Keyword for 1983
is expansion for
major disc chains

EMI and WEA baulk at paying royalty
to Philips/Sony to manufacture CDs

WHAT AN arresting line-up! Pictured
at the signing of a deal between
Starblend and RCA for the release of
an album by Louis Clark and the Royal
Philharmonic Orchestra, entitled
Arrested which features a selection of
Police songs are (left to right): Starblend
chairman Gray Jones; Starblend
director of legal and business affairs
Tony Simons; RCA sales and market-
ing divisional director Ian Groves;
Starblend md Tony Harding; Arrested
producer Stuart Taylor and divisional
a&r and publishing director at RCA
Bill Kimber.

EXPANSION AND consolidation are
the key words for the major record shop
chains in 1983 following the success of
the past 12 months.

After what could be the best trading
year in HMV’s history md Ian Gray
spoke of moving forward and building
on last year’s success.

“We are looking for a substantial
increase in sales square footage through
improving existing stores and opening
new ones but we are not interested in
profitless prosperity,” he said.

Gray believes that there is still room to
improve the operation of HMV and is
planning a consolidation and tightening
up of systems. It is not just in bricks and
mortar that he wants expansion, he also
plans staff and management training
improvements.

Virgin’s plans for the year are similar-
ly bullish with the Sheffield store re-
locating in High Street next month and
two further moves are imminent. The
chain is looking to acquire four new sites
by May giving it 40 stores by Summer.

“The industry can expect Virgin to
carry an ongoing active campaign a la
‘Chainstore Massacre’ throughout the
year,” he said.

The EMI position is far more en-
trenched and the company is waiting
for Philips/Sony to drop its demands
for a royalty.

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the market following the introduction
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“I am personally very impressed
with it as a system but we don’t want to
pay for the privilege of helping hard-
ware manufacturers. We pay enough
royalties to artists,” said EMI Music
international chief operating officer,
Ken East.

He can sympathise with the Philips
position – having invested millions of
£s it wants to guarantee a return – but
does not see why EMI should provide
it.

Philips/Sony make no secret that
they would like EMI’s repertoire to be
available on CD and East would not
rule out the prospect of EMI becoming
a CD manufacturer should the com-
mercial terms be acceptable.

EMI is hoping to have time to gauge
the market following the introduction
of CD and East expects that it will be
the hi-fi buff with good equipment who
will go for CD first with popular
acceptance following in its own time.

“Maybe initially they don’t need us.
If it takes off like a skyrocket in Europe
we might be left on a limb,” said East,
but he denied that there was any
dilemma. “They know where we are.”

Pirates are nailed by
council men

HOMECOUNTIES trading standards
officers are using their powers under the
Trader Description Act of 1968 to crack
down on dealers selling counterfeit
cassettes.

This method of policing the pirates
was pioneered by council officials
against video counterfeiters, but last
week saw a series of cases against market
traders and retailers who dealt in illicit
copies of top-selling tapes.

Maidstone Magistrates were told last
Wednesday that 700 counterfeit tapes
were seized from four traders in raids
last Autumn in Folkestone, Canterbury
and Maidstone. Among them were top
titles by Diana Ross and Abba, and all
were forfeited and destroyed.

Pleading guilty to specimen charges
under Section 2 of the Trades Descrip-
tion Act were Richard Howard of
Stepney, East London, Albert Ernst
White of West Norwood, and Michael
David Thompson – all market traders –
and William Kingsman, a second hand
store owner.

Fines totalling £540 were imposed on
them and they were told to make a
contribution to their costs. The four
asked for a large number of similar
offences to be taken into consideration.

Two more cases are pending at Maid-
stone Magistrates Court, while Tower
Hamlets Borough Council is stepping
up its campaign against tape counterfei-
ters, with cases due to come to court
shortly. Last November Enfield
Borough Council gained a series of
guilty verdicts against local market
traders on similar grounds.

The cases stemmed from encour-
agement from the BPI and a series of

To Page 2
WHILE THE record industry may be weathering the recession better than many manufacturing sectors, the future prospects for independently-owned non-specialist shops are not viewed optimistically in a recently published report.

Produced by Keynote, business information specialists, Records & Tapes, 27-page long and costing £45, points to price-cutting plus the concentration on chart product taking place in hypermarkets and multiples as creating increased sales selling a broad range of repertoire.

"It now seems to be a question of how long independent retailers can continue to maintain adequate stocks of slow-moving products," the report declares, suggesting that manufacturers "may recognise the need to retain the smaller independent retailer".

Looking towards a distant future, the report concludes that record companies may need to set up their own shops "simply to provide an outlet for records which chain stores will not stock or for which there might be an inadequate number of independent retailers."

However, despite Keynote's gloomy predictions, the company elsewhere produces a set of statistics which indicates that all is not yet over for record stores in their fight against the incursions of the multiples. It estimates that record shops sell 46 percent of singles, 39 percent of LPs and 28 percent of pre-recorded tapes. By comparison Boots, W.H. Smith, Woolworth, department stores and supermarkets, jointly account for only 39 percent of singles, 42 percent of all LPs, but a handsome 47 percent of pre-recorded tapes.

Another conclusion reached by Keynote is that the industry's tape-levy campaign will fail. "The general public does not appear to see anything at all wrong with breaching copyright and with 20 million or more people using tape recorders, home taping is set to increase substantially in coming years."

"The industry might do better to save its money."

The survey also makes an attempt to look at the financial performance of 11 record companies. Unfortunately, there seems to be a distinct lack of enthusiasm on their parts for filing current financial information. Only Virgin Records has 1982 details listed, showing a profit of £1.14 million pre-tax on £16 million turnover, compared to the previous year's loss of £8.9 million. K-tel's year to June 1981 shows a modest £82,000 profit on a £10 million gross, after a previous year when losses of £660,000 were recorded on £9 million worth of sales. Other 1981 figures show EMI Records as having made a loss of £3.6 million on £56 million sales in the year to March 1981 and Pye, in the same period, achieving a profit of £9 million. Bertelsmann, making a loss of £5 million. Interestingly, of the loss makers Pye is shown as allowing 187 days credit and EMI 98 days, while K-tel's credit period is 29 days and Virgin's 43 days.

EMI and MCPS link to claim unpaid royalties from MSD

MULTIPLE SOUND Distributors, the company that releases the TV-advertised Warwick Records and a number of budget labels, is facing a High Court claim for more than £20,000 worth of allegedly unpaid mechanical royalties.

For the first time the MCPS has linked with a record company - EMI - to institute court proceedings. They are also seeking an accounting of MSD records supplied to the trade.

MSD has yet to file a defence, but the firm's solicitors have acknowledged service of the writ, indicating that a defence is probable. The matter could go to trial next month.

The MCPS has threatened companies with court action over late or non-payment of mechanical royalties in the past, although in all previous cases the firm's solicitors have acknowledged service of the writ but have not stock or for which there might be an inadequate number of independent retailers."

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New BPI imports crackdown lands Subway chief in court

REPORTS THAT parallel imports are again on the increase have prompted the BPI to launch a new campaign to stem the flow of albums made in non-EEC countries.

First target in the new campaign has been the South Coast chain Subway Records. Last week officials in Southampton, Portsmouth, Plymouth, Bournemouth and Brighon were raided by BPI lawyers earlier this month.

This led to a High Court action against Zepplin Records, who trade as Subways, its manager and David Scott will handle the Midlands and will also be field sales manager and David Scott will handle Yorkshire, Lincolnshire, Norfolk, Cambridge.

