Indie retailers’ sales ‘disappointingly steady’

DESPITE REPORTS of a consumer spending boom around the nation’s High Streets, Christmas business for independent record retailers appears to have held disappointingly steady. Most traders reported revenue slightly ahead of last year’s snowbound season, but in unit terms few turned in significantly better figures than last year.

The glut of TV-promoted albums had a largely counter-productive effect, with sales following a predictable ‘quick burst and rapidly petering out’ pattern, apart from obvious huge successes like the John Lennon collection and the Abba singles package.

A late contender for major sales was Ronco’s Raiders Of The Pop Chart twofer, while many dealers were pleased with the way Dionne Warwick’s Heartbreaker set the tills ringing.

EMI’s record token promotion, which took to the airwaves in the two weeks previous to Christmas appears to have paid off with most stores contacted by RB telling of increased token business.

At Lancaster’s Ear ‘Ere Records, Nigel Lennon was also impressed by the record companies’ delivery record this season, with a very high rate of orders completion. “PolyGram managed to turn one of our orders around in 24 hours, after being one of the worst offenders last year,” he said.

Alan Davison of London’s Tudor Records commented: “Over the whole

TV merchandisers struggle for sales as majors score

WHILE TV-promoted repertoire by the full-price companies performed impressively in the pre-Christmas market – EMI’s The John Lennon Collection passed the one-million units mark in its sixth week of release – the intense competition between the three established merchandising companies and newcomers TV Records and Telstar produced numerous instances of disappointing campaigns.

Of the 55 titles given smallscreen backing from the beginning of November, only 25 gained placings in RB’s Top 60 albums chart, with the full-price companies claiming 14 of the entries out of 17 releases. It was obvious, in terms of chart performance, that consumers responded most actively in the pre-Christmas market – the full-price companies performed impressively – the intense competition between the three established merchandising companies and newcomers TV Records and Telstar produced numerous instances of disappointing campaigns.

Over the whole

WHEN VIRGIN opened its new Croydon store last month, the town’s most famous son – one Captain Sensible – was on hand to perform the ceremony and then carry manager Bill Sweetman over the threshold.

EMI introduces German direct-metal mastering

EMI IS to replace traditional lacquer mastering with a revolutionary new Germany process known as DMM or Direct Metal Mastering.

The new system, invented by Teldec, involves the cutting lathe, at the tape to disc transfer stage, producing a metal positive, or ‘mother’ rather than the normal lacquer. These copper matrices enable stampers to be obtained directly from the electroplating process, avoiding several stages used in the traditional method.

Stampers obtained by DMM are claimed to be entirely free from clicks and pops. Surface noise on the finished product is significantly reduced, while pre and post groove echo – caused by a phenomenon known as ‘lacquer spring-back’ – is eliminated. Space between grooves is also reduced, resulting in

TO PAGE 2
NEWS

Only K-tel has new LPs as TV labels move cautiously into 1982

AFTER A Christmas season when sales generally did not reflect the high level of expenditure, TV merchandisers are moving into 1983 with caution.

K-tel is the only label with new product on January release. Vinyls, a collection of hits, for the Yuletide, including 'Chariots Of Fire' and the themes from 'Harry's Game' and 'E.T.', is already out. This will be followed by

Heavy, featuring Iron Maiden, Motorhead, Status Quo and Meatloaf among the acts, which will only have half its promotion budget allocated to TV. Radio and press advertising will be more heavily used as K-tel seeks to lengthen the sales life of new releases, a feature of which will be a catalogue campaign in April. Also due for light promotion in January is the Minipop album, which will have full backing in February when C4 begins a six-week series with the youngest Pre-Christmas albums by the Everly Brothers, Diana Ross and Rolling Stones will have continued sales effort.

Teletext will continue promoting the Direct Hits compilations, but will have no new releases until February-March, when another Motown Classics Tracks package will be unveiled. The company plans an album each month for the rest of the year.

A further two weeks of TV will support Rough Trade and The Pop Charts tweeter, but neither Warwick nor TV Records have disclosed future plans yet. "If the market looks like being as flat as it was last year, it may be Easter before we promote any new material," commented Warwick's Ben Godbolt.

Tube show research team goes to visit secondary schools

MARKET RESEARCH among young people to assess their reaction to C4's 90-minute weekly music show The Tube is being extended this month with a unique series of school visits.

Researchers from the Oxford Polytechnic and members of The Tube production team will be meeting senior pupils of Stantonbury Comprehensive, Milton Keynes, on January 31, where the whole day has been set aside while their views are canvassed. Similar visits will continue throughout the month, with schools in Bicester and Widdlesden already lined-up.

As previously reported (RB, December 20), Tyne Tees TV which makes the programme for C4, commissioned the research. "Because we are an academic institution, we are able to gain access to schools which would be difficult for a commercial organisation. We have found that young people are delighted to be involved in a critical dialogue with the programme makers and as a result we have said some things to the company which other people might have been afraid to say behind the door. But they have responded and our panels are now saying that the general content is very good."

At the end of the series, the Polytechnic team will assemble all its data and produce a report entitled 'The Tube – The Making Of A Youth TV Programme'.

EMI looks to £2m extra from tokens

ALTHOUGH A final assessment cannot be made for several weeks yet, early indications suggest that EMI's wide use of television in its 150,000 promotion of record tokens has paid off handsomely.

