
 P P List  
 Q Q List  
 R R List  
 S S List  
 T T List  
 U U List  
 V V List  
 W W List  
 X X List  
 Y Y List  
 Z Z List

**GLASGOW**  
 A A List  
 B B List  
 C C List  
 D D List  
 E E List  
 F F List  
 G G List  
 H H List  
 I I List  
 J J List  
 K K List  
 L L List  
 M M List  
 N N List  
 O O List  
 P P List  
 Q Q List  
 R R List  
 S S List  
 T T List  
 U U List  
 V V List  
 W W List  
 X X List  
 Y Y List  
 Z Z List

**MANCHESTER**  
 A A List  
 B B List  
 C C List  
 D D List  
 E E List  
 F F List  
 G G List  
 H H List  
 I I List  
 J J List  
 K K List  
 L L List  
 M M List  
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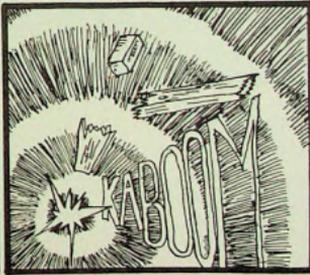
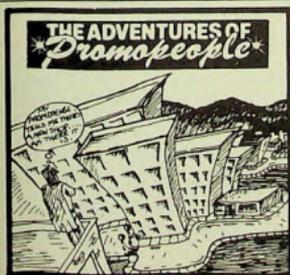




# Albums/Tapes Top 60

Platinum Disc: 100,000 sales  
Gold Disc: 100,000 sales  
Silver Disc: 100,000 sales  
See how singles  
for **CHR** Buster Code details