Pinnacle's strike force will be headed by retail promotions manager Dave Evits.
in the ability of its cricketers, the Brits who helped Olivia Newton-John, the Australian hanging around Earls Court. Well, having just restored Australia's faith then do it better. They call us bimbos, which is the tradition in England of the ugly hurts them. In terms of British pride it hurts. I don't know if they take it all that was sent out of England to a penal colony coming back and selling a product to them, following statement - "They hate us because we're their convicts. The idea of the scum find the next visit a touch embarrassing. Ham is quoted as having made the doubt MAW will soon be winging their way back to the UK for another promotional round, although in view of comments made by the band's Greg Ham on what he regards as the UK's dismissive attitude towards Australian acts, he may find the next visit a touch embarrassing. Ham has made the following statement - "They hate us because we're their convicts. The idea of the scum that was sent out of England to a penal colony coming back and selling a product to them, hurts them. In terms of British pride it hurts. I don't know if they take it all that personally, but they think that colonials can't come back and start doing what they do and then do it better. They call us bimbos, which is the tradition in England of the ugly Australian hanging around Earls Court."
Well, having just restored Australia's faith in the ability of its cricketers, the Brits who helped Olivia Newton-John, the Bee Gees and even Rolf Harris on their way and have failed to conceal a sneaking admiration for the Little River Band, have will to remain magnanimous about such curious twaddle, which becomes even curiouser because England's Paul Russell, was md of CBS Australia when Men At Work signed to the company. NOTHING LIKE booking early. A company called Department Of Plenty, with which Jake Rivera and Paul Loosby have more than a passing interest, has booked the Birmingham NEC to kick off 1984. Tickets are being sold through a North London box number at a starting £19.84 — but fear not, no rock star is yet booked. Apparently a spaceage fair is in the pipeline. Barber was apparently the in-place to spend the Christmas hols. Stephen James and Michael Levy took a sunshine break there, and had dinner together, while it is rumoured that Chris Wright and Monty Lewis were also around. Seems like a wonderful opportunity to hold the first offshore BPI Council meeting was allowed to slip by... one of EMI's great white hopes for 1983 is Glass Ties, a London three-piece in which Warren Bennett, son of Shad's drummer Brian, plays keyboards. Sad to relate, when the band goes on the road this month, they will be augmented on stage by a drum machine... DDA's Geoff Goy, formerly of Chrysalis, is making quite a name for himself as a video producer. He recently completed a programme on the Beaujolais Nouveau race for LWT and the promo video for John Williams' 'E.T. Theme'. Now he is working on a four-part serialisation of the Michael Jackson E.T. Storybook, and has three shows for Music Therapy in the pipeline, a pro-celebrity tennis tournament, pub superstars with Chas & Dave, and another Heroes and Villains concert... NO SOONER did RB heap praise upon Farmers Boys for producing one of the best indie singles of 1982, than the news arrived that the band is moving on to one of those larger companies with three initials... "'tis rumoured that a group of Boots record buyers were invited by a rep to watch the new Def Leppard promo — and found themselves watching Gay Boys In bondage. . . . Mark Wilson has just recorded a Spanish version of 'Cry Me A River' — is she being groomsed by Ramon Lopez as Decca's answer to Julio Iglesias? . . . ace black music promoter Byron K. Orme has parted amicably from Marshall Arts and has formed his own BKO Productions with a Curtis Bio tour as a first effort. . . . first management of 1983 at RCA took place while the usual catering company was on holiday — so setting the style for an austerity year, md Don Ellis sent out for fish and chips, suitably washed down with a cheeky little 1982 tizer. . . . while C4 endures the slagging of the critics, we'd like to put in a good word for its efforts on the music front. The Tube is coming together well, there was a fine turn out at the Friday jazz series with Jimmy Witherspoon, and Gas Tank, entertainingly hosted by Rick Wakeman andTony Ashton looks highly promising, with producer Paul Knight steering clear of album-plugging and letting the likes of Rick Parfitt, Eric Burdon, Alvin Lee, Godley & Creme, Phil Lynott, Roy Wood et al show their skills as conversationalists.
Collins quits deletions to launch labels

JEFFREY COLLINS has quit the deletions and overstocks business in favour of launching three new labels featuring disco, orchestral and reggae music.

For the past year Collins has been acquiring recordings from producers in the USA, Canada and Jamaica as well as the UK.

First release is ‘Haven’t Been Funked TV ads mark Cilla’s 20 year anniversary

TV ADVERTISING in the Granada and Central areas begins on Wednesday (January 19) for The Very Best Of Cilla Black (EMTV 38). The album contains 20 tracks from ‘Love Of The Loved’ to ‘Liverpool Lullaby’ – 11 were Top 10 hits. Full point-of-sale material will be available and Cilla is undertaking a TV and radio promotion to mark 20 years in the business.

ON IMPORT ‘Last Night A D.J. Saved My Life’ by Indeep is rush released to mark 20 years in the business. The material will be available and Cilla is undertaking a TV and radio promotion to mark 20 years in the business.

HOT IMPORT ‘Last Night A D.J. Saved My Life’ by Indeep is rush released to mark 20 years in the business. The material will be available and Cilla is undertaking a TV and radio promotion to mark 20 years in the business.

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A SECOND series of 15 double ‘A’ side hits under PRT’s ‘Flashback’ banner is released this week. They are available in a box (FBP 102) which carries a dealer price of £22.95 or individually for £5. The first series averaged 20,000 sales on each single. Artists include Al Green, The Kinks, Chuck Berry, Melba Moore and Melanie.

EXTENSIVE ROCK press advertising is being taken for the new Echo & The Bunnymen album and single. The single is

Merchandising

‘The Cutter’ which is also available in 12-inch with a free poster. The album is Porcupine released January 28. There will also be full point of sale material available.

MANFRED MANN’S Earth Band releases its first album for 2½ years on February 4. Somewhere In Africa has a side devoted to African music. A single ‘Demolition Man’ was released in a picture bag on Friday and the band will be touring in April.

DEF LEPPARD have a new single ‘Photograph’ (VERX 5) released in 7/12 formats. Initial quantities come in a special pop-up bag (VERP 5) while the 12-inch has an extra track. London flyposting, press advertising and a video will support the release.

FLYING RECORDS are reissuing ‘Like A Stone’ by Voyager which was lost in the pre-Christmas build-up. The new issue will be backed by a regional radio tour and point of sale promotion and is the band’s first single since backing ELO on a UK tour.

ORCHESTRAL MANOEUVRES In The Dark return with a new single ‘Genetic Engineering’ on the Telegraph Virgin label on February 11 and follow it with a new album Dazzle Ships on March 4. The single is available in 7/12 formats. The band tours in April/May and the album will feature special packaging. It will be available on Chrome Dioxide tape.

ROCKY SHARPE & The Replays have signed to Polydor for the world excluding North America and Canada and their first single ‘If You Wanna Be Happy’ is released on February 4. The group make several hit singles for Chic with producer Mike Vernon and he has recorded an album which is due in May on Polydor.

THOMPSON TWINS follow ‘List’ with ‘Love On Your Side’ (ARIST 504) which is contained in a double pack carrying four tracks for the first 15,000 copies. It is also available in 12-inch format (ARIST 12504) which contains rap and dub versions. An album Quick Step & Side Kick is released on February 19.

NEW SINGLE from Chic is ‘Hangin’, taken from the new album Tongue In Cheek. It will be available in 7/12 formats and the latter has extended dance versions of ‘A’ and ‘B’ sides plus an extra track.

NEW SIRE signing Madonna has her debut single released by WEA with the UK version remixed by Rusty Egan and Steve Short. It is also available on 12-inch.

CHRISTMAS CARDS containing a 30p off voucher were sent to Showaddywaddy fan club members to promote sales of the first solo single by Dave Bartram. It is ‘Black Ice’ (Utopia UTO 2) available now through PRT.

Max Hole goes to new a&r job at WEI

IN THE first of a series of moves designed to expand WEA’s UK a&r activities, Max Hole has been appointed to the newly created position of director of UK product and a&r at WEA Records, with responsibility for development of all UK signed a&r from all sources.

Tarquin Gotch continues as director of a&r at UK reporting to WEA chairman Charles Levinson. He will work on acquiring new UK product and work closely with Hole on existing UK artists. Paul Rump and Sue Cooke report to him.

Reporting to Max Hole will be Nikki Van Galen, manager of the international department, Chrissie Harwood, newly appointed WEA UK product manager, and general manager and new addition to the UK a&r department Terry Hollingsworth, formerly with the promotion department.

MEHELLI MOLI has been appointed finance director at RCA having joined the company last February. Alan Johnson has been promoted to the new position of divisional manager, business affairs, having previously been business affairs manager. Steve Cooper, formerly of Ruff Records has joined RCA from Phonogram to become promotion manager, London, with special responsibility for licensed labels. She reports to head of promotion Andrew Green.

VAUGHN OLIVER has joined Beggar’s Banquet as 4AD’s creative services manager. Jess Canty, previously at the Virgin Megastore, will be Beggar’s Banquet a&r scout. Sue Johns comes in to handle the companies’ press and Karen Holmes has been appointed receptionist following the labels’ move to new offices in Wandsworth.