John Mew, general manager EMI Record tokens, told RB that improved business for the first quarter of 1983 was in EMI's £2m-plus business in prospect. "About 25 percent more stock had been issued compared to last year and the level of returned tokens was already large enough to indicate that turnover, which was about 10 percent up on last year before Christmas, would finish about 20-22 percent ahead.

EMI restricted TV promotion, using commercials featuring Cliff Richard, to the Thames, Granada, Central and TVS areas, from which about 80 percent of all token sales are generated.

Mew said that his only disappointment was to have received reports that some dealers were charging an extra 10 percent to customers buying tokens. "Their case is that EMI takes 14 percent of the exchange value, but they conveniently forget that they retain 11 percent, which they turned into cash funding and haven't debited the dealers' account for some months. There is a danger that long term the dealer could do himself harm, particularly as tokens mean plus business."
IN A YEAR when marketing innovations were conspicuous by their absence, the outstanding campaign was jointly orchestrated by John Preston of Decca and Dennis Knowles of Tellydisc for Richard Clayderman. As a result, the heartthrob French pianist became an established MOR attraction, with sales jointly for Tellydisc and Decca of around 450,000 albums, a sellout show at the Dominion theatre, with a repeat performance lined up for the Albert Hall — it was also a year when two tv merchandisers Sean O’Brien and Colin Ashby quit safe berths at Ronco and K-tel and dared form their own tv-promotion operations, working on a shoestring, but giving the competition some food for thought ... while most companies tightened the belts, Richard Branson once again emphasised his entrepreneurial flair by keeping the chequebook open and being rewarded with the continuing success of Human League, here and abroad, Culture Club, and in the States the chart-topping 'Mickey' by Toni Basil — the latter totally vindicating the near-disastrous gamble of Simon Lait of Radialchoice — now it will be interesting to see whether the performance in 1983 of new Virgin hopefuls Pale Fountains and Hey Elastica justify the price paid ... another smart move with the chequebook which paid off handsomely was the decision by Maurice Oberstein to lure Mark Dean away from Phonogram and finance his Innervisions label, the outcome of which was a speedy chart impact with Wham! ... Tony Berry, tireless md of Pinnacle Records, whose persistence was rewarded with Renee and Renato’s Christmas number one ... ALAN BILLYARD and James Fleming who proved that the success of Not The Nine O’Clock News was not just a flash in the pan, and came up with BBC Records’ Alan Tichener of Rush Release whose achievement of 136 chart entries proved their continuing impetus as an alert promotion company ... Ken East and Bhaskar Menon, the latter remarkably now carrying simultaneously the titles of chairman, president and chief executive officer, who emphasised that EMI is still a potant recording force, and won ‘jewel in the crown’ congratulations from ThornEMI chairman Sir Richard Cave ... Ian and Nick Tichener of Rush Release whose achievement of 136 chart entries proved their continuing impetus as an alert promotion company ... Don Ellis who continues to lead the once unfashionable RCA onwards and upwards ... STEVO who unlocked Soft Cell and in so doing established a new record for chart longevity of 43 weeks in the States with ‘Tainted Love’ ... Don Reedman and all at K-tel who backed the Hooked On Classics concept which made Louis Clark into a new Stateside MOR superstar ... Bill Hood, the scourge of the pirates who ended up as a whipping boy, for conspicuous services as BPI’s chief investigator ... Stephen James and Charles Levison whose considerable personal efforts were instrumental in making the industry’s first awards dinner into a notable success ... Alan Davison for trying hard to bring some new enthusiasm and purpose into RAVRO in his capacity as chairman — and whose New Year resolution ought to be to change the body’s name to more accurately reflect its representation of record dealers ... Sabrina Rules whose first-year performance as founder of the Independent Labels Association has been interestingly innovative ... Ralph Simon and Clive Calder, a pair of shrewd operators, whose successes with Tight Fit, A Flock Of Seagulls, and now Whodini, plus the tv promotion of keep-fit albums has made Zomba into an outfit to watch.
Cocker/Warnes
45 gets two-month push

ISLAND RECORDS is launching a two-month campaign for the Joe Cocker and Jennifer Warnes single 'Up Where We Belong' (WIP 6830) and the soundtrack album from the American hit movie An Officer and a Gentleman.

The single topped the American charts last year, while the film replaced E.T. at the head of the Variety listings. The album (ISTA 3) is released on January 17, and features Dire Straits, Van Morrison, Pat Benatar, ZZ Top, Sir Douglas Quintet as well as Cocker and Warnes.

After opening in London on January 17 the film goes national from February 13, with Space in the Sun, don's Standard, and follow this up on Island has booked advertising in Time

STATUS QUO's triple album set F.T.M.O. is being re-promoted on TV this month. PolyGram has booked commercials in territories not covered in the pre-Christmas campaign - in England, Central, Scotland and Westward, and certain areas that have already been covered will be re-advertised.

However, tin box versions of the album will no longer be available after current stocks in shops have been exhausted.

MUSIC PRESS advertising and in-store posters will back Phonogram's release of a new three-track EP from Dire Straits featuring dance-tracks 'Twisting By The Pool', 'Two Young Lovers' and 'If I Had You.' The songs are not featured on the Love Over Gold album, and the EP comes in a 7-inch 33 1/3 rpm version DSTR 2 at an 85p dealer price. 12-inch version (DSTR 212) at £1.21. Both come in a full colour picture bag.

A REMIXED treatment of 'The Chinese Way' has been released by Level 42 on Polydor (POSP 538/POSPX 538) in 7/12-inch with a previously unreleased live version of '88 on the 'B' side. Both formats come in a picture bag, the 12-inch carrying a £1.25 dealer price.

