

# RECORD BUSINESS

WITH  
**RADIO WEEK**

Singles chart, 6-7; Album chart, 30; New Singles, 31; New Albums, 10; Airplay Guide, 26-27; Regional, 8; Independent Promotion, 18.

April 21, 1980 VOLUME THREE Number Five

60p



**BURIED BENEATH** a sea of vinyl are The Dance Band – first signing to Dave Dee's Double D Records. Their first single, appropriately titled 'Stacks Of Tracks', has been picked up by Dee from the Gool King label and will now be released via Pye. Pictured at Pye's Mitcham plants are (left to right): Dave Dee, Frazier Kennedy, manager, and the six members of The Dance Band.

## 70 to lose jobs as Selecta phases out

SELECTA, THE Decca distribution arm, is to be closed down on May 9 with more than 70 staff being made redundant.

The move has been anticipated since the Polygram group announced its take-over of Decca Records earlier this year. Selecta's sales forces has been absorbed by Polygram and will continue to operate from Lewisham for the next few months.

Selecta is to be gradually phased out from April 28 with Polygram Record Operations taking over full control of distribution by May 8 from its Chadwell Heath depot.

In an attempt to ensure a smooth change-over, Polygram is asking retailers in Scotland and the London area to order all Selecta product from Chadwell Heath from April 28. Dealers in the rest of the country are being

asked to continue ordering from Selecta until May 9.

Polygram returns procedures will apply for all retailers immediately, although separate documentation is required for Decca and distributed product.

Selecta general manager, John Roberts, who is currently uncertain regarding his future plans, said last week that redundancy payments had been "more than satisfactory". He added: "Record dealers have been magnificent about the whole thing. We have had so many letters from them you'd think Great Britain Ltd was closing down."

The Selecta Lewisham premises are now owned by Rascal and future use has not yet been decided.

## RB despatch hit by print dispute

ONCE AGAIN, Record Business is faced with the need to apologise to readers for the late delivery of last week's paper. Unfortunately, this was due to circumstances beyond our control brought about by industrial action by the National Graphical Association in support of a pay claim. This resulted, as in the previous week, in a failure to complete the paper in time to meet the Post Office's despatch deadlines. There is no immediate solution to the problem in prospect and we have no alternative but to ask subscribers to bear with us for the time being. In the event of non-delivery on Monday in future, readers are invited to telephone for any relevant chart information.

## Police warn dealers over Crass LP

RECORD DEALERS in Birmingham have been warned by the city's vice squad that they could face charges under the Obscene Publications Act for selling records by anarchist band Crass to people under 18.

Police visited Rockers and Inferno Records in Birmingham city centre with copies of the top-selling alternative chart hit double LP *Stations Of The Crass* (£2.99) and earlier work *Feeding Of The 5,000* (£1.99) and the accompanying lyric sheet and pointed out that parts of the record were both obscene and blasphemous.

The Obscene Publications Act was amended in 1973 to include gramophone records along with the

more usual magazines and films.

Rockers store manager Mike Cad-dick told RB: "Crass record on their own label and they are one of the most popular bands in the city. We have now put up a notice saying we will not sell the record to minors, and we have not got any stock of either album at the moment because the band is between pressings."

According to distributors Rough Trade, Crass material has come under sporadic fire from police in Walthamstow, East London, Birmingham and York, but there has been no widespread harassment of dealers over the records. The records have sold around 25,000 each.

Crass member Penny Rimbaud commented: "I am surprised we have not had more trouble of this kind. *Feeding Of The 5,000* was totally anti-Christ in a responsible sort of way. It is a serious attempt to lay blame for many modern social ills on Christianity. It is fundamentally a feminist statement. We are very serious about this." He added that Crass would vigorously defend any action brought against it under the Obscene Publications Act.

First reported in the Birmingham free rock paper *Brum Beat*, the Birmingham police warnings have not so far resulted in charges of any kind.

REGINA RICHARDS and Red HOT

TYGER

debut Single

AN INSTANT RECORD

Produced by Richard Gotthehr



## Major staff shake-up at HMV Record shops

FOLLOWING A major top-level management shake-up at HMV Record Shops, the chain's managing director James Tyrrell is taking over day-to-day running of the HMV Oxford Street store in addition to his overall responsibility for direction of the 36-shop chain.

Former manager of the Oxford Street store David Wilde and Ken Whitmarsh, previously general manager special projects, who were both involved in the growth of the chain have left the company in the reshuffle.

Tyrrell will be based principally at the Oxford Street shop but will also retain an office in the company's Dean Street head office.

Ian Gray is promoted to director of marketing and new products as well

as continuing to be responsible for marketing and advertising within the chain and the development and introduction of new products.

Bernard Kelly becomes director of finance for HMV handling personnel and administration and the development of management information systems.