CBS HAS refurbished its promotion department with promotion manager Douglas Kean now handling promotion and Golly Gallagher, also promotion manager, taking on Radio-1 and Luxembourg. Beverleigh Dale moves to Radio-1 promotion and Tish Orme joins CBS from Magnet to handle Radio-2 and Capital. All report to head of promotion Louis Rodgers.

CAROLINE LUBIN has joined the Ferret Plugging Company as co-ordinator. She was formerly with Imperial Recordings.

GRANT BLACK has been appointed professional executive in the pop repertoire division of Chappell Music. He has previously been at ATV, Heath-Letby and EMI Music.

FORMER KALEIDOSCOPE marketing manager Ian Mannering-Smith has left CBS where he was working freelance and will concentrate on independent promotion. He can be contacted at 13 South Molten Street, London W1. (409 3530/592 0912).

Ins & Outs

DAVID GIFFEN has been appointed business affairs manager at Motown International with effect from January 1. He replaces Patrick Moncaster.

MUTE RECORDS has moved to 49/53 Kensington Gardens Square, London W2. (Tel: 01-221 4840) from January 17.

TELLYDISH HAS moved to 20 Canning Place, London W8 along with associated company Teleshop. (Tel: 01-581 4551).

BEGGARS BANQUET and its associated labels 4AD, Situation 2, Don’t Fall Off the Mountain, Coda and Dead Badger have moved to new offices at 17-19 Alma Road, Wandsworth, London SW18. (Tel: 01-870 9724/9912) Telex 915733.

CHISWICK RECORDS and Ace Records have moved to 132-134 Graffon Road, Kentish Town, London NW5. (Tel: 01-267 5192).

DOUBLE GOLD albums from France and special axles to mark the outstanding sales generated by their ‘Beast on the Road’ world tour are presented to Iron Maiden and manager Rod Smallwood by EMI. Pictured with the band are: Cliff Busby, EMI Records UK md; Terri Berg, EMI’s international promotion manager; Rod Smallwood; Francois Cohen, label manager of Pathe-EMI France, where the Killers LP went double gold; and Richard Lyttelton, EMI’s director of international operations.
Another incisive comment from the sharp end, on the state of play in today's music business, from TONY MARTIN of Tonal Records, Horsham, Sussex.

Warning: discounting can damage your health

All of these chains have dozens of outlets, strong financial backing and awesome buying power, so if you want to exceed what's on the label's and distributors' court and fawn over them and agree and settle on advantageous terms? Perfectly good and normal business practice and I cannot understand why all companies insist on perpetuating the myth that they give discount to no man. (Personally, I prefer the one about Goldilocks and The Three Bears and I object to being as much of an english midget). So far, so good, but any form of discount given at this level must go some way to offsetting the discount given at retail, thus encouraging and nourishing the whole retail operation, from label to wholesaler to retailer and dealers must be commiting slow commercial suicide, but who's going to be the first of this crazy merry-go-round? Who can afford to take the risk? It's a beautiful Catch 22 syndrome, especially for the smaller shops: jack up the prices and they'll stay away in droves, alterna-tively, keep the prices low and learn to live (for a while, anyway) on perhaps 50-60p an album. If ever there was an area for common concern throughout the business - retailers, labels, distribu-tors - then discounting certainly has to be IT.

I THINK the record buying public are being well and truly shafted and that the whole record business hasn't had it easy for years. That's why discounting is prob-ably here to stay, unless the whole record and retail business get their act together and work towards gradually increasing retail prices. A forlorn hope, perhaps, but I think the customer is starting to get fed up with the whole retail operation, from label to wholesaler to retailer and dealers must be commiting slow commer-cial suicide, but who's going to be the first of this crazy merry-go-round? Who can afford to take the risk? It's a beautiful Catch 22 syndrome, especially for the smaller shops: jack up the prices and they'll stay away in droves, alterna-tively, keep the prices low and learn to live (for a while, anyway) on perhaps 50-60p an album. If ever there was an area for common concern throughout the business - retailers, labels, distribu-tors - then discounting certainly has to be IT.

So often, the argument is put forward that the 'specialist' or full price (non-chart or back-catalogue) customer makes up, to an extent, for chart albums. Wouldn't it be the pits if the mark-up on possibly three or four guy whose one LP purchase can cover the make up, to an extent, for chart sales. Put another way, he's a mug punter, the which have been kept to an absolute minimum . . .", brought about by increased manufacturers costs, increased cost of raw materials, wages, overheads, the usual litany, ignoring the main reason that not enough sales of their particular mud (product) has stuck. Every 5p on the dealer price should result in 8p on the retail, based on the average 30 percent mark-up, e.g., £3.50 would become £3.60, £3.54 makes £3.68 and so on. If the average increase on LPs is to be as low as 5p, no doubt this will be absorbed and £4.59 will continue to be the mean retail for chart albums at £5.49 for non-chart. Dealers will moan about further eroded margins and the labels will shrug their shoulders and claim no responsibility for retail prices. In the mean-time, we could all do well without that grossly offensive TV ad of Ronco for four classical LP's at £5.99, sold under the slogan: "Buy one, get three free!" Why can't we think better of ourselves, our intelligence and it sounds like despera-tion tactics to me.

Soon can't be too quick to do something about discounting. It's one thing to slim your stock and staff, something else again to be forced out of the business by a chainstore up the road that can sell albums for less than dealer price! Nobody wins with discounting; as the weekend's retail history will show, the avarice of the chain stores alone will shrug their shoulders and claim no responsibility for retail prices. In the mean-time, we could all do well without that grossly offensive TV ad of Ronco for four classical LP's at £5.99, sold under the slogan: "Buy one, get three free!" Why can't we think better of ourselves, our intelligence and it sounds like despera-tion tactics to me.

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### Top 200 Singles

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>You Can't Hurry Love</td>
<td>Phil Collins/ Virgin Vinyl</td>
<td>5312(12)CBS</td>
</tr>
<tr>
<td>21</td>
<td>Down Under</td>
<td>Minus X/Tyronic Epic</td>
<td>41580CBS</td>
</tr>
<tr>
<td>2</td>
<td>A Winter's Tale</td>
<td>David Essex/Jexx Mercury</td>
<td>127Mercury</td>
</tr>
<tr>
<td>30</td>
<td>Story of the Blues</td>
<td>Wany Eternal</td>
<td>1(T)WEA</td>
</tr>
<tr>
<td>52</td>
<td>Buffalo Gals</td>
<td>Malcolm McLaren/Charisma Malciti</td>
<td>1(T)Polygram</td>
</tr>
<tr>
<td>27</td>
<td>Steppin' Out</td>
<td>Joe Jackson/A&amp;M/Maccs</td>
<td>822CBS</td>
</tr>
<tr>
<td>2</td>
<td>Orville's Song</td>
<td>Keith Harris &amp; Orville</td>
<td>124BCC</td>
</tr>
<tr>
<td>9</td>
<td>Save Your Love</td>
<td>Renee &amp; RPM</td>
<td>1(T)WEA</td>
</tr>
<tr>
<td>5</td>
<td>Best Years of Our Lives</td>
<td>Modern Romance</td>
<td>1(T)WEA</td>
</tr>
<tr>
<td>10</td>
<td>Time of the Heart</td>
<td>Culture Club Virgin</td>
<td>45412CBS</td>
</tr>
<tr>
<td>11</td>
<td>Our House</td>
<td>Madness/Striff</td>
<td>163CBS</td>
</tr>
<tr>
<td>14</td>
<td>Cachapayaya</td>
<td>Macintosh/Beggars Banquet/Baghi</td>
<td>1(T)WEA</td>
</tr>
<tr>
<td>24</td>
<td>Heartache Avenue</td>
<td>Madonna/Arista</td>
<td>126950Polygram</td>
</tr>
<tr>
<td>15</td>
<td>All the Love in the World</td>
<td>Donnie Warwick/Arista</td>
<td>126950Polygram</td>
</tr>
<tr>
<td>16</td>
<td>Hymin</td>
<td>Ultra Virgin/Chrysalis</td>
<td>26570Polygram</td>
</tr>
<tr>
<td>17</td>
<td>If You Can't Stand the Heat</td>
<td>Bucks Fizz/RCA</td>
<td>1(T)PP</td>
</tr>
<tr>
<td>114</td>
<td>Young Guns (For It)</td>
<td>Wah!/Inversion</td>
<td>1(T)WEA</td>
</tr>
<tr>
<td>189</td>
<td>Electric Avenue</td>
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<td>Rio</td>
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<td>Laurence Bragan/Atlantic</td>
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<td>Nature Boy</td>
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<td>100</td>
<td>Love is just a great pretender</td>
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hot start to 1983 for Bell

ARRANGER-producer Crawford Bell has been busy of late on the recording scene. For Rainbow Records he has arranged and produced the debut album for Nashville country star Linda Cassidy in the Northsound Recording Studio. It is entitled Here's To You From Me. For newly formed independent label Last Chance Artists he recorded singer and composer John Walter, who recorded 'We Are Going Down The Valley' at the Downtown Radio studios in Newtownards. As a recording artist Crawford and his Special Band have issued a new album Star Spangled Banner for Homespun Records. In preparation of a guest appearance for the BBC TV series 'Make Mine Country' the speeches of Eamonn De Valera, while the final album features The Chieftains with music from the RTE-French TV series The Year Of The French.