BLUE ZOO's new single 'Loved One's An Angel' (Magnet 240) is being supported by Magnet with press advertising, flyposting and point-of-sale material.

FLYPOSTING AND press advertising surrounding Towerbell Records' release of 'Miracles' (TOW 33) by new signing Ron Magness.

FROM JANUARY 1, Magnet product will be Cool School Days (MFLP 018) with an additional track on the 'B' side. An album For Sale follows shortly as well as a short promotional tour of the UK.

THE RIGHTS to 'Haven't Been Funked Enough' (TMTT 1) for the UK have been picked up by T.M.T Productions from US-based Excellent Records. The disc is already on the UK disco chart on import.

FROM JANUARY 1, Magnet product is being distributed in the Benelux territories by Ariola, having previously been handled by EMI.
K·tel wish all Record Retailers a Happy and Prosperous New Year.

To start the year with a bang we are pleased to announce the release of two terrific new albums.

The very best of the HEAVIEST BANDS AROUND including MOTORHEAD · STATUS QUO IRON MAIDEN DIAMOND HEAD JOURNEY · HAWKWIND and LOT'S MORE

18 of today's most Beautiful Themes from E.T. · HARRY'S GAME CHARIOTS OF FIRE · TAXI HILL STREET BLUES SHOESTRING · ARTHUR and many more.

Both albums supported by national T.V., press and radio campaigns from 4th. January.

ORDER NOW from your local wholesaler or direct from K·tel — 01.992 8000

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HEAVY Cat. No. Record NE 1203 Cassette CE 2203
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**Record Business January 10, 1983**
**Distributor Guide**

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**TV Guide**

**On The Luice**

**National Radio Promotion Tour**

James, Louise, and Chris would like to thank everyone at Radio 1, BBC Radio 2, Luxembourg, Radio 2, Luxembourg, Radio 2, Luxembourg, Radio 2, Luxembourg, Radio 2, Luxembourg, Radio 2, Luxembourg, Radio 2, Luxembourg, and Radio 2, Luxembourg for their support on our first release "Sting of the Gin" JO 102 and for coming aboard the Juice Bus and proving a hangover kit can be fun.

**Make ‘83 a Smash!!**

**RCA 486 9431**

**Distributor**

**Key**

**Platinum Disc** 1 million sales (BPI certified)

**Gold Disc** 500,000 sales (BPI certified)

**Silver Disc** 250,000 sales (BPI certified)

**Brackets** as part of a catalogue number indicates 12-inch availability, eg:

**Yours,**

**Fiona Robertson, IDS**

**RCA 486 9431**

**Distributor**

**For TV Advertising**
Ficker looks back on a Lugtons' half-century

MD of Lugtons', Walter Ficker, considers some of the changes that have shaped a very different industry from the one in which he started 50 years ago.

“It was probably the worst thing that ever happened to the industry. It became weaker from that point onwards.”

But the traumatic events of the mid-60s did have some positive effects. They opened the door to a great many new record labels, and although Ficker regards this as a backward step from the trade’s point of view – because shopkeepers found it more difficult to keep track of new releases – these were the labels that saved Lugtons’ bacon.

Hard graft

The firm was the first distributor to take on BBC Enterprises material and also came to handle a wide variety of unusual records on abstruse subjects, as Ficker now admits. Long players about long ago, cricket, steam engines had never featured in its catalogue before, but these hobbies, language courses and catering for private obsessions became part of the company’s major selling effort.

“Building ourselves up again after these disasters was jolly hardstuff,” recalled Ficker, “Walter Collins who heads our records division was central to that effort.”

To some, later in the next decade when the one-stopping wholesaler had a brief burst of prosperity, it seemed as if Lugtons had managed to get itself converted back into a distributor of major companies via the back door. “Not at all,” replied Ficker.

“Neither one-stops were basically large retailers who were cut out of the market, nor had they converted itself back into a warehouse of polyphones, which were the first record players, using a metal disc and working rather like a musical box. It moved naturally into the phonograph business, distributing the players as well as the cylinders and discs.

As a result of the 1914-18 war, the pair had to sell the business which later became the Dulcetto Polyphone Company, but in the 1920s they bought a controlling interest in Lugtons, and from this date until 1966 were in the forefront of technical advances in the sound reproduction and radio industries.

After serving his apprenticeship in the electronics side of the business - “The floors have never been swept as well as I used to be, but my experience helps us to avoid certain business pitfalls. I can contribute in that area. There will always be new methods evolving and you must be aware of the changes and know how to use them. The new compact disc, for instance, will become important, certainly in the classical field, as long as the playing equipment is standardised.”

At almost 68, Walter Ficker still gets into his office near Turnpike Lane at 7.30 am, where his first task is to read the company’s mail – it gives him a complete picture of what is happening at Lugtons – and he does not leave until 6pm.

Outside of that demanding schedule he is Master of the Worshipful Company of Musicians, where he has also been Treasurer for the past four years in charge of substantial charitable funds.

Lugtons current catalogue reflects every facet of the music business from children’s records to modern jazz with every classical, military, Irish and dance emphasis.

As far as the future is concerned, the last word is left to Walter Ficker: “We can’t possibly hope to avoid the recession, but at least the stocks of work records are obviously going to make less money.

However, by careful study of the market and energetic selling to it, our experience at Lugtons is that sales have been rising in the past two years.”