This Week	Last Week	Wks. On Chart	Artist/Title (Producer)	Cat. No.	(Price)	Dist. Code	Dealer	This Week	Last Week	Wks. On Chart	Artist/Title (Producer)	Cat. No.	(Price)	Dist. Code	Dealer	
1	2	4	<b>ELECTRIC LIGHT ORCHESTRA</b> TIME (Jeff Lynne)	JET JETPLJETA34	(3.04/3.04)	C		<b>31</b>	26	15	<b>SQUEEZE</b> EAST SIDE STORY (Roger Bach and Eric Costello)	ASM AMVICAM/4454	(3.04/3.04)	C		
2	1	11	<b>DURAN DURAN</b> DURAN DURAN (Colin Thurman)	EMTCJEMC 3372	(3.07/3.07)	E		<b>32</b>	34	32	<b>ULTRAVOX</b> VIENNA ● (Conny Plank/Ultras)	CHRYSALS (Z)CHR 1296	(3.04/3.04)	F		
3	21	2	<b>BOB DYLAN</b> SHOT OF LOVE (Bumps Blackwell/Bob Dylan/Chuck Plotkin)	CBS (40) 85178	(2.42/2.74)	C		<b>33</b>	33	9	<b>MICHAEL JACKSON</b> THE BEST OF MICHAEL JACKSON (Warner)	TAMLA MOTOWN(T)CSJTM 9039	(2.44/2.44)	E		
4	1	4	<b>OFFICIAL BBC ALBUM OF THE ROYAL WEDDING</b> ● (Sylvia Currier)	BBC REFZCH413		A		<b>34</b>	43	7	<b>HUMAN LEAGUE</b> REPRODUCTION (Human League)	YRGN V2165	(2.43)	C		
5	9	15	<b>RANDY CRAWFORD</b> SECRET COMBINATION ○ (Tommy LiPuma)	WARNER BRDS K/450694	(3.04/3.04)	W		<b>35</b>	37	9	<b>JOE JACKSON</b> JUMPIN' JIVE (Joe Jackson)	ASM AMVICAM/8630	(3.04/3.04)	C		
6	5	10	<b>CLIFF RICHARD</b> LOVE SONGS ● (Warner)	EMTCJEMT 27	(2.26/2.26)	E		<b>36</b>	29	11	<b>MOTORHEAD</b> NO SLEEP 'TILL HAMMERSMITH ○ (G.C. Brown)	BRONZE BRONC3/53	(3.01/3.04)	F		
7	4	4	<b>PRETENDERS</b> PRETENDERS II (Chris Thomas)	REAL SRKSRCS352	(3.04/3.04)	W		<b>37</b>	22	2	<b>ANTI-PASTI</b> THE LAST CALL (Eric Burdon)	RONDELET ABOUT/CARR5	(3.04/3.04)	N		
8	20	2	<b>RED SPEEDWAGON</b> HI INFIDELITY ○ (Kevin Brown/Kevin Cousins/Gary Hochstet)	EPIC EPIC408470	(2.74/2.74)	C		<b>38</b>	36	12	<b>BEATLES</b> 20 GOLDEN GREATS (Keith Benson/Nick Griggs)	CAPITOL (C)EMT 1	(3.04/3.04)	E		
9	13	13	<b>UB40</b> PRESENT ARMS ● (D.E.P. International/LP/PCD/92)	D.E.P. INTERNATIONAL LP/PCD/92	(2.89/2.89)	M		<b>39</b>	39	6	<b>PAT BENATAR</b> PRECIOUS TIME (Chris Young)	CHRYSALS (Z)CHR 1346	(2.43/2.43)	F		
10	150	1	<b>MEAT LOAF</b> BAT OUT OF HELL ☆ (Todd Rundgren)	EPIC EPIC4082418	(2.74/2.74)	C		<b>40</b>	28	6	<b>CATS - THE DOUBLE ALBUM OF THE HIT MUSICAL</b> (Andrew Lloyd Webber)	POLYDOR POLSJC1	(4.11/4.11)	F		
11	1	1	<b>STEVE HACKETT</b> CURED (John Koon/Steve Hackett)	CHRISMA CDS 4021(7/14 153)	(3.04/3.14)	F		<b>41</b>	35	4	<b>RICKIE LEE JONES</b> PIRATES (Bruce Tompkins/Larry Warshaw)	WARNER BRDS K/450681	(3.04/3.04)	W		
12	8	5	<b>STEVE NICKS</b> BELLA DONNA (Ulterior Motives/Don Peake)	WEA K/4509169	(3.04/3.04)	W		<b>42</b>	1	1	<b>LEVEL 42</b> LEVEL 42 (Mike Varley)	POLYDOR POLSJC1036	(3.01/3.04)	F		
13	10	8	<b>KIM WILDE</b> KIM WILDE ○ (Ricky Wilder)	RAK (C)GRAM 544	(3.07/3.07)	E		<b>43</b>	26	1	<b>SPANDAU BALLET</b> JOURNEYS TO GLORY (Reformation/James Burgess)	REFORMATION (Z)CHR 1331	(3.04/3.04)	F		
14	7	5	<b>DEBBIE HARRY</b> KOO KOO (Nile Rodgers/Bernard Edwards)	CHRYSALS (Z)CHR 1347	(3.22/3.22)	F		<b>44</b>	28	1	<b>CHRISTOPHER CROSS</b> CHRISTOPHER CROSS ○ (Michael Omartian)	WARNER BRDS K/4506789	(2.44/2.44)	W		
15	44	1	<b>STEVE WONDER</b> HOTTER THAN JULY ☆ (Steve Wonder)	MOTOWN(T)CSJTM 805	(3.29/3.29)	E		<b>45</b>	38	5	<b>STARTRAX</b> STARTRAX CLUB DISCO (Bruce Bayley)	PCD5Y K5YAN/K5YC1	1051	(2.44/2.44)	F	
