Rape disc runs into radio ban

RAPE RECORD 'The Boiler' by Rhoda with The Special AKA has effectively been removed from daytime airplay owing to its harrowing content.

After several plays on Radio-1, by John Peel, Richard Skinner and on the Rock On programme a spokesman for the station said that it was unlikely to be played again.

The record also had one play on Capital Radio in London before the station announced that it would not appear on the playlist and would not be heard again in 'ordinary programming'.

Other major ILR stations are following suit although several might consider playing the record to illustrate arguments against rape, or the relevance of pop music in society, in phone-in or documentary programmes.

The ban came as no surprise to Chrysalis which released the record. Publicity head Chris Poole described it as: "A serious record which treats a serious subject in a responsible manner."

He said that the label was not expecting much daytime airplay and was pleasantly surprised by the plays it had been given.

"We think it is an important record which the public has the right to hear. There is nothing in it which could be considered offensive but we understand that it might make some people feel uncomfortable," concluded Poole.

Another single destined for broadcasting problems is the first release from Bomp International by Josie Cotten entitled 'Johnny Are You Queer?' (BOMP1). The 45 is on January 15 through Pinnacle and has been a disco chart hit already in America.

LARRY PAGE (centre) puts his hands in the hands of the men at PRT who will be looking after the needs of the Page One label, being relaunched by Page after 11 years following his reacquisition of the name and trademark from Dick James Music.

PRT will be handling pressing and distribution and with Page are (left) Howard Barrow (Mitcham site director) and Tony Smith (PRT sales manager). First release will be 'I'm A Girl' by Jade, a 17-year-old Welsh singer, out on January 22 under a co-production deal with the Japanese label Discomate. Also signed for Page One releases are the Snazza, a London band, Kilroy from Glasgow, saxophone player Colin Tulley, pianist Michael Park and musical director Johnny Pearson, while the Larry Page Orchestra will also be re-formed. Music publishing in future will be co-ordinated under Page One Music instead of Page Full of Hits.

"It was lucky for me before with acts like the Troggs, Vanity Fair and Plastic Penny. The name is still good and it will be lucky for me again," commented Page.

DinDisc md quits, but label will continue

THE RECENT run-down of Virgin Records offshoot label DinDisc took a new turn last week when it was announced that founder and managing director Carol Wilson had left the company.

The last three months have seen a steady outflow of staff from the label - either through redeployment within the Virgin Group or resignations. While Virgin's managing director Simon Draper has yet to announce Wilson's successor, a new label boss is expected shortly.

Said Draper: ''Carol has worked for us for many years now and naturally we wish her every success for the future. Until an announcement is made concerning the new appointment DinDisc product will administered through the offices of Virgin Records.

"Din Disc promotion executive Donna Thompson will continue to look after the label's releases, most significantly the new single from Orchestral Manoeuvres in the Dark. The existing roster of artists will not be affected by the changes."

Homé Counties retail chain Our Price has increased its commitment to catalogue in its annual stock review and is pushing ahead with an expansion policy.

The company compiles a yearly stock list which is general to all of its shops and this year has increased its already large interest in catalogue items.

Director Gary Nesbitt said that now the Harlequin chain had been fully integrated the 56-shop chain could go ahead with a marked increase in catalogue wherever possible.

"As a specialist dealer I think it is vital to stock as wide a range of catalogue as possible. We have always believed in catalogue," he said.

Our Price's expansion plans continue with four sites now actively being considered. These could be open within six months and the chain could have grown by 10 shops before the end of 1982.
Gloomy future in news for a writer. What was happening now recalled how radio and TV had killed off dealing with the composer's approach, organised last week in London by the songwriter Roger Greenaway at the BBC's broadcasting in Britain, the future possibilities offered by the recording industry. He was particularly critical of the source of income and "possibly the only cottage industry" selling to a few people. "We do music better, skilfully and with a finer sense of style than anywhere else in the world, apart from the US," he said. But while rewards were good financially, they were not matched by the artistic satisfaction gained by a musician. He urged manufacturers to speed up the introduction of stereo TV sound and the BBC to broadcast more live music, rather than employ musicians to perform "the same tired old arrangements" which did not do the players justice.

MCA is in a Fixx - and loving every minute of it. This hot London band has just signed to the company and pictured here with vocalist Cy Curnin (seated front) are (left to right) Irwin Green (lawyer), Martin Satterthwaite (business affairs consultant) and David Pick (managing director), Geoff Jukes (manager), and Michael Stone (business affairs consultant).

While composers should be "relatively happy" with the state of broadcasting in Britain, the future possibilities offered by the recording industry were a matter of greater concern, claimed songwriter Roger Greenaway at a seminar on Music & Broadcasting, organised last week in London by the National Music Council of Britain.

Greenaway, a panellist in a session dealing with the composer's approach, recalled how radio and TV had killed off sheet music as a major source of income for a writer. What was happening now on the consumer royalties side was a decline in the amount of income which a composer could expect from record royalties.

His gloomy prediction was to anticipate the "almost complete demise" of the record industry over a ten-year period. It would, he felt, become "a cottage industry" selling to a few people who wanted their music on record. He suggested that in future the performing right would become the most important source of income and "possibly the only one eventually".

However, notwithstanding Greenaway's gloomy outlook for the record industry, he pointed out that serious music composers were less well treated. He felt that although in many respects the BBC's record was an "admirable one", it had failed to provide proper facilities to encourage the development of contemporary music. He was particularly critical of the BBC for not placing a proper electronic studio at composers' disposal. Insufficient airtime was given to the works of serious living composers, he complained.

In reply, Ernest Warburton, music editor of Radiocentre magazine and who was a member of the performers' company, said that "there was a lack of contemporary music on the network and steps were being taken to remedy the omission."

Speaking on the performer's attitude, music director Harry Rabiniowitsz delivered some forthright remarks, in which the BBC once again came under fire.

"We are now geared to a thorough fresh assault on the local talent scene. Our aim is to mount a series of successful catalogue campaigns. In particular, MCA's mid-price £2.99 line has done notably well. Twentieth titles from August to date are 200,000 copies. A further half-dozen were released for Christmas and another 20 are due in February, among them albums by Neil Diamond, Lynyrd Skynyrd, Don Williams and Budgie."

"We are now poised to a thorough job on UK and US acts," commented Watson, whose main activity since he was promoted from marketing manager six months ago has been to mount a series of successful catalogue campaigns. In particular, MCA's mid-price £2.99 line has done notably well. Twenty-two titles from August to date are 200,000 copies. A further half-dozen were released for Christmas and another 20 are due in February, among them albums by Neil Diamond, Lynyrd Skynyrd, Don Williams and Budgie.

"Future campaigns will be tape and LP twofer featuring such acts as Brenda Lee, Steely Dan and Warsaw Beach."