OUTLET RECORDS moved into enlarged stores at 48 Smithfield Square, in Belfast. The building was gutted in a bomb blast back in December 1977, and over £130,000 worth of stock was lost. Managing Director Jim Geogh, felt that for 1983 their singer Ann Breen should make an impact on the British market, and new names signed to the labels include Eileen King and Hugo Duncan.

ON BEHALF of K-tel International, comic Brenda Grace presented country singer Susan McCann with a Gold Disc for sales in excess of 25,000 units of her album The Best Of Susan McCann. The presentation was made on Grace's RTE television series. He has just issued a compilation for K-tel entitled A Band Of Grace.

MINT RECORDS is starting the New Year in fine style. Debut single by Scottish lass Ann Williamson 'When You Are Young Maggie' made the Downtown Radio Top 20, and

A double celebration for Irish group Zen Alligator who have started their own label, Zodiac (distributed by Spartan), on which to launch a new single, 'You Make My Day'.

the second release 'Like Strangers', a duet with Koly Daniels, is in the lower regions of Downtown playlist. Mint has signed two new artists Teddy Palmer who makes his debut with 'Nobody Loves Like an Irishman', and the reformed Derrick and The Sounds who are on disc with 'Shake Me I Rattle'. Both Teddy and the Sounds are popular on the dancing scene.

In the '40s and '50s he was resident singer in the Galtymore Ballroom, London, in the '60s he published a best selling book on music, in the '70s he formed Denver Records. That is the story of Johnny McCauley, who produces, composes and arranges all of Big Tom's hits. So when Big Tom was ordered to rest for five weeks, the replacement on the bandstand was McCauley, and in fact Radio Pops presented him with a special award for the Turntable Appeal Concert. Now Big Tom is fit again, McCauley is busy promoting his latest album on Denver Records Songs From Home And Far Away, which he produced, and also composed six of the songs.

DANCEFLOOR

The Bubbling Under Progressive

1. Bubbling Under
2. Buffalo Gal
3. M lacked McKenzie
4. Space Dice
5. The Beat Goes On
6. Middleman
7. The Other Side
8. The Love
9. The Sound
10. The Look

Disco Dealer

ANYBODY reading last week's Disco Dealer assessment of 1982 who licensed product and the manner awkwardly was right — it did. Apologies for a lack of space which necessitated cutting the column off in its prime and also sacrificing all the small disco charts of the year time. These were still in something of a state of post-Christmas turmoil at the time anyway, but it should be noted that the 'last week' positions on all the small charts in this week's issue are a compilation of the last positions of last week.

For those of you who are interested in reading the rest of the year-end round-up, these were the final three positions of last week.

WEA's acquisition of Solar gave it the shape of Shalamar, the most pop-consistent disco-originated act of the year. The disco indie round-up, now seemingly perfunctory Koool & The Gang could touch them for consistent quality AND commerciality. Polydor also had a reasonable year, largely with home-grown groups like Level 42, Second Image and particularly Shalamar, another band who have become fully accepted in the commercial pop world whilst still proving remarkably marketable.

At EMI, the Capitol division soared away with successes from Melba Moore, L. J. Reynolds, George Clinton and several others, to weave a strong storyline on the label's success; they can no longer rely on the limited promotion of LRD and Motown licensed product and the smartly acquired product from a couple of years, surprisingly taken something of a back seat in 1982 when levels of the LRD and Motown days, but acts like Light Of The World and The Sun Glide, managed to sneakily perfunctory Koool & The Gang could touch them for consistent quality AND commerciality. Polydor also had a reasonable year, largely with home-grown groups like Level 42, Second Image and particularly Shalamar, another band who have become fully accepted in the commercial pop world whilst still proving remarkably marketable.

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A new Mike Batt designed for a different music industry

MIKE BATT was a '70s phenomenon with a string of hit records to his credit as writer and producer but then he packed his bags to sail around the world — a voyage which kept him away for over two years.

The man behind 'The Wombles' and Art Garfunkel's 'Bright Eyes' has now returned, refreshed and hungry for success once more, to a very different industry with a bagful of new ideas.

Already screened has been a TV programme made in association with the Australian Broadcasting Commission called Zero Zero followed last week by an album of the same name.

"I bulldozed my way into the project and it was substantially completed in 40 days including costume sketches and set designs. Much was written sitting at my piano in a Force 8 gale," he recalls.

Zero Zero was conceived and written on the voyage to Australia from America after he had been asked to write something he could perform with the Sydney Symphony Orchestra.

"A Fairlight can do things which are technically impossible to play but it will never replace an orchestra. It is impossible to emulate an orchestra exactly, there is nothing like it. I see the Fairlight as a bonding between the orchestra and the stage," comments Batt.

For Batt, Zero reflects the way forward," says the composer-denim designer, "It was however a great success in Australia/Far East and Germany and there is no doubt that Batt has the ability to turn a good commercial song when needed. His latest example being a Winter Tale', written with Tim Rice, a best-seller for David Essex.

"I don't expect to make a lot of money from the project but the artist in me is concerned that it is seen by as many people as possible. I have long been working to find a way of presenting myself as an artist and I think that Zero Zero reflects the way forward," says Batt.

"After the success of The Wombles and Art Garfunkel I had a nightmare that I would still be doing exactly the same things in 10 years time. Still writing the same songs, still living in the same big house and driving the same Rolls Royce. I wanted to throw away all that security and start again," said Batt.

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<th>No.</th>
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<th>Title</th>
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<td>Marvin Gaye</td>
<td>My Love Is Waiting</td>
<td>CBS</td>
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<td>Malcolm McLaren Charisma</td>
<td>Hold Me Tighter In The Rain</td>
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<td>Billy Griffen</td>
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<td>Melba Moore</td>
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<td>Friends</td>
<td>Friends</td>
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<td>Jazzy Rhythm</td>
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**12-Inchers**

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- The Smurf
- Mind Up Tonight
- Reach Up
- Have Not Been Funked Enough
- E.T. Boogie
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- In The Name Of Love
- Magic's Wand
- Nature Boy
- Soul Makossa
- Give Me The Funk
- I Feel Love (Remix)
- In The Name Of Love
- Changes
| 1 | 1 3 | FAT MAN | SOUTH IN DEATH (CULT) SITUATION 2 SIT 19(T) PINNACLE/ CARTEL |
| 2 | 7 7 | HEARTACHE AVENUE | MAIOINETTE'S READY STEADY GO RSG(T) 1 IOS |
| 3 | 4 3 | HALLOWEEN | DEAD KEEN DAKS STATIK/ALTERNATIVE TENTACLES STATP 27 ROUGH TRADE/ CARTEL |
| 4 | 2 8 | SAVE YOUR LOVE | RENDE AND RENATO HOLLYWOOD HWD 003 PINNACLE |
| 5 | 1 4 | MORE THAN A DREAM | FARMERS BOYS BACKS NCH 003 ROUGH TRADE/ CARTEL |
| 6 | 3 6 | SUMMER OF '81 | VIOLATORS NO FUTURE OI 15 PINNACLE/ CARTEL |
| 7 | 1 4 | THE OTHER SIDE OF LOVE | YAYO MUTE (12) YAZ 002 SPARTAN/ CARTEL |
| 8 | 6 7 | GIVE ME FIRE | B.S.H. CLAY CLAYLP 16(P) PINNACLE |
| 9 | 5 7 | FOR YOU | ANTI-NEW WAVE LEAGUE WXYK ABCD 6 PINNACLE/FAULTY/ CARTEL |