Ficker believes that the industry has cheapened its product.
GOLDEN ANNIVERSARY

Walter Ficker

Lugtons 1933-83

Congratulations Walter on 50 years not out — and still going strong. From your friends at:

RONCO RECORDS
WARWICK RECORDS
PICKWICK INTERNATIONAL
CAEDMON RECORDINGS
ABBETTY RECORDS
BBC PUBLICATIONS
CHANDOS RECORDS
C.R.D. RECORDS
DANSAN RECORDS
HYPERION RECORDS

JASMINE RECORDS
MERIDIAN RECORDS
SAGA RECORDS
BBC ENGLISH BY RADIO
AUDIO IMPACT
BROOKS PACKAGING
UNICORN RECORDS
IVAN BERG CASSETTES
TEMA RECORDS
TEK MARKETING

GROSVENOR RECORDS
ROBERT STACE
KIDDY KASSETTES
PRESIDENT RECORDS
SIDNEY THOMPSON RECORDS
SUPRAPHON RECORDINGS
LAZY LANGUAGES
MCDONALD 345

Lugton & Co. Ltd, PO Box 182, Cross Lane, Hornsey, London, N8 7SB
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<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<td>1</td>
<td>Hold Me Tighter (In The Rain)</td>
<td>Marvin Gaye</td>
<td>CBS</td>
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<td>2</td>
<td>Ride On The Rhythm</td>
<td>Planet Patrol</td>
<td>Polydor</td>
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<td>3</td>
<td>Devil's Half A Mind</td>
<td>Thelma Houston</td>
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<td>One More Try</td>
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<td>6</td>
<td>If This Is Goodbye</td>
<td>Kenny Nolan</td>
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<td>When Will I Be Loved</td>
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<td>Turbulence</td>
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<td>Superfly</td>
<td>Afrika</td>
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<td>The Doors</td>
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<td>I Think I Love You</td>
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<td>The Chi-Lites</td>
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<td>To Love Her Is To Live</td>
<td>Al Green</td>
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<td>In The Name Of Love</td>
<td>Shakin' Stevens</td>
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<td>You're The Same</td>
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</tbody>
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Top Singles: Dexy's Midnight Runners

1. COME ON EILEEN (Dexy's Midnight Runners) Mercury
2. FAME (Songwriter: John Deacon) RCA
3. EYE OF THE TIGER (Pat McGlynn) ABC
4. I DON'T WANNA DANCE (Haircut One Hundred) Arista/Clip
5. PASS THE DUCHIE (Paul McCartney) Parlophone
6. SAVE A PRAYER (Steve Miller Band) Mercury
8. I WON'T LET YOU DOWN (Steve Miller Band) Mercury
9. GOTOYO TWO SHOES (Steve Miller Band) Mercury
10. THE LION SLEEPS TONIGHT (Manfred Mann) Epic
11. GOLDEN BROWN (Roda & Dark) RCA
12. EBONY & IVORY (Paul McCartney & Stevie Wonder) Parlophone
13. DON'T GO (Patrice Rushen) Elektra
14. 9 TO 5 (Dolly Parton) RCA
15. 9 TO 5 (Dolly Parton) RCA
16. MIDNIGHT RUNNERS (Dexy's Midnight Runners) Mercury

Top Albums

1. LOVE SONGS (Barbra Streisand) CBS
2. THE KIDS FROM 'FAME' (Original Cast) RCA
3. THE LEXICON OF LOVE (Paul McCartney & Stevie Wonder) Parlophone
4. COMPLETE MADNESS (Madonna) Sire/Warner Bros.
5. THE LEXICON OF LOVE (Paul McCartney & Stevie Wonder) Parlophone
6. DARE (Bruce Springsteen) CBS
7. LOVE SONGS (Barbra Streisand) CBS
8. HOT SPACE (Queen) RCA
9. PICTURES AT ELEVEN (Various Artists) MCA
10. GIVE ME BACK MY HEART (Scottish World Cup Squad) WEA

THE INDUSTRY YEAR

1983

Top Single: Yazoo - Two in Top 15

1. 74 MORE THAN THIS (Paul McCartney & Stevie Wonder) Parlophone
2. 73 I'LL FIND MY WAY HOME (Paul McCartney & Stevie Wonder) Parlophone
3. 72 GHOSTS (Paul McCartney & Stevie Wonder) Parlophone
4. 71 I SECOND THAT EMOTON (Barbra Streisand) CBS
5. 70 GIVE ME BACK MY HEART (Scottish World Cup Squad) WEA
6. 69 WE HAVE A DREAM (Robbie Williams) RCA
7. 68 I CAN'T HELP MYSELF (Paul McCartney & Stevie Wonder) Parlophone
8. 67 STRANGE LITTLE GIRL (Paul McCartney & Stevie Wonder) Parlophone
9. 66 WATCH THE SMILE (Paul McCartney & Stevie Wonder) Parlophone
10. 65 WHEN THE SMILE (Paul McCartney & Stevie Wonder) Parlophone

11. 64 GIVE ME ALL YOUR HEART (Paul McCartney & Stevie Wonder) Parlophone
12. 63 WHEN THE SMILE (Paul McCartney & Stevie Wonder) Parlophone
13. 62 WHEN THE SMILE (Paul McCartney & Stevie Wonder) Parlophone
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100. WHEN THE SMILE (Paul McCartney & Stevie Wonder) Parlophone

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Yazoo - Two in Top 15

12
A personal choice of 1982 Singles and Albums by a selection of the country’s Producers and Radio Disc Jockeys.

MARTIN RUSHENT

SINGLES
Come On Eileen
Dexy’s Midnight Runners
Look Of Love
ABC
Do You Really Want To Hurt Me
Culture Club
Shock The Monkey
Pulp
Golden Brown
The Stranglers
The Message
Grandmaster Flash
I’m A Wonderful Thing
Kid Creole & The Coconuts
Poison Arrows
ABC
Say Hello, Wave Goodbye
Soft Cell
State Of Independence
Donna Summer

RECORD BUSINESS January 1983

I really like most of what Tom does!