Under Oliver Drake, MCA has also been active on the third-party licensing front, having placed a Neil Diamond package with Warner for direct mail, a George Jones album with the same label, and a Barbara Mandrell LP with Ronco.
Wiener has picked up 'On My Own' by Nikka Costa, precocious 8-year-old Wienerbuds twosome Ian Wiener and Cary Budnick, leaving Wiener in sole control of 'Great Balls Of Fire' and, his ace, 'Borgin The Borguine'. Following 'Big Bad John', 'There I've Said It Again', 'When I'm 6-4, 6-4, 6-4', McEnroe competition winner was reader E. Mathews of Leicester with the announce plans for a new Battersea label, in partnership with David Platz of Essex Thomas, formerly of Cube-Electric, back from New York and expects to weeks at Number One in Italy. It's being released here by RCA. Daughter of Don Costa. The record has been a massive hit in Europe and spent five 93 chart entries - an 80 percent success rate and Number Ones with Specials, achievements of their Rush Release promo operation in 1981 and have discerned THE HOTSHOT Tichener brothers, Ian and Nick, have been looking at the finding unwelcome visitors had removed several thousand pounds worth of Anne Kelly returned to her Chiswick home after a New Year in the Cotswolds to discreetly hiding his name behind a pseudonym, Radio-1's Mike Read again tries industry? "I don't know what Terry Ellis is driving" joked Miles. A new Rolls Royce Silver Spirit for Warwick chief Ian Miles. The first in the industry? "I don't know what Terry Ellis is driving" joked Miles once more discreetly hiding his name behind a pseudonym, Radio-1's Mike Read again tries for singing fame in February with a new single... former Virgin sales director Anne Kelly returned to her Chiswick home after a New Year in the Cotswolds to find unwelcome visitors had removed several thousand pounds worth of possessions, including all her jewellery. THE HOTSHOT Tichener brothers, Ian and Nick, have been looking at the achievements of their Rush Release promo operation in 1981 and have discerned 93 chart entries - an 80 percent success rate and Number Ones with Specials, Aneka, Soft Cell, Dave Stewart and Human League. Among the grudging praise for Barry Manilow's London concerts, delivered by Fleet Street writers, we liked the (presumed) literal which appeared in Mick Brown's review in the Grauniad. "Manilow," he wrote, "is largely an object of female appreciation, not to say desire, of the most gentle kind." Of oh!... the Bulls Hotel in Piccadilly, scene of the annual Jimmy Hanks dinners, entertained 80 or so industryites and partners last Friday for a surprise 20-years-in-the-industry dinner for Tom McDonnell, md of Spartan, who actually thought he was being taken out for the evening by his partner Dave Thomas. McDonnell was presented with a platinum disc, some Waterford crystal and a set of golf clubs... a new Rolls Royce Silver Spirit for Warwick chief Ian Miles. The first in the industry? "I don't know what Terry Ellis is driving" joked Miles once more discreetly hiding his name behind a pseudonym, Radio-1's Mike Read again tries for singing fame in February with a new single... former Virgin sales director Anne Kelly returned to her Chiswick home after a New Year in the Cotswolds to find unwelcome visitors had removed several thousand pounds worth of possessions, including all her jewellery.
WEA RECORDS has put together a collection of tracks from new UK psychedelic bands Mood Six, Miles Over Matter, The High Tide, The Times, The Silence, The Earwigs, The Barracudas and The Stairs. The compilation is called A Splash Of Colour (K58415) and a single ‘Dancing In My Mind’ (K18930) by The High Tide has been released.

TV PROGRAMME 'Hill Street Blues' has returned to the UK screens to boost prospects for the Mike Post theme tune which is produced by Bob Andrews.

EXTENSIVE CONSUMER promotion is being given to the new Mercury single from the Bar-Kays, 'Nightcruising' (MERX 89) which is available in both seven and 12-inch format.

CENTRAL LINE’s new single 'Don't Tell Me' (MERX 90) is receiving extensive promotion in consumer and trade press and is available in both seven and 12-inch format, the latter being longer.

HANG CHUNG's new single 'China' (ARIST 447) comes in a picture bag designed as a Chinese stamp. Promotion will continue until February 4 - Chinese New Year.

FIRST EMI UK album release of the year is Holger Czukay's On The Way To The Peak Of Normal (EMC 3394). It is being given full marketing back-up.

WEA records group stats 1982 with major 45s push

EMI RECORDS Capitol/Liber/EMI America division is starting the new year with a major singles sales push supported by consumer and trade press advertising.

The division, which had a very successful 1981, begins with the latest single from Diana Ross, 'Mirror Mirror' (CL 234) from the album Tonight with a previously unreleased B-side. A limited edition features an extra track on 12-inch in red vinyl.

US hit 'Centerfold' (EA 135) by the J. Geils Band is also released on Friday (January 22) in a picture bag. It is from the album Freeze Frame (AML 3020) which is also due this month.

On the same day Ronnie Laws' new single 'There's A Way' (UP 648) is available in both seven and 12-inch forms. The 12-inch contains a bonus track.

A week later sees the release of 'Too Daze Gone' by Billy Squier (CL 231) a limited edition which will be pressed on clear vinyl. All copies of the single are available in picture bags.

SECOND SINGLE from the Funboy Three is a new version of the 1920s classic 'It Ain't What You Do, It's The Way You Do It' (G7S 2570) which teases the group with Diced Barmymanama. The record is released on Friday and is also available on 12-inch (CHS 12-2570), which features extended versions of the 'A' and 'B' sides. The debut album from Funboy Three is due on March 5.

WHY-FI RECORDS is releasing three 10-inch singles on January 22, through RCA. Singles by Troy Tate (Teardrop Explodes guitarist), 'Lifeline' (WHYD 6); Robert Ellis Orrall, 'Call The Uh-Oh Squad' (WHYD 7); and Virginia Astley 'A Bao A Qu' (WHYD 8).

CONSUMER PRESS advertisements in February issues surround the release of the debut album by The Look on MCA Records. The Look (MCF 3120) concerns the singles 'I Am The Best' and 'Feeding Time'. Promotion also includes in-store posters and flyposting to coincide with a UK tour.

Lynott error

DUE TO computer error, Philip Lynott's 'Yellow Pearl' (SOLO) was omitted from last week's RB singles chart. This error has been rectified this week and the record will be shown as having been weeks on chart.

publishing administrator role. Rachelle Greenblatt has been made general manager, publishing, of Zomba Enterprises Inc, the American arm of the Zomba Group.

JAMES FISHER has been appointed UK representative of ASCAP in succession to the late Lawrie Ross. Fisher joins the American collection agency from Motown International and will finance his music where he has been for the last six years as general manager.

Graham Ruthenberg, universally known as ‘Tilly’, has been appointed general manager responsible for coordinating all future product and releases for the expanding Red But Group which has distribution through Irving. He will also have close links with marketing and sales.

Roddy Forrest has been appointed vice president of A&R for Atlantic's American subsidiary to report to Alan Phillips. He was formerly strike force manager at Phonogram and Decca and joined the company from EMI.

THE ZOMBA GROUP has made a series of staff promotions, effective from January 1, in charge of general professional manager Steven Howard has become general manager of Zomba Music and Street Music. At the same time, Jan Garner has been appointed international co-ordinator for Zomba and Street Music in addition to her

“THAT’LL DO nicely” says Randy Edelman (centre) after signing a world-wide recording contract with Rocket Records and receiving Mid John Hall's American Express card in return. Edelman's debut Rocket single will be 'Barbar's (The Woodhouse Way)' and an album is due to follow in March. Pictured right is manager John Velissos.

Deals

WEA INTERNATIONAL has concluded an exclusive worldwide distribution agreement with Irving Azoff's Full Moon Records label. The deal covers all territories outside of USA and Canada which are already part of Azoff's separate agreement with Warner Brothers. The first two releases are albums by Peter Cetera and Grand Funk Railroad.

FORMER MOTOWN publicist manager Karen Spreadsbury has formed her own press and promotion company Eyes & Ears which will include a wide range of activities like writing, public relations and press consultancy. The promotion side of the business will be run by Nicky MacKenzie who has experience in disco, video and radio promotion.

First acts signed are Ray Shell and the Street Angels and Deon Estus plus several record company accounts. The company is based at PO Box 103, London SW19 6PD (Tel: 01-809 1073/789 9673).

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**Capital compiles for golden jubilee**

CAPITOL RECORDS celebrates its golden jubilee this year and one man who intends that this year should not end without the label's contribution to music being marked is Alan Warner.

Warner is an English self-exile in Los Angeles and is best known in this country for his discovery of long lost film musical gems such as 'The Trail Of The Lonesome Pine'.

To him was given the momentous task of sifting through the thousands of hits, let alone the rest of the Capitol, Liberty, United Artists and associated material, to create a series of compilations which would do justice to the music of five decades.