**Top Albums**

| 1 | PILLOWS AND PRAYERS | VARIOUS CHERRY RED ZED 41 |
| 2 | PLASTIC SURGERY DISASTERS | DEATH WEDNESDAY STATIK/ALTERNATIVE TENTACLES STATLP 11 |
| 3 | PISSED AND PROUD | PETER AND THE TEST TUBE BABIES NO FUTURE PUNK 3 |
| 4 | THE DAY THE COUNTRY DIED | SUBHUMANS SPIDERLED S010 |
| 5 | LEATHER, BRISTLES, NO SURVIVORS AND SICK BOY | G.B.H. CLAY CLAYLP 5 |
| 6 | UPSTAIRS AT ERICS | YAYO MUTE STUMM 1 |
| 7 | LIVE AT SHEPPERTON | DAMNED ACE NED 1 |
| 8 | I'D LIKE TO SEE YOU AGAIN | A CERTAIN RATIO FACTORY FACT 65 |
| 9 | LA VARIETE | WEEKEND ROUGH TRADE ROUGH 39 |
| 10 | BURNING AMBITION | VARIOUS CHERRY RED DRED 3 |
| 11 | CITY BABY ATTACKED BY RATS | G.B.H. CLAY CLAYLP 4 |
| 12 | THE MAVERICK YEARS | WITH A WONDERFUL WORLD DVD 1 |
| 13 | SOUND OF MUSIC | ADICTS RAZOR RZ 2 |
| 14 | VOICE OF A GENERATION | BUT NO FUTURE PUNK 1 |
| 15 | NEVER MIND THE DIRT, HERE'S THE BOLLOCKS | DIRTY CRASS 22194/77 |
| 16 | A BROKEN FRAME | DEPECHE MODE MUTE STUMM 9 |
| 17 | NOTHING CAN STOP US | ROBERT BOURNE ROUGH TRADE ROUGH 35 |
| 18 | IN THE FLAT FIELD | BAUHAUS AAD CAD 13 |
| 19 | WHEN THE PUNKS GO MARCHING ON | ABRAVE WHEELS NOT CITY 001 |
| 20 | THE SINGLES ALBUM | USB-GRADUATE GRADLP 3 |

**NEW A L B U M S**

| 21 | BABY, BABY | BERNERS ANAGRAM ANA 4 PINNACLE/ CARTEL |
| 22 | BEASTS (EP) | SEX GANG CHILDREN ILLUMINATED ILL 112 PINNACLE/ CARTEL |
| 23 | EASTWORLD | THEATRE OF HATE BURNING ROME BRR 4(T) ROUGH TRADE/ CARTEL |
| 24 | GOVERNMENT POLICY (EP) | EXPELLED RIOT CITY RIOT 17 PINNACLE/ CARTEL |
| 25 | ALICE | SISTERS OF MERCY MERCIFUL RELEASE MR 015 CARTEL |
| 26 | SHAME AND SCANDAL | ILLUMINATED RECORDS ILL 003 PINNACLE/ CARTEL |
| 27 | BEN LUGOSI'S DEAD | BAUHAUS SMALL WONDER WEENY 2 CARTEL |
| 28 | CHINESE TAKEAWAY | ADICTS RAZOR RZS 101 IOS |
| 29 | ALL ABOUT YOU | THOMAS LEATHER CHERRY RED (12) CHERRY 52 PINNACLE |
| 30 | INTO THE ABYSS | SEX GANG CHILDREN ILLUMINATED ILL 15 PINNACLE/ CARTEL |
| 31 | SHAME AND SCANDAL | ILLUMINATED RECORDS ILL 003 PINNACLE/ CARTEL |
| 32 | DRUMBEAT FOR BABY | WEEKEND ROUGH TRADE ROUGH 11(T) ROUGH TRADE/ CARTEL |

**NEW DISTRIBUTOR**

**STAGE ONE**

NEW YEAR

0428 4001

We are proud to present 3 new albums which are approved by the makers of all leading washing machines and which have been awarded the certificate of PG.

**NEW ALBUMS**

| 33 | M A T U R A N T R O C K | MEXICAN WAYX ABCD 6 PINNACLE/FAULTY/ CARTEL |
| 34 | NO CONCERN | MAU MAUX PIN 8 CARTEL |
| 35 | JUST A GIRL | PAMELA FOUNTAIN'S OPERATION TWILIGHT OPT 9 PINNACLE/ CARTEL |
| 36 | RUSSIAN ROULETTE | LORDS OF THE NEW CHURCH ILLUMINATED ILL 003 PINNACLE/ CARTEL |
| 37 | LIVELY ARTS | DAMNED BIG BEAT NS 80 PINNACLE |
| 38 | NEW BARBARIANS | CHARLIE HAPET'S SURFAN DOGS FALLOUT FALL 008 CARTEL |
| 39 | TILL THE END OF THE DAY | COCKNEY ROYCTS ARK AKF 102 STAGE ONE |
| 40 | DON'T GO | YAYO MUTE TYA(12) YAZ 001 SPARTAN/ CARTEL |
| 41 | SHAKE UP THE CITY (EP) | H.X.S. ABSTRACT AB 012 PINNACLE |
| 42 | OUT ON THE FLOOR | DOBBIE GRAY INFERNO BURN 2 PINNACLE |
| 43 | LOVE WILL TEAR US APART | JOY DIVISION FACTORY FACT 23 PINNACLE/ CARTEL |
| 44 | ORDERS OF THE DAY (EP) | COMBAT '84 VICTORY VIC 1 PINNACLE |
| 45 | KEEP ON RUNNING | CHRIS NO FUTURE OI 018 PINNACLE/ CARTEL |
| 46 | FOR WHOM THE BELL TOLLS | FAD GAGGIO MUTE MUTE 026 SPARTAN |

**I L L U M I N A T E D R E C O R D S**

ALL ILLUMINATED, KARNAGE, DINING OUT, SI-PHONOGRAPH, BEET-BOP, CRIMINAL DAMAGE, and other I.K.F. Marketed Labels, are now available exclusively through STAGE ONE.
**NEW RELEASES**

**Rough Trade/IDS deal**

ROUGH TRADE and IDS have completed negotiations for the distribution of the latter's record catalogue, which meets the independent record label's regional experience with the industry knowledge of IDS for the handling of certain product.

The first project is the new Aztec Camera single, 'Oblivious' (RT 122), released on January 21. Both companies hope to achieve greater chart success under the deal which means the single is available from both the cartel and IDS.

ANAGRAM'S 'Punk And Disorderly - Further Charges' (GRAM 001) album is to go red from this week. The red vinyl edition is limited and will revert to black as soon as the initial pressing sells out. A third and final sequel in the Punk And Disorderly series is planned for April release.

**THE INDEPENDENT LABELS ASSOCIATION** has recently changed address to 56-60 Wigmore Street, London W1. Telephone 01-935 2303.

**RED FLAME Records** can now be contacted at The Metrostore, 231 The Vale, Acton, London W3. American offices have just opened at the Rockfeller Centre Station, PO Box 140, New York, New York 10185. East Coast operations will be handled by Gloria Neuschler, with David Bassen looking after the West Coast in San Francisco.

The label starts 1983 with several new signings including Cynthia Scott, Shiny Two Shiny, Dil Jus, Ellery Bop and Australian band 'The Moodies'. All 12-inch records will now carry an insert giving details of Red Flame's new mail-order service, a full catalogue and information about some of the artists.

**FLICKNIFE RECORDS** start the year with two new EPs, both released on January 14. They are 'Live At The Klub Foot' (FLS 211) by Erazerhead, which will be promoted in the consumer press, shop windows and posters, and 'The Brainstorm EP' (FLS 212) by Ad Nauseam, which will get a similar promotional campaign from Flicknife.

The NEW address for Survival Records is PO Box 317, London W5 4SG. Telephone 01-847 2625.