16	25	9	<b>HUMAN LEAGUE</b> TRAVELOGUE (Human League)	YRGN V2160	(2.43)	C		<b>46</b>	1	1	<b>CALIFORNIA DREAMIN'</b> (D.W. Fenton)	K-TEL NE1108(C)E2138	(3.49/3.49)	G		
17	20	4	<b>DIRE STRAITS</b> MAKING MOVIES ○ (Jimmy Neutron/Bruce Woodcock)	VERTIGO 63597/1501 034	(3.04/3.04)	F		<b>47</b>	50	24	<b>ABBA</b> SUPER TROUPER (Benny Andersson/Born Umanus)	EPIC EPIC 4010022	(2.74/2.74)	C		
18	29	1	<b>PHIL COLLINS</b> FACE VALUE ☆ (Phil Collins/Hugh Padgham)	YRGN (T)CNS 2165	(2.43/2.20)	F		<b>48</b>	5	1	<b>BLUE OYSTERS CULT</b> FIRE OF UNKNOWN ORIGIN (Martin Birch)	CBS (40)85137	(2.74/2.74)	C		
19	11	1	<b>SIOUXSIE &amp; THE BANSHEES</b> JU-JU (Nigel Gray/Siouxsie & The Banshees)	POLYDOR POLSJC1 1034	(3.01/3.04)	F		<b>49</b>	51	36	<b>FLEETWOOD MAC</b> RUMOURS (Ken Caillat/Richard Black/Jeffrey Tambor)	WARNER BRDS K/450634	(3.07/3.07)	W		
20	24	1	<b>SHAKIN' STEVENS</b> THIS OLE HOUSE ● (Sham Gorman)	EPIC EPIC 4046945	(2.74/2.74)	C		<b>50</b>	49	37	<b>BARBRA STREISAND</b> GUILTY (Gary Barlow/Gary Barlow/Karl Richardson)	EMJ AMERICA (C)CJMAL 3016	(2.74/2.74)	C		
21	15	15	<b>STAR SOUND</b> STARS ON 45 ● (Leap Egghead)	CBS (40)86132	(2.74/2.74)	C		<b>51</b>	44	9	<b>KIM CARNES</b> MISTAKEN IDENTITY (Val Green)	EMJ AMERICA (C)CJMAL 3016	(2.74/2.74)	C		
22	16	17	<b>JIM STEINMAN</b> BAD FOR GOOD ○ (Todd Rundgren/Jim Steinman)	EPIC EPIC4084361	(2.74/2.74)	C		<b>52</b>	53	13	<b>JEAN MICHEL JARRE</b> MAGNETIC FIELDS ○ (Jean Michel Jarre)	POLYDOR POLSJC1 1033	(3.01/3.04)	F		
23	42	1	<b>ADAM &amp; THE ANTS</b> KINGS OF THE WILD FRONTIER ☆ (Chris Hughes)	CBS (40)84569	(2.74/2.74)	C		<b>53</b>	47	6	<b>FOREIGNER</b> 4 (Mike James/Robert John Lange)	ATLANTIC (C)4505796	(3.04/3.04)	W		
24	15	1	<b>TOYAH</b> ANTHEM ● (Nick Tauber)	SAFARI VOORC1	(2.89/2.89)	M		<b>54</b>	54	11	<b>BRUCE SPRINGSTEEN</b> BORN TO RUN (Tom Landa/Bruce Springsteen)	CBS (40)89170	(2.74/2.74)	C		
25	24	1	<b>TEARDROP EXPLODES</b> KILIMANJARO ○ (Charmelle/Clive Langer/Karen Winstanley/Mike Howlett)	MERCURY 6359/7150 025	(3.04/3.14)	F		<b>55</b>	65	1	<b>MICHAEL JACKSON</b> OFF THE WALL (Quincy Jones)	EPIC EPIC4034668	(2.74/2.74)	C		
26	7	4	<b>LONDON SYMPHONY ORCHESTRA</b> ROYAL CHORALE ROCK CLASSICS ○ (Lufkin Butler/John Hammond)	K-Tel New 1133(C)E2138	(3.49/3.49)	G		<b>56</b>	48	1	<b>BLACK UHURU</b> RED (Chris Dunbar/Robert Shakespeare)	ISLAND (P)SJC1 9625	(3.04/2.43)	C		
27	42	1	<b>UB40</b> SINGING OFF ☆ (Bob Gaudio)	GRADUATE GRADLP/GRADRC2	(2.89/2.89)	M		<b>57</b>	53	40	<b>MINI DIAMOND</b> THE JAZZ SINGER (Bob Gaudio)	CAPITOL (C)EAST 1210	(3.29/3.29)	E		
28	41	1	<b>BRUCE SPRINGSTEEN</b> THE RIVER ○ (Bruce Springsteen)	CBS (40)88510	(4.25/4.25)	C		<b>58</b>	19	1	<b>VISAGE</b> VISAGE (Visage/Midge Ure)	POLYDOR 2490 151(3/184 151)	(3.25/3.25)	F		
29	4	1	<b>BUCKS FIZZ</b> BUCKS FIZZ ● (Andy Hill)	RCA/RCA/PCAR/3	5050	(3.34/3.34)	R		<b>59</b>	57	15	<b>DISCO NITES, DISCO DAZE</b> ● (Warwick)	RONCO (C)CRT 2056 A/B	(3.49/3.49)	D	
30	18	1	<b>VANGELIS</b> CHARIOTS OF FIRE ● (Vangelis)	POLYDOR POLSJC1 1028	(3.01/3.04)	F		<b>60</b>	16	1	<b>MOODY BLUES</b> LONG DISTANCE VOYAGER ○ (Eric Williams)	THRESHOLD TASCX/C1 139	(3.19/3.29)	F		



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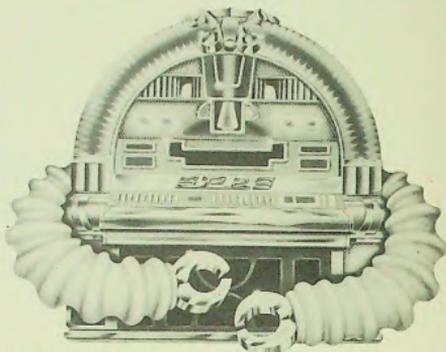
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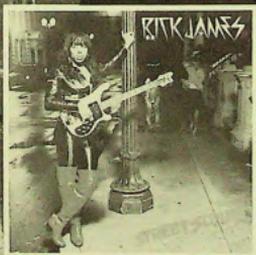
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