"It is the most extensive retrospective ever commissioned and in total runs to 42 albums. I wanted to include as many hits as possible but I also included collectors items and interesting original versions," said Warner.

So far on the market is the rock 'n' roll section of the series, 12 albums tracing the rise of the form from Fats Domino to the Nitty Gritty Dirt Band. It was this collection that Warner featured on the Old Grey Whistle Test on Thursday when he showed film clips of Domino, Gene Vincent and a previously unshown film of Jan & Dean singing 'Surf City'.

To follow are a series of 12 easy listening albums, 10 country albums and eight film music albums. The latter is naturally closest to Warner's heart with a rock 'n' roll film album deserving special attention. It contains the best not only from UA and Liberty but Tower and Sidewalk which means more Domino but acts like The Standells - the original garage band - and for the first time 'The Weight' by The Band from the soundtrack of Easy Rider.

"These sets are not only highly entertaining they are also historical. I was trying to represent the best of the repertoire which EMI owns worldwide. If they go well there is room for collections of the very earliest New Orleans material and a 70s collection. Hopefully it will be the beginning of an ongoing series," said Warner.

**A way to combat some of those 'perfect faults'**

IF RECORD dealers received £1 for every time a customer returned a 'faulty' record only for it to play perfectly on the shop equipment most of them would now be sunning themselves in well earned retirement in the Bahamas.

Sadly RB cannot envisage such a scheme but Mike Butler of the Evesham based Record Tape & Video Centre has an idea which could go some of the way to relieve the nightmare of 'perfect faults'.

Like all good ideas it is deceptively simple. He simply wants record manufacturers to advise the public that more often than not it is their equipment, and the way it is set up, that is at fault.

"Quite often you can see where the stylus on badly set up material has ploughed its way around the groove. It is difficult for the retailer to get the customer to understand about equipment. I am sure that a short note from the manufacturer could make a difference," said Butler.

A statement along the lines of "This record should reach you in perfect condition. If you have any problems check that your equipment is correctly set-up and stylus in good condition. If not satisfied please return to your dealer for advice";

"could be printed on inner or outer sleeves with little problem.

HMV has its own accessory range

HMV RETAIL has launched its own brand of accessories for record and tapes. The range includes 27 items for cleaning, preventing static and storing records and for building up matching sets of audio and video tape.
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<th><strong>Top 100 Singles</strong></th>
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<td>16</td>
<td>THE LAND OF MAKE BELIEVE BD/SCOTT CL 139 187 RGS</td>
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<td>2</td>
<td>19</td>
<td>DON'T YOU WANT ME HUMAN LEAGUE VIRGIN VS 4666 (12) CBS</td>
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<td>3</td>
<td>12</td>
<td>GET DOWN ON IT KOOL &amp; THE GANG D-E-LTE DEK 5 POLYGRAM</td>
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<td>4</td>
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<td>MIRROR MIRROR DANA WiNNIE CRUX 2 5 CBS</td>
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<td>THE MODEL/COMPUTER LOVE KRAFTWERK EMIL 1212 EMIL 2370 EMIL</td>
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<td>7</td>
<td>I'LL FIND MY WAY HOME JOHN &amp; NANCY POLYDOR 2 POLYGRAM</td>
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<td>OH JULIE SHAWN STEVENS EPICA 1242 CBS</td>
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<td>IT MUST BE LOVE MADNESS STUFBUY 134 CBS</td>
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<td>BEING BOILED HUMAN LEAGUE FAST PRODUCTS FAST 4 EVI</td>
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<td>10</td>
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<td>I COULD BE HAPPY ALTERNATED IMAGES EPICA 1311934 CBS</td>
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<td>9</td>
<td>WAITING FOR A GIRL LIKE YOU FOREIGN AFFAIRS K166668 WIFI</td>
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<td>12</td>
<td>3</td>
<td>ONE OF US ARIJO EPICA 1117940 CBS</td>
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<td>AN'T RAP ADAM AND THE ANTS CBS CBS 111738 CBS</td>
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<td>DADDY'S HOME RON THOMPSON EMIL 3251 EMIL</td>
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<td>YOUNG TURKS ROOD STEWART RIVA VEA 34 1966</td>
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<td>GOLDEN BROWN WANGARARA T5TERTI 4021 5 CBS</td>
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<td>WEDDING Bells GODLEY &amp; CREME POLYDOR 395 5 POLYGRAM</td>
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<td>ROCK 'N' ROLL STATUS QUO VERTIGO QUO 6 POPYGRAM</td>
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<td>I JUST WANNA (SPEND SOME TIME WITH YOU) ALTON EDWARDS STREETWAVE STA 131897 CBS</td>
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<td>YELLOW PEARL PIVONIA PIV 1965 PIV</td>
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<td>DON'T WALK AWAY COURTESY OF BASILANCA CANI X 196 5 POLYGRAM</td>
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<td>DEAD RINGER FOR LOVE WEAR LO! CLEVELAND EPICA 1697 5 CBS</td>
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<td>24</td>
<td>12</td>
<td>SPIRIT IS THE MATERIAL WORLD POLY OCS A &amp; M S 1984 CBS</td>
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<td>25</td>
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<td>ARTHUR'S THEME (THE BEST THAT YOU CAN DO) CHRISTOPHER CROSS WARNER BROS K17847 5 WEA</td>
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<td>26</td>
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<td>BIRDIE SONG TWIRTS PRF 7P 219 PRT 1</td>
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<td>MY OWN WAY PHIL COLLINS EMIL 2254 EMIL</td>
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<td>EASIER SAID THAN DONE SHAKATAK POLYDOR POSP 375 5 POLYGRAM</td>
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<td>BEDSITTER BEND BLUES BIZARRE B5 5 POLYGRAM</td>
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<td>30</td>
<td>6</td>
<td>I WANNA BE A WINNER BROWN SAVAGE BBC RESL 101 PRT</td>
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<td>31</td>
<td>7</td>
<td>TICKET TO THE MOON HERES THE NEWS ELECTRIC LIGHT ORCHESTRA JET JET 018 CBS</td>
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<td>FLASHBACK RUNAWAY RUMIN Bb RR 336 206 PRT</td>
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<td>33</td>
<td>13</td>
<td>LET'S GROOVE EARTH &amp; NEW FIRE CBS CBS 1311697 CBS</td>
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<td>MAID OF ORLEANS ORCHESTRAL MANOEUVRES IN THE DARK DINDISC D 40 5 CBS</td>
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<td>25</td>
<td>CAMBODIA CAMBODIA RAK 336 5 EMI</td>
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<td>28</td>
<td>LOVE ACTION (I BELIEVE IN LOVE) ISLAND DISC 1995 5 POLYGRAM</td>
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<td>37</td>
<td>97</td>
<td>SENSES WORKING OVERTIME X T C VIRGIN VS 462 (12) CBS</td>
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<td>38</td>
<td>19</td>
<td>WHY DO FOOLS FALL IN LOVE? BULY ODIN DTG CL 1283 5 CBS</td>
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<td>39</td>
<td>18</td>
<td>BEGIN THE BEGUINE JULIO IGLESIAS CBS CBS 1112 CBS 5</td>
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<td>THEME FROM HILL ST. BLUES MIKE POST WARNER BROS K12576 5 WEA</td>
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<td>37</td>
<td>TINTED LOVE DESMOND AND THE ZUKES Z2 12 5 POLYGRAM</td>
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<td>21</td>
<td>THEME FROM BRIDESHEAD REVISITED SOUNDTRACK CHRYSLER QS 2952 5 POLYGRAM</td>
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<td>43</td>
<td>36</td>
<td>JOAN OF ARC NUMMENIVS THE DARK DINDISC D 360121 CBS 5</td>
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<td>LANDLICE OLIVIA NEWTON JOHN EMIL 3279 EMIL</td>
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<td>UNDER PRESSURE QUINN GORDON EMIL 3295 EMIL 5 POLYGRAM</td>
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<td>FOUR MORE FROM TOYAH (EP) TOYAH SAFARI TOY 2 5 SB 5 POLYGRAM</td>
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<td>34</td>
<td>THE HOKEY-COKEY SNOWMEN 5 BLOBS 5 1 5 POLYGRAM</td>
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<td>49</td>
<td>39</td>
<td>TURN YOUR LOVE AROUND GEORGE BENSON WARNER BROS K17877 IT DINDISC 5</td>
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<td>1</td>
<td>LISTEN/SAY/EVED PEOPLE ELVIS COSTELLO THE BEAT XX 19 5 WEA</td>
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<td>51</td>
<td>37</td>
<td>SWEET DREAMS ELVIS COSTELLO THE BEAT XX 19 5 WEA</td>
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<td>52</td>
<td>20</td>
<td>2 STREETS OF LONDON HOLLAND &amp; HOLLAND LEAGUE KYKE AB 1 5 PIVONIA</td>
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<td>53</td>
<td>17</td>
<td>NEVER GIVE UP ON A GOOD THING GEORGE BENSON WARNER BROS K17902 5 WEA</td>
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<td>54</td>
<td>36</td>
<td>WILD IS THE WIND DAVID BOWIE RCA BOWT 10 RCA</td>
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<td>55</td>
<td>39</td>
<td>PAPA'S GOT A BRAND NEW PIG BAG LINDSAY KAY THROATROD WEA</td>
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<td>56</td>
<td>100</td>
<td>TROUBLE LINDSAY BUCKNALL HAMURY MERCURY 8 5 POLYGRAM</td>
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<td>57</td>
<td>1</td>
<td>RESTLESS GILLIAN VIRGIN VS 465 5 CBS</td>
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<td>58</td>
<td>41</td>
<td>FAVOURITE SHIRTS HAIRCUTONE HUNDRED ARISTA CLIP CLIPS 5</td>
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<td>59</td>
<td>32</td>
<td>I GO TO SLEEP PRETENDS REAL ARE 1 5 WEA</td>
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<td>60</td>
<td>39</td>
<td>DO YOU BELIEVE IN THE WESTWORLD THEATRE OF HEAT BURNING ROUGE B B ROUGHE</td>
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<td>61</td>
<td>13</td>
<td>STEPPIN' OUT KOOL &amp; THE GANG D-E-LTE DEK 5 5 POLYGRAM</td>
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<td>62</td>
<td>17</td>
<td>OPEN YOUR HEART HUMAN LEAGUE VIRGIN VS 45312 (C) 5 POLYGRAM</td>
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<td>63</td>
<td>46</td>
<td>HEADBUTTS JOHN &amp; YUKI WILDLY SURREAL STUFF INDEED ST 5 5 POLYGRAM</td>
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<td>64</td>
<td>1</td>
<td>I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL 8 JOHN OATES RAC 1CE 01727 5 CBS</td>
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</tbody>
</table>