**Indie Albums**

**Bubbling Under**

21 - A PART OF AMERICA THEREIN Fall
22 - 19 WARRIOR ROCK (TOYAH ON TOUR) Toyah
23 - 22 BLOG AND THUNDER Outcasts
24 - WHERE'S THE PLEASURE Poison Girls
25 - SCIENTIST ENCOUNTERS PAC MAN Scientists Of The Universe
26 - 18 IF I DIE I DIE Ginza Phones
27 - 23 SEDUCTION Denise Society Society SOC 8 & 2
28 - BILLIARD DETECTOR VOLUME 2 Various
29 - SONGS TO REMEMBER Scents Points
30 - ROUGH TRADE ROUGH 20
31 - CHRIST THE ALBUM CYNDI Grass BOLLOX 202

**Indie Dealer**

**RECORD TOKENS** may be ordered at the rate of the day, even in the dark corners of some of the indie specialist dealers, which helps to explain the incredible surge in album sales over the new year period. Consumers seem to have (temporarily) abandoned the singles market and concentrated on albums, although with LPs as cheap as 'Pillows And Prayers' available it does not seem to make any difference. An across-the-board massive sales report from dealers shows the 99p album hit the top spot, whilst, behind this, dealers are also enthusiastic about the mid-price value of the G.B.H. compilation, 'Leather, Bristles, No Survivors & Sick Boy' (Clay CLAYSLP 5) which contains all their early deleted singles on a 14-track LP retailing mostly between £2.99 and £3.49. With very healthy early sales of the Subhumans LP, 'The Day The Country Died' (Spiderleg, SDL 9) and two equally eagerly awaited LPs due from Southern Death Cult and the Meteors, the indie album market looks set for a sales revival in the early part of 1983.

Worthy of attention beneath the album chart is another Rough Trade import selling at a UK price which may follow Fall's 'A PART OF AMERICA THEREIN' (Cottage LP 1) into the top 30: '1981-1982', a two-track mini-LP from New Order (FACTUS).

**Interesting acts a priority on Stiff man's new label**

STIFF RECORDS press officer Andy Macdonald has left the company to set up Go! Discs, a new independent label. First signings to Ealing-based Go! Discs are The Box, a much acclaimed band from Sheffield. Their debut release is a five-track 12-inch single, 'No Time For Talk' (NFM 1) which comes in a colour sleeve. Dealer price is £1.45.

Radio sessions, a TV appearance, features in the consumer press and a nationwide headlining tour have been arranged to support the release. A video is currently being made and advertising taken in consumer and trade press.

Go! Discs is looking for original bands to sign in order, Macdonald says, "to introduce a bit of interest into what can only be described as a flabby, flagging music industry."

The label can be contacted at 10 Radbourne Avenue, Ealing, London W5, telephone 01-560 0940. Distribution is through Pinnacle and the independent network. Pictured above are MacDonald and the Go! Discs staff of Beatrice Ballard (left) and Claire Chapman.

**LIVE MUSIC**

Clatter, clatter goes Zappa

LONDON SYMPHONY ORCHESTRA PLAYS FRANK ZAPPA

London, Barbican Centre

ZAPPA HAD already warned that this was to be no 'rock-plus-strings' evening and how right he proved to be. It was a full-scale excursion into the realms of modern 'art music' - with all the discordant treble and intense, intellectual posturing that that genre so often provides.

A very large orchestra had been assembled to give a feeling of 'modernised' classical music (Ravel and Leonard Bernstein to name two - who utilised jazz as an aid) made it stick by exercising lyrical sense and a feel for symphonic continuity too. As yet Zappa does not appear to possess either of these attributes. The best that can be said is that he may have a future providing scores for art films.

The audience was a mixture of rock fans and straighter people, and they gave the music a respectful if unenthusiastic hearing, although a sprinkling were seen to be nodding off or walking out.

DAVID REDSHAW

**DOLL BY DOLL**

London: Marquee

FRIDAY, October 15, the Marquee, and many of the stalwarts who watched Jackie Leven's Doll By Doll outfit make its impression on the London clubs back in the optimistic days of Autumn 1980, are expected to see the band's last metropolitan gig.

The emotion-charged Leven is determined to finish with the Doll by Doll side of his life, and is about to take leave of it in order, Macdonald says, "to write new songs and emerge in a new persona probably on a new record label. He hammered that point home with a rockingly-Skye Boat Song. As a fan I wish him well. It did not milk the old favourites, preferring to keep progressing right to the end, and even dumped most of the recent Magpie repertoire in favour of a selection of new heartbreakers. However, a blast of 'Cool Skies' and a rocking 'Dancing Shoes' were good representatives of the Grand Passion moment, finding a fragmented and keyboard player Helen Turner in good form.

Leven himself took lead guitar duties with confidence. However, there was no show-stopping version of 'Lonely Kind of Show', but could never gain the national acceptance and perhaps Leven's next project will be the one to spark the public's imagination.

JOHN HAYWARD
Time is running out if you want to attend the industry event of the year –

THE BPI AWARDS DINNER

at Grosvenor House on February 10, 1983

A few tickets are still available, £50 plus VAT. Contact Linda Dancer at DJM Records (01-242 6886).

Opportunities also exist to book space in the brochure in aid of Variety Club charities. For further information please call Steve Gottlieb (01-730 5195).
AIRE

A LIST

THEME FROM E.T. JOHN WILLIAMS
ORVILLE'S SONG KEN HARRIS & ORVILLE
HEARTBEAT KEVIN MCGUINNESS
DOWN UNDER VAN AT WORK
BAA BAA BLACK SHEEP SINGING SHEEP
THE STORY OF THE BLUES WHI

HIT

LOVE ME RIGHT IRENA FRANKLIN
I'VE GOT A ROCK 'N ROLL HEART CLAPTON
OH DIANE FLEETWOOD MAC
HAND TO HOLD OUT JOHN COUGAR CLAPTON
NOBODY HERE BUT US CHICKENS ROGERS
MY KIND OF LADY SUPERTRAMP
STATION HIT

TOO SHY KAJOOGOOD

BEACON

A LIST

HOLD ME TIGHTER IN THE RAIN BILLY GRIFFIN
LOVE ME RIGHT IRENA FRANKLIN
SHINY SHINY HAYSI FANTAYSEE
UP WHERE WE BELONG JOE COCKER & SHARYN AMOR
THE STORY OF THE BLUES WHI

HIT PICK

STEP ON OUT JOE JACKSON
PATrice RODGERS
THE HARDER THEY COME ROCKERS REVENGE
OH DIANE FLEETWOOD MAC
CLAPTON

NEW YEAR'S DAY II

CYLDE

A LIST

TWISTING BY THE POOL DIRE STRAITS
STATION HIT

NATURE BOY CENTRAL LINE

DEVON AIR

A LIST

OLD AND WISE ALAN PARSONS PROJECT
ONE ON ONE DARYL HALL & JOHN OATES
STEP ON OUT JOE JACKSON
HEARTBEAT KEVIN MCGUINNESS
THE HARDER THEY COME ROCKERS REVENGE

HIT PICK

CHINA CRISIS

NEW FRONTIER DONALD FAGAN
GASOLINE ALLEY ELKIE BROOKS

THE CHINESE WAY LEVEL 42

THE BLUES RANDY NEWMAN

STATION HIT

THE BLUES RANDY NEWMAN

DOWNTOWN

A LIST

PLEASE ME BEATLES
LET'S STAY TOGETHER BOBBY M
BROTHERS IN ARMS SINKER & DAVIS

CHRISTIAN CRISIS

THE CUTTER EDDIE & THE BLONDS

GASOLINE ALLEY ELKIE BROOKS

STEEL WAVE BOBBY M

THE YOUNG GENERATION DANNI WAPAU RAM PHAP

HIT PICK

TWISTING BY THE POOL DIRE STRAITS

SHINY SHINY HAYSI FANTAYSEE

I'M READY NARADA MICHAEL WALDEN

LOVE ME RIGHT ARETHA FRANKLIN

BABY COME TO ME PATTI AUSTIN

MIND UP TONIGHT MELBA MOORE

MY KIND OF LADY SUPERTRAMP

ESSEX

A LIST

THE STORY OF THE BLUES WHI

HIT PICK

RIGHT CHRISTOPHER CROSS

ONE ON ONE DARYL HALL & JOHN OATES
NEW FRONTIER DONALD FAGAN

I'VE GOT A ROCK 'N ROLL HEART CLAPTON

UP WHERE WE BELONG JOE COCKER & SHARYN AMOR

MY KIND OF LADY SUPERTRAMP

NORTHSOUND

A LIST

SIGN OF THE TIMES STEVIE WONDER

TWO COUNTIES

A LIST

JODY AMERICA

BUT IT'S A NEW DAY JOE JACKSON

THE BERRY MAGGIE & ALLEN

NEW YEARS DAY U2

LUCILLE J.J.BARRIE

THE HARDER THEY COME ROCKERS REVENGE

CLAPTON

GASOLINE ALLEY ELKIE BROOKS

THE STORY OF THE BLUES WHI

MY KIND OF LADY SUPERTRAMP

STATION HIT

THE BLUES RANDY NEWMAN

THEMES VALLEY [20]