TREvor HORN

SINGLES
Theme From Harry’s Game
An Clannad
I don’t understand the lyrics but who cares.
Promised You A Miracle
Simple Minds
The younger (Pete) Walsh builds a wall of sound.

ALBUMS
Living My Life
Grace Jones
Lexicon Of Love
ABC
Love And Dancing
League Unlimited Orchestra
Tropical Gangsters
Kid Creole & The Coconuts
Donna Summer
Donna Summer
Too-Rye-Aye
Dexy’s Midnight Runners
The Message
Grandmaster Flash
The John Lennon Collection
John Lennon
Complete Madness
Madness
The Singles – First 10 Years
Alba

TONY VISCINTI

SINGLES
Come On Eileen
Dexy’s Midnight Runners
Breath Of Fresh Air, No. 1
Night To Remember
Shalamar
Most Irresistable Hook.
Pass The Dutchie
Mental Youth
Fresh Air, Number 2
House Of Fun
Madness
Fresh Air, Number 3
Run For The Hills
Iron Maiden
Ace Vocal Performance

STUART COLMAN

SINGLES
Abracadabra
Steve Miller
Such rare quality product.
Bluecoat Man
Dex And The Doormen
Best of the still functioning pub rockers.
Cynical Girl
Marshall Crenshaw
Deserved far greater success.
The Firm
Marshall Crenshaw
Worth the wait. Otherwise 1982 was not a vintage year for albums.

ALBUMS
No Man’s Land
Lene Lovich
Well worth the wait. Otherwise 1982 was not a vintage year for albums.

YAZOO

SINGLES
Pass The Dutchie
ABC
Mental Youth
Pass The Dutchie
A great album.

Complete Madness
Madness
H2O
Hall & Oates
Excellent songs, playing, sound and arrangements.
Toto
TV
Brilliant range of pop reggae.

CHARLIE GILLETT Capital

SINGLES
Madonna
Pablo
African music sounds refreshing among all the synths.

The Message
Grandmaster Flash
Great lyric, good beat, best rap.
Who Likes Jazz
Via Vagabond
Interesting update of 40s jazz.

PHIL EASTON City

SINGLES
Private Investigation
Dire Straits
Best produced British single in ’82.