**Artist Label Catalogue No Distributor**

- **Platinum Disc:** Record sales of 1 million copies or more.
- **Gold Disc:** Record sales of 500,000 copies or more.
- **Silver Disc:** Record sales of 400,000 copies or more.

**Notes:**

- The chart includes 100 singles.
- Record sales data is provided for each entry.
- Platinum, Gold, and Silver discs are marked as applicable.
- Additional notes may be found below the chart.
Bubbling Under

101 EVERY HOME SHOULD HAVE ONE PATI

AUSTIN (WARNER BROS K/7874)

102 FRIDAY THE THIRTEENTH EP DAMNED

(NEB 206)

103 MERRY CRASMAS EP CRASS COLD TURKEY 1

104 WATERLINE A CERTAIN RATIO FACTORY

FAC 82

105 NEVER TOO MUCH LUTHER VANDROSS

(EPIC A1318157)

106 WHAT'S FUNK PERRY HINES (FETISH

FEAT 14)

107 DISTURBANCE OF DEAFNESS DISORDER

(DISORDER ORDER 2)

108 THE LION SLEEPS TONIGHT TIGHT FIT

(LIVE JIVE)

109 THE TUNE HAEZ O'CONNOR (G&M AMS

8203)

110 NIGHTCRUSING BAR-KAYS (MERCURY

AMERICA)

111 BIF BLUE PLYMOUTH (EYES WIDE OPEN)

112 CHRISTMAS WRAPPING WAITRESSES

113 YESTERDAY'S SONG NEIL DIAMOND

(CBS A1755)

114 I WHO HAVE NOTHING MANFRED MANN

(IRON DELET)

ENDO 'S

115 BOB HOPE TAKES NO RISKS R & R.

PANIC (VIRGIN VS 46812)

116 YOUR LOVE LINE (EXCALIBUR EXC 514)

117 DREAM LOVER DINA CROCE CR 268

118 GROOBO BABY GROOBO JUMP AROUND

119 SONNY BOY TOM JONES (RECORDED

DELIVERY R17007)

120 I'M GLAD THAT YOU'RE HERE (VOCAL)

ALPHONSO MOUZON (LONDON/LLX 10581)

121 BEAUTIFUL WORLD DEVO (VIRGIN VS 470)

122 SHE LOVED LIKE DIAMOND SPANDAU

BALLET (CHRYSALIS CS 2555)

123 THINGS FALL APART CRISTINA (ISLAND

124 PARENTS BEHAVING BADLY BANANATRASH

125 BANNED FROM STAFFER (AND FUTURE 04)

126 MIRROR MIRROR DIANA ROSS (CAPITOL

127 MODERN LOVE IS AUTOMATIC/DNA A

128 BANNED FROM PETER'S (AND FUTURE 04)

129 I'VE GOT TO LEARNING TO SAY NO

130 THE SECOND TIME THEME FROM

131 BILLY'S (LAINE PAGE IVEA K18932)

The BParking Under

Bubbling Under

115 BOB HOPE TAKES NO RISKS R & R.

PANIC (VIRGIN VS 46812)

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130 THE SECOND TIME THEME FROM

131 BILLY'S (LAINE PAGE IVEA K18932)

The B
IRELAND
Industry puts the squeeze on pirates

FOLLOWING THE Minister for Posts and Telegraphs' statement that legislation regarding pirate radios in Ireland is to be drafted by the Irish Government, the Irish record industry has reaffirmed its stand against illegal broadcasting. A meeting of the Irish Federation of Phonographic Industries (Ireland) resolved that "the member companies of IFPI (Ireland) welcome the Minister for Posts and Telecommunications statement and clarify their position in relation to pirate radio and affirm that it is not the policy of the member companies in the group to support pirate radio stations in any way.

The decision means that the companies party to the motion will refuse to supply promotional copies of records to disc-jockeys for use on pirate radio. The ban includes night club DJs who supply promotional copies of records to the public

At present there are a large number of pirate radio stations operating in Ireland. In the capital Dublin, there can be up to six on the air at any one time. Major population centres around the country also boast one or two pirate radio stations per town.

The Government's legislation when it comes in is expected to legalise local radio with the emphasis being on community affairs. The state broadcasting system RTE, which currently enjoys a legal monopoly of the airwaves, is one of the contenders for the licences for local broadcasting. 

BRENDAN MARTIN

ULSTER

SEVERAL MONTHS back, popular country vocalist and record dealer Gene Stuard decided to venture further into the recording field. He designed and opened his own 24-track studio known as Northsound Recording Studios, just outside Dungannon in Co. Tyrone. And with recordings from the new studio he decided to launch his own recording label also - Rainbow Records. The first two albums on the label are That's Country featuring Downtown Radio presenter John Greenville, a second album The Married And The Free by songwriter Greta Elkin. On the singles end American Express have 'Shame On You, Shame On Me', and pop band 'The Rock Pipers' self-composed 'Get Out Of My Life' awaiting release.