A LIST

LET'S STAY TOGETHER BOBBY M

SO SO SOULFUL JOE JACKSON

TWISTING BY THE POOL DIRE STRAITS

I'VE GOT A ROCK 'N ROLL HEART CLAPTON

HAND TO HOLD OUT JOHN COUGAR CLAPTON

NOBODY HERE BUT US CHICKENS ROGERS

MY KIND OF LADY SUPERTRAMP

TRENT

A LIST

LOVE ME RIGHT IRENA FRANKLIN

HOLD ME TIGHTER IN THE RAIN BILLY GRIFFIN

CHINA CRISIS

HANDY TO HAND TOM KENNA

WALKING IN THE PARK CHEERY

THE STORY OF THE BLUES WHI

NORTHSOUND

A LIST

DON'T CALL ME BABY STEVIE WONDER

HOLD ME TIGHTER IN THE RAIN BILLY GRIFFIN

THE BERRY MAGGIE & ALLEN

NEW YEARS DAY U2

LUCILLE J.J.BARRIE

THE HARDER THEY COME ROCKERS REVENGE

CLAPTON

GASOLINE ALLEY ELKIE BROOKS

THE STORY OF THE BLUES WHI

MY KIND OF LADY SUPERTRAMP

STATION HIT

THE BLUES RANDY NEWMAN

WALES

A LIST

TWO COUNTIES

A LIST

JODY AMERICA

BUT IT'S A NEW DAY JOE JACKSON

THE BERRY MAGGIE & ALLEN

NEW YEARS DAY U2

LUCILLE J.J.BARRIE

THE HARDER THEY COME ROCKERS REVENGE

CLAPTON

GASOLINE ALLEY ELKIE BROOKS

THE STORY OF THE BLUES WHI

MY KIND OF LADY SUPERTRAMP

STATION HIT

THE BLUES RANDY NEWMAN

Victory

A LIST

JODY AMERICA

PLEASE PLEASE ME BEATLES

IF THIS WORLD CHEERY

THE STORY OF THE BLUES WHI

NORTHSOUND

A LIST

DON'T CALL ME BABY STEVIE WONDER

HOLD ME TIGHTER IN THE RAIN BILLY GRIFFIN

THE BERRY MAGGIE & ALLEN

NEW YEARS DAY U2

LUCILLE J.J.BARRIE

THE HARDER THEY COME ROCKERS REVENGE

CLAPTON

GASOLINE ALLEY ELKIE BROOKS

THE STORY OF THE BLUES WHI

MY KIND OF LADY SUPERTRAMP

STATION HIT

THE BLUES RANDY NEWMAN

Wiltshire

A LIST

ONE ON ONE DARYL HALL & JOHN OATES

STEP OUT JOE JACKSON

MY KIND OF LADY SUPERTRAMP

West Sound

A LIST

SUN OF THE TIMES STELRS

MY LOVE IS WAITING MARVIN GAYE

DOWN UNDER Men At Work

THE HARDER THEY COME ROCKERS REVENGE

CLAPTON

GASOLINE ALLEY ELKIE BROOKS

THE STORY OF THE BLUES WHI

Penning

A LIST

HITTIN' THE WORLD JOURNEY

My Kind Of Love SEDUCERS

Station Hit

SHINY SHINY HAYSI FANTAYSEE

TWO COUNTRIES

A LIST

JODY AMERICA

PLEASE PLEASE ME BEATLES

IF THIS WORLD CHEERY

THE STORY OF THE BLUES WHI

NORTHSOUND

A LIST

DON'T CALL ME BABY STEVIE WONDER

HOLD ME TIGHTER IN THE RAIN BILLY GRIFFIN

THE BERRY MAGGIE & ALLEN

NEW YEARS DAY U2

LUCILLE J.J.BARRIE

THE HARDER THEY COME ROCKERS REVENGE

CLAPTON

GASOLINE ALLEY ELKIE BROOKS

THE STORY OF THE BLUES WHI

MY KIND OF LADY SUPERTRAMP

HIT PICK

I'VE GOT A ROCK 'N ROLL HEART CLAPTON

BEACON

A LIST

HOLD ME TIGHTER IN THE RAIN BILLY GRIFFIN

LOVE ME RIGHT IRENA FRANKLIN

SHINY SHINY HAYSI FANTAYSEE

THE HARDER THEY COME ROCKERS REVENGE

CLAPTON

GASOLINE ALLEY ELKIE BROOKS

THE STORY OF THE BLUES WHI

MY KIND OF LADY SUPERTRAMP

STATION HIT

TOO SHY KAJOOGOOD

CAPITAL

A LIST

NEW FRONTIER DONALD FAGAN

ELECTRIC AVENUE EDDY GRNT

STEP OUT JOE JACKSON

THEME FROM E.T. JOHN WILLIAMS

CLAPTON

GASOLINE ALLEY ELKIE BROOKS

THE STORY OF THE BLUES WHI

MY KIND OF LADY SUPERTRAMP

CLIFFORD

A LIST

LAST NIGHT & I SAID MY LOVE INCEP THE BLUES RANDY NEWMAN

CBC

A LIST

SCATTERINGS OF AFRICA JULKA

THE CHINESE WAY LEVEL 42

MINU TAP RITA SUE "LUSH" MOORE

WHAT ABOUT ME MOVING PICTURES

JODY AMERICA

THEY'RE JUST LIKE US BUT US CHICKENS ROGERS

CENTRE

A LIST

HOLD ME TIGHTER IN THE RAIN BILLY GRIFFIN

ALL RIGHT CHRISTOPHER CROSS

ONE ON ONE DARYL HALL & JOHN OATES

STEP OUT JOE JACKSON

THEME FROM E.T. JOHN WILLIAMS

MY KIND OF LADY SUPERTRAMP

HIT PICK

JODY AMERICA

I'VE GOT A ROCK 'N ROLL HEART CLAPTON

LOVE ME RIGHT IRENA FRANKLIN

BABY COME TO ME PATTI AUSTIN

MY KIND OF LADY SUPERTRAMP

CHILTERN

A LIST

ELECTRIC AVENUE EDDY GRNT

CHANGES MAGNATION

STEP OUT JOE JACKSON

I'VE GOT A ROCK 'N ROLL HEART CLAPTON

THE STORY OF THE BLUES WHI

3
The swirling atmospherics of Tangerine Dream must be well known by now and while TD featuring Washington's is technically the best release, with the soloist performing on various saxes: Grover Washington Jr/LEE RITENOUR: RIT/2 (Elektra E0186) Prod: Harvey Mason/Lee GROVER WASHINGTON JR: The Best is Yet to Come (Elektra E0215) Prod: Grover Go's market while Sweet comes over like a cherubic Patti Smith. Rachel Sweet has come a long way from the pint-sized rocker introduced by Stiff four & The Nancy (Greensleeves GREL 49) Prod: Henry `Junjo' Lawes YELLOWMAN & FATHEAD, PURPLEMAN, SISTER NANCY: The Yellow, The Purple cross-over market. JOHNSON: Gold Creole (CRLP 514) Prod: Henry 'Junjo' Laws Deserves attention. What a good German boy is doing teaming up with Rambournian guitarist and pipes player on 'A Morning In Cornwall' is anybody's guess, but the end result is engagingly tranquil, albeit geographically irrelevant. Horea Crisahan's haunting flute work is showcased on other tracks to give the material its latest offering of essentially romantic melodies and an added point of interest.

OST: An Officer and a Gentleman (Island ISTA 3) Prod: Various The album from the recent American blockbuster movie could do well on the back of Joe Book and Jennifer Warnes US success. 'Where We Belong', 'Beloved' and 'Colours' are cutouts. Rachel's Something is a good track from the film 'The Hearing'. The album has become a natural boost to the movie's acceptance.-upscaled version of 'The Whistle Stop', which is the moment. A four-piece with a flexible approach, the material combines bubbling synths with harmonica bursts and 12-string guitar riffs behind clever vocals by Stanlani Rowan. granite, hard rock material are contrasted with more thoughtful pieces like the elegant 'Nena'. This is class music with a small but well-developed British market.