Continued on P.16
Top 100 Airplay

1. Friends
   Shalamar
   WEA
   CHUM
   1

2. Hi De Hi
   Joe & The Gang
   DE-KI
   1

3. Little Town
   Cliff Richard
   EM
   SAGA
   1

4. The Shakin' Stevens EP
   Shakin' Stevens
   CBS
   SHACK
   1

5. Heaven
   Alannah MacKaye
   SAGA
   1

6. Rose
   Sarah McLachlan
   SAGA
   1

7. In the Name of Love
   Sade
   POLYGRAM
   1

8. All Love in the World
   Donna Summer
   WB
   1

9. Under Attack
   Abigail
   CBS
   1

10. Beat Surrender
    Jam
    POLYGRAM
    1

11. Heartache Avenue
    Stevie Wonder
    POLYGRAM
    1

12. The Other Side of Love
    Yaz
    POLYGRAM
    1

13. Wishing
    Eurythmics
    POLYGRAM
    1

14. Diana
    Whitney Houston
    CBS
    1

15. Let's Get This Straight
    Judas Priest
    POLYGRAM
    1

16. Heart Attack
    Fastball
    POLYGRAM
    1

17. Hold On
    Belly
    CBS
    1

18. Dirty Laundry
    Prince
    WB
    1

19. Picture of You
    The Beatles
    POLYGRAM
    1

20. Straight into Darkness
    Tom Petty
    PRT
    1

21. November
    The Smiths
    POLYGRAM
    1

22. Christmas Wrapping
    Christmas Wrapping
    POLYGRAM
    1

23. Come Dancing
    Eric Clapton
    POLYGRAM
    1

24. Hold On
    Carly Simon
    POLYGRAM
    1

25. Sting of the Gin
    David Johansen
    POLYGRAM
    1

26. Wonderful You Are
    Sade
    POLYGRAM
    1

27. My Love Is Waiting
    Marvin Gaye
    POLYGRAM
    1

28. Past Present & Future
    Cindi
    WB
    1

29. Silent Night
    The Carpenters
    POLYGRAM
    1

30. I Don't Wanna Dance
    ERIK
    1

31. The Story of the Blues
    Van Morrison
    POLYGRAM
    1

32. I Believe in Father Christmas
    Gloria Gaynor
    POLYGRAM
    1

33. I'm Alright
    Doobie Brothers
    POLYGRAM
    1

34. Bridge Over Troubled Water
    Simon & Garfunkel
    POLYGRAM
    1

35. I Can't Help Myself
    Four Tops
    POLYGRAM
    1

36. Ain't No Mountain High Enough
    Marvin Gaye
    POLYGRAM
    1

37. This Christmas
    Mariah Carey
    POLYGRAM
    1

38. What's Going On
    Marvin Gaye
    POLYGRAM
    1

39. Reach Out I'll Be There
    Four Tops
    POLYGRAM
    1

40. I Can't Help Myself
    Four Tops
    POLYGRAM
    1

41. Ain't No Mountain High Enough
    Marvin Gaye
    POLYGRAM
    1

42. This Christmas
    Mariah Carey
    POLYGRAM
    1

43. Reach Out I'll Be There
    Four Tops
    POLYGRAM
    1

44. I Can't Help Myself
    Four Tops
    POLYGRAM
    1

45. Ain't No Mountain High Enough
    Marvin Gaye
    POLYGRAM
    1

46. This Christmas
    Mariah Carey
    POLYGRAM
    1

47. Reach Out I'll Be There
    Four Tops
    POLYGRAM
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48. I Can't Help Myself
    Four Tops
    POLYGRAM
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49. Ain't No Mountain High Enough
    Marvin Gaye
    POLYGRAM
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50. This Christmas
    Mariah Carey
    POLYGRAM
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51. Reach Out I'll Be There
    Four Tops
    POLYGRAM
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52. I Can't Help Myself
    Four Tops
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53. Ain't No Mountain High Enough
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    POLYGRAM
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54. This Christmas
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    POLYGRAM
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55. Reach Out I'll Be There
    Four Tops
    POLYGRAM
    1

56. I Can't Help Myself
    Four Tops
    POLYGRAM
    1

57. Ain't No Mountain High Enough
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    POLYGRAM
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58. This Christmas
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59. Reach Out I'll Be There
    Four Tops
    POLYGRAM
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60. I Can't Help Myself
    Four Tops
    POLYGRAM
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    POLYGRAM
    1

62. This Christmas
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    POLYGRAM
    1

63. Reach Out I'll Be There
    Four Tops
    POLYGRAM
    1

64. I Can't Help Myself
    Four Tops
    POLYGRAM
    1

65. Ain't No Mountain High Enough
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    POLYGRAM
    1

66. This Christmas
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    POLYGRAM
    1

67. Reach Out I'll Be There
    Four Tops
    POLYGRAM
    1

68. I Can't Help Myself
    Four Tops
    POLYGRAM
    1

69. Ain't No Mountain High Enough
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70. This Christmas
    Mariah Carey
    POLYGRAM
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    Four Tops
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    Four Tops
    POLYGRAM
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76. I Can't Help Myself
    Four Tops
    POLYGRAM
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77. Ain't No Mountain High Enough
    Marvin Gaye
    POLYGRAM
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78. This Christmas
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    POLYGRAM
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79. Reach Out I'll Be There
    Four Tops
    POLYGRAM
    1

80. I Can't Help Myself
    Four Tops
    POLYGRAM
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81. Ain't No Mountain High Enough
    Marvin Gaye
    POLYGRAM
    1

82. This Christmas
    Mariah Carey
    POLYGRAM
    1

83. Reach Out I'll Be There
    Four Tops
    POLYGRAM
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84. I Can't Help Myself
    Four Tops
    POLYGRAM
    1

85. Ain't No Mountain High Enough
    Marvin Gaye
    POLYGRAM
    1

86. This Christmas
    Mariah Carey
    POLYGRAM
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87. Reach Out I'll Be There
    Four Tops
    POLYGRAM
    1

88. I Can't Help Myself
    Four Tops
    POLYGRAM
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89. Ain't No Mountain High Enough
    Marvin Gaye
    POLYGRAM
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    Mariah Carey
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    Four Tops
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97. Ain't No Mountain High Enough
    Marvin Gaye
    POLYGRAM
    1

98. This Christmas
    Mariah Carey
    POLYGRAM
    1

99. Reach Out I'll Be There
    Four Tops
    POLYGRAM
    1

100. I Can't Help Myself
    Four Tops
    POLYGRAM
    1

Due to computer failure R/B is unable to publish a new top 100 chart. The add ons are for the current week, please phone for new chart.
Greater marketing penetration for disco this year

By BARRY LAZELL

DISASTROUS though 1982 may have been for most aspects of the music industry in Britain, it has actually been a good year for disco-oriented black music - not only in terms of the quality of the records which were being made, but more important from a marketing point of view, in terms of the penetration of a far greater than usual number of this year’s disco hits into the high reaches of the pop charts. Much of this, of course, has to do with the generally depressed state of record sales in general in recent months. In this sort of situation, black music always holds up better than most other pop forms because of its continuing dance appeal and the loyalty of its hardcore market. When sales elsewhere have been quite low, the pop hits continue to do well because people still buy them to dance to - a form of escapism, perhaps - in preference to less feet-oriented forms of music. In the middle part of 1982, particularly, this effect worked with a vengeance, and the dance records which in economically sunnier times would have been competing for mid chart positions, sailed into the top ten. Hence the year-end top 30 printed on this page is full of titles which must be very familiar even to the least specialist of observers, because with hardly an exception, these were also among the year’s biggest pop hits. With general trends, even after the Christmas mini-blow, still indicating a very flat record market for 1983, it is very likely that similar heavy pop crossovers will be the order of the day in the coming year. For specialist departments of the record companies, this must be a good thing: only by repeated pop recognition of disco-originated artists like Evelyn King and Sharon Redd can they eventually be broken as good pop album sellers - which in the long run is the only route by which the companies are really going to be able to promote such artists to make money.