Other artists who have new recordings recorded in Northsound Studios and awaiting release on Rainbow are Larry Cunningham, Brian Coll, Sharon Brothers, and the boss himself Gene Stuard, all have new albums in the pipeline for early release.

TOP SPIN Records has two new albums issued featuring best-selling artists. From Philomena Begley comes My Kind Of Country and from Susan McGann Swans, Yours. Both albums were recorded in the Fireside Recording Studios in Nashville.

DONAL K. O'BOYLE

LIVE MUSIC

ELVIS COSTELLO
London, Royal Albert Hall

AFTER SUCCEEDING with the challenge of the Almost Blue album, Elvis Costello next set himself the task of reproducing the experience for a one-off concert at the Royal Albert Hall in the heart of The Royal Philharmonic Orchestra. The concert, which was filmed by Riviera Global, was split into two parts. The first set was straightforward enough with Costello and The Attractions running through both old and new material in familiar style.

After the interval, however, it was a different story. The RPO took up their positions and the band walked on with Steve Nieve for a confident version of 'Shot With His Own Gun'. They were joined by the rest of The Attractions running through both old and new material such as 'Brown To Blue' and most applause for the Almost Blue set was straightforward which included former Love Sculpture Dave Edmunds has finally hit the comeback trail. Swansong has just issued a Best Of compilation and Edmunds has signed to Arista and is working on an album for Spring release.

For his first British appearance post-Rockpile, Edmunds assembled a band which included former Love Sculpture colleague John David on bass, and Geraint Watkins on piano and accordion.

Playing before a capacity house, the chatty 'Crawling From The Wreckage' as an opener was both ironic and a pointer to the rest of the evening. It was followed by a mixture of new material and old favourites such as 'Here You Knocking'. The band was in fine form and for their well-earned encore they were joined by a three man brass section for rousing versions of 'The Wanderer' and 'Stagger Lee'.

ANTHONY RILEY
CLANGER WINSTANLEY is a legend seldom missing from the charts, album or singles, yet this production team has been active for just two years and by its own admission is still learning the game.

Clive Langer and Alan Winstanley met, appropriately enough, in a studio and it seems as though they have been there ever since, creating a string of hits for the likes of Madness, The Teardrop Explodes and Tenpole Tudor.

When asked to recall a time when they did not have a chart single between them, the duo struggle to recall "two or three weeks together." It seems as though pride rather than egotism which draws this response.

Langer and Winstanley are searching for the ultimate pop song. Individually and collectively they put the maximum amount of effort into every track and treat each as a potential hit single, maintaining a vivacious quality which seems irresistible.

Where the roles divide Langer is the visionary with a musician's eye for the best treatment of particular songs and Winstanley is the man who knows how to achieve the desired effects. An over-simplification, of course, since both men work apart but that is how an outsider would see the team.

RB caught up with them at Capital Radio where they had just undergone the ordeal of live radio at the invitation of Charlie Gillett. The deejay played examples of their work and other producers they admired and talked about the role of hit producers.

Relaxing afterwards they recalled meeting at Fulham's TW Studios, where Winstanley was completing an eight-year apprenticeship as an engineer. He had worked with producer Martin Rushent on The Stranglers and met Langer when his group Deaf School hired the studio.

Langer had meanwhile come across a supergroup act which he determined to produce - the band was Madness and his tribulations on their behalf are documented in the film Take It Or Leave It. After working on a few demos together, it was Langer's persuade The Teardrop Explodes and Tenpole Tudor.

TTTE leader Julian Cope likes to keep his fans guessing and Langer hoped that people would be pleasantly surprised by Wider. "We are now at the stage when we must better all the other records which have gone before. People who saw the material performed live should be very surprised. The sound is certainly unexpected," he commented.

SIMILARLY WINSTANLEY promised unexpected results of Tenpole Tudor's new album Let The Four Winds Blow. "We went for a pretty heavy guitar sound and the overall intention was to make it sound like The Rolling Stones," revealed Winstanley.

"TTTE leader Julian Cope likes to keep his fans guessing and Langer hoped that people would be pleasantly surprised by Wider. "We are now at the stage when we must better all the other records which have gone before. People who saw the material performed live should be very surprised. The sound is certainly unexpected," he commented.

Winstanley thinks that the beauty of the system is that it ensures that each part of the song must have merits of its own in order for it to stay alone and complement the final mix.

"A great song is a great song no matter what the treatment but arranging and mixing can make all the difference to a good song. We think of every track as a potential single which deserves the best possible treatment," said Langer.

THE GROUPS with which the pair work are generally escaping from the punk legacy of poor musicians playing everything straight. "Take Madness for instance. They were not good musicians when we began working with them but they have improved with every record," noted Winstanley.

"We are both quite new to production and are still learning. What is true is that bands must really trust you and feel at ease before you can work properly," he added.

This is important to Clanger/Winstanley because it keeps their feet on the ground. "In the long run it is the songs which count. We try to make an end result which the group will feel proud of but it is no good if they cannot perform the song," said Langer.

"I'm always striving for the perfect record but I suppose that if I ever found it there would be nothing to carry on for. There could be great improvements in the final product. I don't get the opportunity to listen to many records because I'm so busy but I'm usually disappointed in the sound," Winstanley admitted.

As a partner in Genetic, with Martin Rushent, Winstanley is free to find and develop his own acts and will be on the look out for talent just as soon as he can find the time. In particular he would like to break out of the rock field in which he has developed his reputation to work with a British funk band.

In the manner of many of today's producers, Clive Langer and Alan Winstanley work hard at stamping their own commercial sound on the music of their acts, a scheme that has done wonders for Madness, Tenpole Tudor and The Teardrop Explodes. Report by PAUL CAMPBELL.
### Disco Top 50

<table>
<thead>
<tr>
<th>No.</th>
<th>15-20.</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>15</td>
<td>12-13</td>
<td>STEPPIN' OUT</td>
<td>KOOL &amp; THE GANG</td>
<td>DE-LITE DE(X) 34 POLYGRAM</td>
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<tr>
<td>16</td>
<td>10</td>
<td>WHERE IS MY SUNSHINE</td>
<td>CACHE GROOVE PRODS GP 111(IT) Pinnacle</td>
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<td>17</td>
<td>20</td>
<td>YOU DON'T LIKE MY MUSIC</td>
<td>(HUPENDI MUZIKI WANGO)</td>
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<td>18</td>
<td>23</td>
<td>BODYSHAKE</td>
<td>T.J. CURTIS GROOVE PRODS GP 112 Pinnacle</td>
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<td>19</td>
<td>5</td>
<td>FUNGI MAMA</td>
<td>TOM BROWNE ARISTA ARIST (12)2450 POLYGRAM</td>
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<td>20</td>
<td>9-9</td>
<td>I'M GLAD THAT YOU'RE HERE</td>
<td>AUTHORISE MOULded LONDON H'L (X) 76551</td>
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<td>21</td>
<td>8</td>
<td>DON'T DEPEND ON ME</td>
<td>DIRECT DRIVE OVAL DRIVE 20 SHAKESWORD ROUND</td>
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<td>22</td>
<td>11</td>
<td>MAKE UP YOUR MIND</td>
<td>AURRA (US SAM S-12343) IMPORT</td>
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<td>23</td>
<td>2</td>
<td>THEME FROM 'HILL ST. BLUES'</td>
<td>MIKE &amp; MARY WALTERS MAGNET 12(MAG 1987)</td>
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<td>24</td>
<td>10</td>
<td>DON'T WALK AWAY</td>
<td>FOURTOPS CASABLANCA CAN(X) 1008</td>
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<td>25</td>
<td>8</td>
<td>SHOUT ABOUT IT</td>
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<td>26</td>
<td>12</td>
<td>STARCHILD</td>
<td>LEVEL 1 POLYDOR POSP(X) 343 POLYGRAM</td>
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<tr>
<td>27</td>
<td>16</td>
<td>CAN'T KEEP HOLDING ON</td>
<td>SECOND IMAGE POLYDOR POSP(X) 336 POLYGRAM</td>
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<tr>
<td>28</td>
<td>19</td>
<td>WHY DO FOOLS FALL IN LOVE?</td>
<td>DIANA ROSS CAPITOL CL 226 EMIDMETRONIC</td>
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<td>29</td>
<td>5</td>
<td>WHAT'S FUNK</td>
<td>PEPERI MANN ED HARLE H(14) ROUGHTRADE</td>
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<td>30</td>
<td>30</td>
<td>WE'LL MAKE IT</td>
<td>MIKE &amp; BRENDAN SUTTON (US SAM S-12342)</td>
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<td>31</td>
<td>22</td>
<td>BOUNCY BOUNCY</td>
<td>JUMPY RCA RCAUT 168 RCA</td>
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<td>32</td>
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<td>YOU TURN ME ON</td>
<td>TOXICOHOW'S EDITION (MER-1) IMPORT</td>
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<td>33</td>
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<td>LAVONT DOZZER B&amp;M MM 103 IMPORT</td>
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<td>34</td>
<td>12</td>
<td>LOVE ME TONIGHT</td>
<td>HEINON HOLAIRS MAGNET 12(IMAG 777)</td>
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<td>SHAKE</td>
<td>G.O. ARISTA ARIST (12)1427 POLYGRAM</td>
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</table>