THREE Elektra jazz-funk titles aimed at the sophisticated end of the dance market. Washington's is the best release, with Grover involving several sax and saxo Alto at the very highest standard, joined for 'The Best Is Yet To Come' by Patti LaBelle on vocals. Ritenour's LP is softer in feel as the culture of guitarist/keyboards player runs through a selection of ballads and mid-paced funkers featuring a breezy Eric Tagg on vocals. Stanley Turrentine exhibits a more straightforward instrumental approach which never cracks into the more lyrical feel shown by Washington. HIs uninhibited sax work is brightened on 'You Can't Take My Love' by the addition on vocals of Irene Cara. GLADSTONE ANDERSON: Sings Songs For Today & Tomorrow (Tree Roots TRLPs 267) Prod: Gladstone Anderson/Jamie Levy Billed as Jamaica's number one singer, rocksteady and reggae pianist Anderson sings on an album for the first time and his sweet lilting vocals make good lovers rock material. Backed by the likes of Errol Holt and Bingy Bunny he turns in a good debut. an album for the first time and his sweet lilting vocals make good lovers rock material.

MICHAEL NYMAN: The Draughtman's Contract (Charisma CAS 1158) Prod: David Cunningham Nyman is one of this country's best contemporary composers and his score of the film 'The Draughtman's Contract' is a fine piece of music for a visual project and give it a life of its own. Should sell very strongly on the soundtrack market and deserves attention.

JOHN HOLT: A sample of retail accounts

YELLLOWMAN & FATHEAD, PURPLEMAN, SISTER NANCY: The Yellow, The Purple & The Nancy (Greensleeves GREL 49) Prod: Henry 'Junjo' Laws Fine instrumental cuts to a trio of Jamaica's leading vocalist stars who underline their way through ten good toasts. Militant Sister Nancy's 'Bang Bellly' is fun while Yellowman and Fathead get the best backing tracks. RACHEL SWEET: Blame It On Love (CBS 25037) Prod: Rachel Sweet/Marc Blatter/Larry Gottlieb

Rachel's Something is a come a long way from the pint-sized rocker introduced by Stiff four years ago. Her latest album is an up-tempo effort in the hope of reaching the Joan Jett/Go Go's market while Sweet comes over ever like a cherubic Patric Smith. Pat Benatar and Dire Straits have cuts on Officer And A Gentleman LP

Top 40 Tapes

1. THE COLLECTION (EMI EMTV37)
2. TEN YEARS – THE SINGLES (EMI EMTV37)
3. RIO (EMI EMTV37)
4. GREATEST HITS (EMI EMTV37)
5. PEARLS 2
6. RAIDERS OF THE POP CHARTS
7. FABBIO (EMI EMTV37)
8. HELLO I MUST BE GOING
9. CILLA BLACK: The Very Best Of (EMI EMTV37)
10. THE HIVE (EMI EMTV37)

BEST OF THE REST

CHART CORES

CILLA BLACK: The Very Best Of (EMI EMTV37)

Top 40 Tapes

1. THE COLLECTION (EMI EMTV37)
2. TEN YEARS – THE SINGLES (EMI EMTV37)
3. RIO (EMI EMTV37)
4. GREATEST HITS (EMI EMTV37)
5. PEARLS 2
6. RAIDERS OF THE POP CHARTS
7. FABBIO (EMI EMTV37)
8. HELLO I MUST BE GOING
9. CILLA BLACK: The Very Best Of (EMI EMTV37)
10. THE HIVE (EMI EMTV37)
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<th>Week</th>
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**Prices show are dealer prices except on certain TV product. Where two prices are shown, the first is for LP, the second cassette.**

**Platinum disc £20 000 sales**
| **Gold disc £10 000 sales**
| **Silver disc £5 000 sales**

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SINGLES REVIEWS

SINGLE OF THE WEEK

BOBBY M featuring JEAN CARN—Let’s Stay Together (Gordy TMG 1288) Producer—Lenny White and Bobby Milletello

A worthy record to launch the Gordy imprint in the UK, a full 21 years after it was launched in America. The song is a slow-burner, a record of the smooth Al Green oldie beautifully interpreted by Ms. Carn and Mr. M whilst a fluid sax weaves its way unobtrusively in and out. Late night music of the highest calibre.

CHART CERTS

PARIS—Censored (RCA RCA 288) Producer—Andy Hill

Paris was originally conceived by Andy Hill and Nicole ‘The Funner’ Martin as a vehicle for songs considered unsuitable for their main project, Bucks Fizz. But Paris’ lack of success—“Have You Ever Been In Love” was hijacked by Leo Sayer and the follow-up flopped badly—had persuaded them to rethink their strategy. The result is that Paris now sound like and exact clone of Bucks Fizz from the up-tempo song and layered vocals to Graham Broad’s over-the-top drumming, a distinctive feature of Fizz’s confections. A natural hit.

STEVIE WONDER—Front Line (Vocals) (Motown TMG 1289) Producer—Stevie wonder

Insiduous protest song pulled off the Original Musiquarium LP will restore Stevie to the charts after the ‘Used To Be’ fiasco. Not a record destined for high places, but enough to maintain the legend a little longer.

BEATLES—Please Please Me (Parlophone R4983) Producer—George Martin

Following the recent success of ‘Love Me Do’, EMI are repeating the trick with a 20th anniversary re-issue of ‘Please Please Me’. Unlike many records of its era, it sounds as fresh today as it did then. Simple and effective, but likely to achieve a far more modest chart position than ‘Love Me Do’.

BEST OF THE REST

THE GREAT DIVIDE—who Broke The Love Bank (Wimp WIMP 004) Producer—Not Listed

Endearingly, but undoubtedly, WHITE funk. An additive little concoction held together by Steve Bone’s beefy bass and vocalist Boo’s timely interjections. The ingredients are right, but there’s something missing. The same song with a tighter, faster rhythm track, strings and a throaty female vocal could really go places.

KILLJOYS—This Is Not Love (Clay CLAY 18) Producers—Mike Stone and Frank Skarth.

Deep in the heart of the Potteries Clay Mike Stone is unearthing some interesting bands; the Killjoys, for example. They’re the sort of group the Pinkees aspire to be, capturing the essential tunefulness and uncluttered arrangements so prevalent in the 60s without sounding contrived or precious. Not commercial enough for the singles chart and not extreme enough for the indie chart, but a good record.

RANDY EDELMAN—Pretty Girls (Rocket XPRESS 87) Producers—Randy Edelman and Steve Brown

Randy Edelman and Steve Brown Edelman artists the help of Wham! producer Steve Brown for this pleasing piece of aural candyfloss. “Pretty girls can be dangerous,” warns Edelman, but his jolly up-tempo approach indicates he’s willing to take the risk. An airplay hit.

SYLVIA—Nobody (RCA RCA 298) Producer—Tom Collins

Not Sylvia ‘Pillow Talk’ Robinson, but even Sylvia Vreithammer of ‘Y Viva Espana’ infamy. This particular Sylvia is America’s fastest rising country songstress with four consecutive C&W chart-toppers tucked under her belt. Surprisingly, ‘Nobody’ is a more mainstream offering, a strong ballad with a cute story. Sylvia sings as good as she looks and her recent British visit, which included TV dates, should make this a worthwhile release for RCA.

PADDINGTON BEAR—Cross My Paws And Hope To Die (TV Records STV 1) Producer—Jon Miller

An appealingly simple kiddies song with a faster rhythm track, unusual shock horror lyrics - "You’re dead," warns Edelman, but his jolly uptempo approach indicates he’s willing to take the risk. An airplay hit.

COMBAT 84—Orders Of The Day (EP) (Victory VIC 1) Producer—Not Listed

A clutch of banal punk ditties with the usual shock horror lyrics - "You’re dead," warns Edelman, but his jolly uptempo approach indicates he’s willing to take the risk. An airplay hit.

LEVEL 42—The Chinese Way (Polydor POSP 538) Producer—Mike Vennon

Competent but sanitised homegrown funk. Level 42 have a healthy discofollowing, particularly in the South, but it’s hard to see this breaking out of the specialist chart.
AS SEEN LIVE ON "THE TUBE" NEW YEAR'S EVE

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