For specialist dealers, the current climate can be advantageous too, as they find themselves able to supply in depth the sort of music which is storming the charts but with high street multiples and so on may well be missing out - particularly in terms of the all important 12-inch pressing. One thriving specialist outlet in West London told this column that 1982 had been its most successful year yet in sales terms, with succeeding weeks repeatedly breaking sales records and the pre-Christmas period proving to be an absolute bonanza. It may not be a story which can be repeated everywhere through the specialist field, but the potential is certainly there at the moment for disco-oriented dealers to really benefit from their specialisation. Don’t be afraid of doing well just because the record trade is supposed to be doing so badly!

The most successful disco singles of the year have announced themselves in chart form, but in terms of companies and labels, special recognition should go to Decca, via the revitalized London label, and to U.S. label, for picking up Rockers Revenge’s ‘Walking On Sunshine’ at exactly the right moment when the import was still coolin’ hot on the RB disco chart. Both London and PRT marketed sensibly and heavily, but the contractual product and shrewdly-acquired one-offs, while Virgin’s entry into the field at the very beginning of the year was also followed through with a good run of strong records.

Of the other majors, RCA, CBS and Phonogram (via De-Lite and Mercury) continued their strong tradition of black music hits with even more crossover successes than in the last couple of years.
### Albums/Tapes Top 60

**Record Business**

<table>
<thead>
<tr>
<th>Artist/Label Catalogue No</th>
<th>Title</th>
<th>Price (C)</th>
<th>Distribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>The Distance</td>
<td>3.25</td>
<td>POLYGRAM</td>
</tr>
<tr>
<td>24</td>
<td>Elkie Brooks &amp; A&amp;M Elk(k)</td>
<td>1981</td>
<td>CBS</td>
</tr>
<tr>
<td>25</td>
<td>Elkie Brooks</td>
<td>3.25</td>
<td>CBS</td>
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<tr>
<td>26</td>
<td>Friends</td>
<td>3.25</td>
<td>CBS</td>
</tr>
<tr>
<td>27</td>
<td>Gary Numan</td>
<td>3.25</td>
<td>CBS</td>
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<tr>
<td>28</td>
<td>Generally</td>
<td>3.25</td>
<td>CBS</td>
</tr>
<tr>
<td>29</td>
<td>Gladys Knight &amp; The Pips</td>
<td>5.99</td>
<td>CBS</td>
</tr>
<tr>
<td>30</td>
<td>Grand Funk Railroad</td>
<td>5.99</td>
<td>CBS</td>
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<tr>
<td>31</td>
<td>Grace Jones</td>
<td>3.25</td>
<td>CBS</td>
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<tr>
<td>32</td>
<td>Great White</td>
<td>3.25</td>
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<tr>
<td>33</td>
<td>Greatest Hits</td>
<td>5.99</td>
<td>CBS</td>
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<tr>
<td>34</td>
<td>Greatest Love Songs</td>
<td>3.20</td>
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<td>35</td>
<td>Green Day</td>
<td>5.99</td>
<td>CBS</td>
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<td>36</td>
<td>Gregory</td>
<td>3.25</td>
<td>CBS</td>
</tr>
<tr>
<td>37</td>
<td>Gregg Allman</td>
<td>5.99</td>
<td>CBS</td>
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<tr>
<td>38</td>
<td>Gregg Allman</td>
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<td>Gregg Allman</td>
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</tbody>
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Mute takes the year’s honours again

FOR THE second year running, Daniel Miller’s Mute Records left most other contenders at the starting post. The label’s leading acts, Depeche Mode and breakaway duo Yazoo between them take all the honours in both singles and albums year-end charts with three top 20 hits — ‘Only You’, ‘Don’t Go’ and ‘The Other Side Of Love’ and the Number Two album Upstairs At Eric’s. Quality pop music produced independently and efficiently distributed by Spartan and the Carrtel. Both bands can expect further triumphs in 1983.

Other well established names in this area, Toyah on Safari and UB40 on Dep International, show no signs of decline with top 20 singles and albums under their belts over the last 12 months. However, surely Toyah’s over-exposed pixie-like charms must pall a little with even the younger fans next year.

Punk Of the year, ante desipte hopeful predictions that it might die a violent death last year. WXYZ’s Anti-Nowhere League scored three hits, possibly helped along by the publicity surrounding the notorious ‘Woman’ single, seized by the police in February and later found to be obscene by magistrates. ANL’s fellow punks, Exploited, Dead Kennedys, Blitz all did well. So did the politically-motivated Crass, who were also threatened with legal action concerning their October single, ‘How Does It Feel To Be The Mother Of A Thousand Dead’ directed at Margaret Thatcher, the kind of record that probably needed the independent scene in order to see the light of day at all.

Underlining the continuing popularity of the genre were the successful Punk And Disorderly compilation albums, but surely future of the music once fondly known as ‘new wave’ lies with the crossover, fun-style, of bands like the Adicts who released a November single ‘Chinese Takeaway’ and album Sound Of Music on Razor Records, a label which has the right ideas, the right band and a promising future.

The independent charts always seem more prone to the one-hit-wonders, and 1982 gave us ‘Drowning In Berlin’ by The Mobiles, ‘Do You Believe In The East World’ by the now defunct Theatre Of Hate and a lesser but longer lasting hit ‘Shipbuilding’, written by Elvis Costello and sung by Robert Wyatt. Recorded on Rough Trade Records, it is probably one of best crafted, touching songs to figure in any chart over the last 12 months.