### Additional Songs

- **GET DOWN ON IT**
  - KOOL & THE GANG | DE-LITE DE(X) 4 POLYGRAM
- **I CAN'T STOP DANCING**
  - LEVEL 1 POLYDOR POSP(X) 343 POLYGRAM
- **YOU CAN'T STOP MY HEART**
  - CAPITOL CL 226 EMIDMETRONIC
- **WE'RE COMIN' BACK**
  - T.J. CURTIS GROOVE PRODS GP 112 Pinnacle
- **TENDERNESS**
  - DIANA ROSS MOTOWN TMG(T) 1248 RCA
- **HELP IS ON THE WAY**
  - WHATNOTS (HARLE INTERNATIONAL) IMPORT
- **SHINE ON**
  - CELENDUNCE RCA RCAUT 156 RCA
- **TIME TO LET GO**
  - JIMMY GIANT ICE ICEP 52 RCA
- **KILIMANJARO**
  - LETTUMOODU (US SAM S-12343) IMPORT
- **HAPPY DAYS**
  - NORTHEND (EMERGENCY ENDS D520) IMPORT
- **THE STEAMIN' FEELING**
  - BOB JAMES CBS CBS A1131837 CBS
- **YOUR LOVE**
  - UNIVERSE EXCALIBER EXC(154) FRIT

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**Bar-Kays**

**New Single**

- **'NIGHTCRUISING'**
- **'HIT AND RUN'**

**Release Details**

- 7" MER 89
- 12" MERX 89

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**Song Titles**

- "GET DOWN ON IT"
- "I CAN'T STOP DANCING"
- "YOU CAN'T STOP MY HEART"
- "WE'RE COMIN' BACK"
- "TENDERNESS"
- "HELP IS ON THE WAY"
- "SHINE ON"
- "TIME TO LET GO"
- "KILIMANJARO"
- "HAPPY DAYS"
- "THE STEAMIN' FEELING"
- "YOUR LOVE"
STREETS OF LONDON
ANTI NOWHERE LEAGUE
WKYZ ABCD 1 Pinnacle

Do You Believe in God We Trust (EP)
JOHN DOWNEY & WILDLY BARCLAY STIFF
Stin 1 Pinnacle

Everything's Gone Green
NEW ORDER FACTORY YENELUX TACBN 08
ROUGH TRADE

In God We Trust (EP)
JOHN DOWNEY & WILDLY BARCLAY STIFF
Stin 1 Pinnacle

Don't Let 'Em Grind You Down
EXPLOITED & ANTI PASTI SUPERVILLE
EXP 1 ROUGH TRADE

Drowning in Berlin
ANEW 1

Drowning in Berlin
ANEW 1

Indie Top 50

15. Distortion to Deafness
SIREN ORDER 82 ROUGH TRADE

16. Headburnts
JOHN DOWNEY & WILDLY BARCLAY STIFF
Stin 1 Pinnacle

17. The Sweetest Girl
SOUTH POLITICAL ROUGH TRADE RT 097 ROUGH TRADE

18. Friday the Thirteenth
DAMNED NEMS NES 305 STAGE ONE

19. Waterline
ACID therein FACTORY FAC 62 ROUGH TRADE/PINNACLE

20. Too Drunk
JOHN KENNEDY'S CHERRY RED CHERRY 24 Pinnacle

21. Jazz the Glass
CABARET VOLTAIRE ROUGH TRADE RT 50 (ROUGH TRADE

22. The Big Gold Dream
FIRE ENGINES FAST PRODUCTS POP 013 STAGE ONE

23. Six Guns
JOHN KENNEDY'S CHERRY RED CHERRY 12 Pinnacle

24. Holiday in Cambodia
JOHN KENNEDY'S CHERRY RED CHERRY 13 Pinnacle

25. Six Pack (EP)
BLACK FLAG ALTERNATIVE TENTACLES VIRUS 9 STAGE ONE

26. Procession
NEW ORDER FACTORY FAC 53 ROUGH TRADE/PINNACLE

27. Three Peace Suite (EP)
SNIPERS CRASS 321984/2 ROUGH TRADE/PINNACLE

28. Harry May
BUSINESS DECEIT SECRET SHH 123 STAGE ONE

29. Demolition of War (EP)
SUHUMANS SPIDERLEG SOB 1 ROUGH TRADE/PINNACLE

30. Last Rockers/Resurrection
VICE SQUAD RIOT CITY RIOT 1/2 INDIES

31. NAGASAKI NIGHTMARE
CRASS 421984 ROUGH TRADE/PINNACLE

32. Evacuate
CRASS 421984 ROUGH TRADE/PINNACLE

33. Reality
CRASS 421984 ROUGH TRADE/PINNACLE

34. All Out Attack
BUTZ NO FUTURE BH ROUGH TRADE

35. Police Story
PARTISAN'S NO FUTURE 2 ROUGH TRADE

36. Talk About Run
CLINT BERNIE & GENERAL SANT
GREENLEAVES 1209NKC 2 CHERRY RED

37. White Car in Germany
ASSOCIATE SITUATION 2 ROUGH TRADE/PINNACLE

38. Ball of Confusion
ZETEST JAMMING CREATE 2 PINNACLE

39. Sunny Day
PEGGY Y12 ROUGH TRADE/PINNACLE

40. Atmosphere
JOY DIVISION FACTORY FOCUS 2UK ROUGH TRADE

41. Kids of the 80s
INTERNATIONAL FACTORY FOCUS UK 1 ROUGH TRADE

42. Countdown
UK SUBS NEMS NES 304 STAGE ONE

43. Reality Asylum
CRASS 19454/U ROUGH TRADE/PINNACLE

44. Misane
POLITICAL RIOT CITY RIOT 3 INDIES

45. Puppets of War (EP)
CRASS 321984/5 ROUGH TRADE/PINNACLE

46. Micky Nutt
CRASS 321984/5 ROUGH TRADE/PINNACLE

47. Army Life
CRASS 421984 ROUGH TRADE/PINNACLE

48. No Room For You
CRASS 421984 ROUGH TRADE/PINNACLE

49. Lick & Lick
CRASS 421984 ROUGH TRADE/PINNACLE

50. Transmission
JOY DIVISION FACTORY FAC 13 ROUGH TRADE/PINNACLE

Your Secret's Safe With Us...
Featuring 20 tracks by 18 new Northern U.K. bands recorded specifically for this double album, all for the price of a single album.

Dynamic Hepnotics
Hedon Beat
Debut single... "sweaty, soulful and staggering in dynamic.

Dead Kennedys
In God We Trust Inc
One side left blank for your own recording
Free armband with each cassette

Order now from Stage One - SHH 125
No blues at this blues fans label

An independent that has been marketing blues and R&B for 12 years, Red Lightnin' Records is still going strong, relying on expertise and personal contact with the trade to achieve success.

"I'd had them for over 10 years, I bought them from Mick White, who was in a band that Jimi managed. I waited until last year to release because the time was right. Tired and aggressive - that's why the music sounds, very frenetic. I've had fan mail every day since it came out, mainly from 17-18 year-olds."

Even so, we've no real designs towards commerciality, well maybe a little, but it doesn't have to be big budget. We'll sell enough on the network on our reputation even if the band are unknown."

Red Lightnin' is based in Norfolk with a permanent staff of three and the sort of expansive warehouse that they couldn't afford in London. "We use schoolgirls in the holidays to help out. I phoned around 200 to 300 shops ourselves, checking if they've got the stock. We're handled by 10 distributors including Pinacle. I find people listen if you do things for yourself. For example, R&B DJs can be very accessible."

I asked Dave Lee Travis if he could just play a snippet of a blues album on his show, adding that I knew he couldn't play very much at that time of day, but he said if he wants to play something, he plays it, and then featured six long tracks of slow blues.

The label is currently in the process of negotiating a dual deal with American indie Flying Fish Records. Between them, the labels will produce, release and promote an album by Matt 'Guitar' Murphy. Neither of us could have afforded to do it alone. Bruce Kaplan, head of Flying Fish has the licence for the USA and Canada, I have Europe, and we're going six rounds for Japan! Seriously, there's a bit of a dispute over this, but it'll work out."
<table>
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<th>ARTIST/MUSICIAN</th>
<th>TITLE</th>
<th>LABEL</th>
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<th>0 Cassette catalogue number</th>
<th>Price</th>
<th>Nature of business</th>
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<td>Air Condition</td>
<td>Affinity</td>
<td>AFF 0 AFF 83</td>
<td>3.18 SPARTAN</td>
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<td>Yukihiro Takahashi</td>
<td>Neumantic</td>
<td>Alfa</td>
<td>GI ALS 85393</td>
<td>CBS</td>
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<td>Yardbirds</td>
<td>The Single Hits</td>
<td>Charly</td>
<td>O CFM 102</td>
<td>2.32 SPARTAN</td>
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<td>Venom</td>
<td>Welcome to Hell</td>
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<td>Various</td>
<td>Songs of Love</td>
<td>Country Style</td>
<td>MCA</td>
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Record Business Subscriptions
Hyde House, 13 Langley Street,
London WC2H 9JG
Tel: 01-836 9311
The Airplay Guide features playlists which are in force in the current week (except for Radio Hallam which due to production deadlines is for last week). Playlists normally only affect daytime Monday-Friday shows.

New Additions to Playlists are shown in Bold Type

Breaking

Vote Explosivo

Volare

830 ME IT'S A PLEASURE SHEREE BROWN

820 ME WE'VE GOT TONIGHT BOB SEGER

790 ME WE'VE GOT TONIGHT BOB SEGER

760 ME WE'VE GOT TONIGHT BOB SEGER

750 ME WE'VE GOT TONIGHT BOB SEGER

730 BANANA SPLIT TRUE LIFE CONFESSIONS

720 TENDERNESS DIANA ROSS

801 VOLARE EXPLOSIVO

820 LOVE MEchanics

830 IT'S A PLEASURE SHEREE BROWN

840 QUEEN OF THE SCENE MODERN ROMANCE

850 CAN'T HELP FALLING IN LOVE WITH YOU SLIM WHITMAN

860 SPIRIT IN THE SKY CHEETERS

870 THEME FROM HILL ST. BLUES MIKE POST

880 FOLLOW YOU ANYWHERE SAD CAFE

890 PERHAPS LOVE PLACIDO DOMINGO

901 I'M NOT REALLY ME MADELINE BELL & DAVID MARTIN

911 RESTLESS GILLAN

920 EVERYBODY'S GOING ON THE ROAD HOYT AXTON

931 DEEPER THAN LOVE CHARLIE WAYNE

941 SHOULD I DO IT POINTER SISTERS

951 FUGI MAMA TOM BOWNE

961 WHY DO FOOLS FALL IN LOVE DIANA ROSS

971 THE SECOND TIME (RITISH THEME) ELAINE PAIGE

981 MILES AWAY COLIN BLUNSTONE

991 DON'T LET GO JERRY FOSTER

BREAKER I COULDN'T MISS YOU (MORE THAN I DO) LULU

BREAKER FRIDAY-NITE COWBOY SMALL ADS

BREAKER RALL OF CONFUSION ZETEIST

BREAKER TAK THE LOVE & RUN HOLLIES

BREAKER SOME PEOPLE FIXX

BREAKER LOVED BY THE ONE YOU LOVE RUPERT HOLMES

BREAKER GETTING IT RIGHT MARTI WEBB

BREAKER COUNTDOWN STOCKTON'S WING

BREAKER BEDSITTER SOFT CELL

BREAKER YOU COULD HAVE BEEN WITH ME SHEENA EASTON

BREAKER VIGELAGELA PIARNAS

BREAKER PHYSICAL OLIVIA NEWTON-John

BREAKER DANCE ON COAST TO COAST

BREAKER STARS OVER 45 BUCKS & DAVE

BREAKER LOVING YOU 4 KIKI ELTON

BREAKER I GO TO PIECES NELS LOFGREN

BREAKER A DAY IN THE LIFE OF VINE PRINCE RUSS ABBOT

BREAKER THE DANCER DOOLEYS

BREAKER YESTERDAY'S SONG NEIL DIAMOND

BREAKER HELP GET ME SOME HELP OTTAWAN

BREAKER SHAKE IT UP CARS

New Single

Available on 7” K18928

and 12” K18928T
BARBRA STREISAND: Love Songs (CBS 10031) Prod: Various

The inclusion of three 1981-recorded tracks hardly qualifies this as her "new" album however, as the romantic ballads like 'You Don't Bring Me Flowers', 'Evergreen' and 'The Way We Were' are worth the re-run along with some less familiar, but equally beguiling performances. Among the new songs is her majestic version of 'Memory', comparable to but not better than the Broadway show. The former Buzzcock makes a creditable solo LP debut on Martin Rushent's new Genetic trademark through Island. His voice remains attractive and fragile and his songs, like the better Buzzcocks material, string together unusual structures and phrasing techniques. The change is in the instrumental arrangements which are fashionably electronic, overlaid with crisp guitar chords and extended piano work. Starry's production 'Homosapien' made a good single and could perhaps be re-promoted, but the album should chart when fans get a chance to hear Shelley's new sound.

SAMMY HAGAR: Standing Hampton (Geffen Gef85456) Prod: Keith Olsen

Will his new label give Hagar the breakthrough here that Capitol never quite succeeded in achieving? Certainly Hagar has delivered the goods with his debut for Geffen - a hard-hitting package of heavy metal with the drive of the band is more than a mere novelty. His following in the UK is growing, and his uninhibited vocals and fine guitar playing, excellently captured on this tightly-produced effort by the celebrated Keith Olsen, should ensure indie success for an act which was previously trying to combine heavy metal with glam rock. By the cover pics, the lads have now opted for a more butch image - as indeed belts their music because on stage they were always out-and-out heavy. Phil Lewis' vocals continue to be impressive and Groove is certainly a more thoughtful and varied group of musicians than are many of the British heavy ilk, but the feeling persists that the raw song material and an overall ponderous presentation inhibit the band at present. The band goes out on four shorty.