Rough Trade of course, ended the year by re-arranging their operations and staff to concentrate on certain artists like Aztec Camera, Cabaret Voltaire, The Monochrome Set and Scritti Politti. The latter has to be the most obvious choice for fame and fortune, after two outstanding singles, ‘Sweetest Girl’ and ‘Faithless’, his Green and his band came up with the sublime Songs To Remember, which must point the way to even greater artistic and commercial heights.

Finally, independent music has reached a landmark of sorts in the last month of 1982. Hollywood Records’ ‘Save Your Love’ by Renee and Renato, described by the label as a ‘joke’ record and certainly on the wrong side of the middle-of-the-road, reached the number one spot in the Record Business Top 100 Singles Chart. It is the first time an independently distributed (by Pinnacle) record has achieved this bloody good position.

A landmark, yes, but there can be few who believe in the original ideals of the indie movement that could not have hoped for a more representative song to have gained this distinction.

However, it ends 1982 on a note of optimism, backed up by some outstanding singles, ‘I Think I Need Help’ by Farmers Boys, ‘Faithless’ by Scritti Politti and ‘Here I Am’ by UB 40. They are all fine songs and indicate the continued expansion of the indie market led by imaginative ad policies formulated by people who are prepared to take risks.

TOP INDIE SINGLES OF 1982

1. ONLY YOU
   Yazoo Mute
2. PAPA’S GOT A BRAND NEW PIGBAG
   Pig Bag Y
3. DON’T GO
   Yazz Mute
4. BELA LUGOSI’S DEAD
   Flashholt Small Wonder
5. DO YOU BELIEVE IN THE WESTWORLD
   Anti-Nowhere League WXYZ
6. STREET OF LONDON
   Anti-Nowhere League WXYZ
7. DROWNING IN BERLIN
   Mobiles Ratto
8. SEE YOU
   Depeche Mode Mute
9. I WON’T CLOSE MY EYES
   UB40 Dep International
10. NO SURVIVORS
    G.B.H. Clay
11. LEAVE IN SILENCE
    Depeche Mode Mute
12. ATTACK
    Exploited Secret
13. I HATE PEOPLE
    Anti-Nowhere League WXYZ
14. LOVE IS ALL (R.I.A.T.)
    UB40 Dep International
15. THE OTHER SIDE OF LOVE
    Toyah Safari
16. SHIPBUILDING
    Robert Wyatt Rough Trade
17. SO HERE I AM
    UB40 Dep International
18. LOVE WILL TEAR US APART
    Joy Division Factory
19. TEMPTATION
    New Order Factory
20. THE MEANING OF LOVE
    Depeche Mode Mute
21. BRAVE NEW WORLD
    Toyah Safari
22. WARRIORS
    Blitz No Future
23. GIVE ME FIRE
    G.B.H. Clay
24. WAIT FOR THE BLACKOUT/JET BOY
    Joy Division Factory
25. FAITHLESS
    Depeche Mode Mute
26. SHIPBUILDING
    Robert Wyatt Rough Trade
27. TANGO IN THE NIGHT
    Joy Division Factory
28. LILEY
    Toyah Safari
29. HOLIDAY
    Toyah Safari
30. HOW DOES IT FEEL TO BE THE MOTHER OF A THOUSAND DEAD
    Class Grass

Compiled By MIRIB

TOP INDIE ALBUMS OF 1982

1. SPEAK AND SPELL
   Depeche Mode Mute
2. UPSTARS AT ERICS
   Yazoo Mute
3. MOVEMENT
   New Order Dep Factory
4. DR. HECKLE AND MR. JIVE
   Pig Bag Y
5. STILL
   Joy Division Factory
6. TWO BAD DJ
   Clint Eastwood & General Saint Greensleeves
7. HEX
   Taxi Berra A Certain Ratio Factory
8. WE ARE ... THE LEAGUE
   Anti-Nowhere League WXYZ
9. FOURTH DRAW DOWN
   Greedores Situation 2
10. BROKEN FRAME
    Depeche Mode Mute
11. CHANGELING
    Toyah Safari
12. JUNKYARD
    Birthday Party 4AD
13. BEST OF THE DAMNED
    Damned A Big Beat
14. THE SINGLES ALBUM
    UB40 Graduates
15. WARRIOR ROCK (TOYAH ON TOUR)
    Toyah Safari
16. UNKNOWN PLEASURES
    Joy Division Factory
17. UB44 UB40
18. DEP International
19. IN THE FLAT FIELD
    Bauhaus 4AD
20. HEX ENDUCTION HOUR
    Chain Of Fools
21. SONGS TO REMEMBER
    Scritti Politti Rough Trade
22. VOICE OF A GENERATION
    Blitz No Future
23. CITY BABY ATTACKED BY RATS
    G.B.H. Clay
24. SEVEN SONGS
    I Don’t Think It’s Fair
25. THE GOOD, THE BAD AND THE
    4-SKINS
26. SKINS Secret
27. CRINCH GENERATION
    Chronic Gen Secret
28. NOTHING CAN STOP US
    Robert Wyatt Rough Trade
29. TROOPS OF TOMORROW
    Exploited Secret
30. CHRIST THE ALBUM
    Crass Grass

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10 HOW DOES IT FEEL TO BE THE
   Joy Division Factory
27 TROOPS OF TOMORROW
   Exploited Secret
28 CHRIST THE ALBUM
   Crass Grass
29 2 x 45
   Cabaret Voltaire Rough Trade
30 – HEAR NOTHING SEE NOTHING
   Wax Attack

COMPILED BY MIRIB

18

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by JOHN LENNON & PAUL MCCARTNEY

Recorded by The Beatles on PARLOPHONE

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