RICK WAKEMAN: The Burning (Charisma Class 12) Prod: Rick Wakeman/Alan Brawer

Wakeman's second release on Charisma is the soundtrack from the horror film The Burning. Available at mid-price the album contains one side of music from the film and another of Wakeman's variations on the themes used. The soundtrack itself is for movie buffs and the variations will be of a consistently high standard

MOTHER GONG: Robot Woman (Butt 003) Prod: Harry Williamson

The Gong story continues many years after David Allen's original concept. The album has a story thread, most tracks feature a robot woman named Beta and Gilli Smyth takes her part. The lyrics are much concerned about electronic circuitry and nuclear war as befits the hippy of today and the music is peacefully dominated by synth and saxophone. Some tracks were recorded at last year's Glastonbury Festival and there is a small but loyal following for the band.

VARIOUS: UK TO JA: Lovers & Rockers (Solid Groove SGL 101)

A collection of commercial reggae songs from the likes of Eargasm, Tyrone and Alain Ellis. The compilation is of a consistently high standard and the album would make good party material. The album is available at the cut-price £3.99 retail price but the collection is let down by its budget-style sleeve.

SALLY OLDFIELD: Playing In The Flame (Bronze Bron 536) Prod: Sally Oldfield/Dave Davani/Laurie Jackson

The second album from Sally Oldfield and it still sounds too much of a throwback to hippy days to make any kind of dent in today's market. Sometimes there are modern touches like synthesizers and a disco beat - as on 'Playing In The Flame' and 'Rare Lightning' - but even these don't do the trick. Ms Oldfield sounds like Kate Bush laid loose in Haight Ashbury and the songs themselves are just too inefectful to conquer the dated style.

RICKY SAGGGS: Waitin' For The Sun To Shine (Epic EPC 84986) Prod: Barry Sandison

Ricky Sagggs makes his vocal debut on an album that will perhaps do quite well in America but won't mean much here. The voice is pleasant, the material Nashville-sorific and the instrumentals tasteful but lacking impact. In short there's nothing to take away from this LP above a great deal of other country releases.

JOHN MCLAUGHLIN: Belo Horizonte (WEA 99185) Prod: John McLaughlin

McLaughlin carries his restless search for new sounds one step further with his first album for WEA, recorded in Paris with a largely French line-up. Synthesizers now form a background wash of sound for the guitarist to embroider with fast, staccato runs. This time the Indian influences in his recent work have fallen away, to be replaced by a more Latin element, particularly evident on the title track and a piece recorded with flamenco star Paco De Lucia called 'Manitas D'Oro'.

BLUES BROTHERS: The Best Of (Atlantic K50855) Prod: Bob Tischier

On the strength of consumer response so far, it seems a bit optimistic to be releasing a Best Of collection by the Blues Brothers. However, they have achieved something of a cult following, particularly after the release of their TV series. There's a contagious good time quality about their good-humoured recreations of R&B songs. Songs like 'Rubber Biscuit' and 'I Don't Know' in particular are good for a giggle. And they do have an all-star band of veteran musicians.

HI-DE-HI CAST ALBUM (BBC REC 436) Prod: Walter Ridley

The ability of Paul Shane as a singer in the TV series with the 'Holiday Rock' theme song and anungished version of 'I Believe' is already well known. Surprisingly, the rest of the cast can also hold a tune quite capable, although Simon Cadell has to resort to an impersonation of Rex Harrison. Songs like 'Easy To Love', 'I'm Always Chasing Rainbows' and 'Dark Town Poker Club' have period nostalgia.

ALBUMS SCHEDULED FOR TV ADVERTISING

NATIONAL

MTS MTS MTS Now 2 weeks Various Recordings (MCA) 2993 5.99

WE ARE MOST AMUSED Now 2 weeks Various Artists (Dot) 8297 8.49

HANSIANNA Now 1 week James Last Polydor POP/TV/OLIMB 14 325/326

PICK OF THE WEEK Now 1 week Billy Connolly Polydor POP/TV/OLIMB 13 250/36

ANGIOL

LOVE SONGS 3 Feb 3 weeks George Harrison/Carlton (CBS) 4011003

THE VERY BEST OF 1 Feb 2 weeks Louis Armstrong Warner Warner WWA 8112 6.99

LONDON

MINI POPS Now 1 week Various Artists (Virgin) 1155 5.99

THE VERY BEST OF 1 Feb 2 weeks Louis Armstrong Warner Warner WWA 8112 6.99

MODERN DANCE Now 1 week Various Artists (Virgin) 1156 (CE 2156) 5.99

T VG

LOVE SONGS 20 Jan 3 weeks Barbra Streisand CBS (40)10031

THE VERY BEST OF 1 Feb 2 weeks Louis Armstrong Warner Warner WWA 8112 6.99

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THE VERY BEST OF 1 Feb 2 weeks Louis Armstrong Warner Warner WWA 8112 6.99

CENTRAL

LOVE SONGS 3 Feb 3 weeks George Harrison/Carlton (CBS) 4011003

THE VERY BEST OF 1 Feb 2 weeks Louis Armstrong Warner Warner WWA 8112 6.99

TRIDENT

LOVE SONGS 3 Feb 3 weeks George Harrison/Carlton (CBS) 4011003

THEVERY BEST OF 1 Feb 2 weeks Louis Armstrong Warner Warner WWA 8112 6.99

ULSTER

LOVE SONGS 3 Feb 3 weeks George Harrison/Carlton (CBS) 4011003

THEVERY BEST OF 1 Feb 2 weeks Louis Armstrong Warner Warner WWA 8112 6.99

WESTWARD

LOVE SONGS 3 Feb 3 weeks George Harrison/Carlton (CBS) 4011003

THEVERY BEST OF 1 Feb 2 weeks Louis Armstrong Warner Warner WWA 8112 6.99

GRANDA

LOVE SONGS Now 3 weeks George Harrison/Carlton (CBS) 4011003

THE VERY BEST OF 1 Feb 2 weeks Louis Armstrong Warner Warner WWA 8112 6.99

LONDON

MINI POPS Now 1 week Various Artists (Virgin) 1155 5.99

THE VERY BEST OF 1 Feb 2 weeks Louis Armstrong Warner Warner WWA 8112 6.99

MODERN DANCE Now 1 week Various Artists (Virgin) 1156 (CE 2156) 5.99

TVS

LOVE SONGS 20 Jan 3 weeks Barbra Streisand CBS (40)10031

THE VERY BEST OF 1 Feb 2 weeks Louis Armstrong Warner Warner WWA 8112 6.99

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**Record Business January 18, 1982**

**Bestsellers**

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| 2        | "Don't Leave Me"     | Elkie Brooks    | A&M          | CLK 1981 3.25 CBS *
| 3        | "Come Back To Me"    | Elkie Brooks    | A&M          | CLK 1981 3.25 CBS *
| 5        | "How Come"           | Elkie Brooks    | A&M          | CLK 1981 3.25 CBS *
| 6        | "Just To See You"    | Elkie Brooks    | A&M          | CLK 1981 3.25 CBS *
| 7        | "I'll Be There"       | Elkie Brooks    | A&M          | CLK 1981 3.25 CBS *
| 8        | "I Can't Go On"       | Elkie Brooks    | A&M          | CLK 1981 3.25 CBS *
| 9        | "You're My Heart"     | Elkie Brooks    | A&M          | CLK 1981 3.25 CBS *
| 10       | "You're The One"      | Elkie Brooks    | A&M          | CLK 1981 3.25 CBS *

**available titles**

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**Titles Available**

- DARE, HUMANS LEAGUE VIRGIN (TCIV 2162) 3.00/3.20 CBS
- THE VISITORS ASSURE EPIC (EPIC 110032) 3.00/3.20 CBS
- GREATEST HITS QUEEN EMI (EMI 1501) 3.00/3.20 CBS
- HITS HITS HITS VARIOUS RONCO (4CRTL 2093) 3.00/3.20 CBS
- HIT IN THE MACHINE POLYDOR (POLYDOR) 3.05/3.15 CBS
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