Brian McLaughlin is appointed general manager operations, responsible for day-to-day operations in the chain with HMV area manager Jim Peal and Mike Donoghue reporting to him as well as head of security George Stone.



**RIVA RECORDS** snaps up its first signing for two years and only its third since the company was launched - Dublin based band **The Lookalikes**. A three track single titled 'Just What You Got' is released on May 2, and the band will be special guests on next month's **Thin Lizzy UK** tour. Pictured centre with the band is Riva managing director **Bill Stonebridge**.

## WEA rejects dealer complaints on £1-off catalogue scheme

WEA RECORDS has rejected trade criticism that it is providing compensation for reductions in dealer stock values following its recent decision to cut LP retail prices three months after release.

While welcoming the move to reduce the price of back catalogue product by £1, dealers have complained that thousands of pounds have been wiped off the value of their stocks. In addition, the WEA move has effectively cut retailers' returns allowances.

Guy Melhuish, Bonapartes director, told *Record Business*: "When Phonogram launched its 'Going For A Song' scheme they introduced a simple credit scheme for dealers. I think it's disgusting that WEA hasn't done the

same - even though in principle the idea is good."

And Boots' audio merchandise manager, Ian Smellie, commented: "It's an important problem for retailers and WEA should realise this. It's hard for us to calculate the exact sum but it's substantial and we're already having discussions with WEA."

However, WEA marketing director, David Cliphsham, told *RB* last week: "The company is putting a lot of money at risk with this scheme and we cannot afford to pay compensation. There's no way we could make accurate estimates anyway and there's nothing to stop dealers selling albums at the old price until stocks have gone."

## Counterfeit tape damages go to industry fighting fund

TOP TAPES Ltd. of Brent Street, Hendon, agreed to pay £1,800 damages plus costs in the High Court on Wednesday as part of agreed terms disposing of an action brought against them on behalf of the record industry.

Top Tapes commented to an order made against them by Mr Justice Goulding in an action by CBS Inc and 28 other plaintiffs over the sale of counterfeit cassettes.

The order bans Top Tapes from infringing copyright in the sound

recordings, art work or registered trade marks of any of the plaintiffs, and from "passing-off".

Top Tapes also agreed to hand over any infringing cassettes in their possession and to give details of suppliers and customers of the disputed tapes.

Mr John Baldwin, counsel for the plaintiffs, said the damages would go into a common fund set up by the record industry to be used to trace counterfeit and bootleg recordings.

## Cousins quits UK for Jamaica post

TONY COUSINS, founder member of Creole Records seven years ago, has resigned his post as joint managing director, and is going to work in Jamaica. He has been appointed international a&r and marketing manager by Byron Lee, licensee in the West Indies for WEA, Polygram and Motown.

Cousins and his partner Bruce White have been associated since 1969 when they started Trojan Artists and

## Top rock books from Virgin

DETAILS OF the first publications from Virgin Records, newly created book publishing division, run by Maxim Jakubowski, were revealed last week.

Most important will be *The Rock Yearbook 1981*, scheduled for November release, and described by Virgin as "the ultimate music book". Aimed at the record buying public, it will include comprehensive reviews of the previous 12 months music, specialist sections, surveys and massive information sections.

As with other Virgin Books publications, it will be available for sale through record outlets as well as the Virgin Records chain.

Among the other seven books planned by Virgin for 1980 are *The Rolling Stone Record Guide*, *The Great Rock 'n' Roll Swindle* by Michael Moorcock, *The Sid Vicious Family Album* and *Rock Stars In Their Underwear* by Paula Yates.

## Hagar fans sign for LP poster

FANS WHO bought tickets for the current Sammy Hagar shows are being offered the chance to have their names on a limited edition free poster to be included with Hagar's forthcoming album *Danger Zone* due for mid-May release.

Leaflets were placed on seats at the four venues offering concert-goers the opportunity of having their names or nick-names on a poster of the artist. The forms were filled in and left in boxes in theatre foyers. To date Capitol has received several thousand and the tour is only half way through.

The free poster will be inserted in the first 25,000 copies of the LP.



**THE TREND** towards miniaturisation of audio equipment is being taken a stage further by Sony. The firm is launching what it claims is the world's smallest stereo cassette player.

Known as *The Stowaway*, it is 3 1/2 inches wide by 5 1/2 inches high by 2 1/2 inches deep - slightly larger than a cassette case, but just over twice as thick. Including batteries it weighs 13.8 ounces and it will be available from early June retailing at about £99.

## Letters

### Anton Pillar 'not a civilian search warrant'

I HAVE seen constant reports in your paper of a so-called search and seize order operated by the BPI in respect of action against assumed counterfeiters or bootleggers and by search and seize you are referring to in the "Anton Pillar" order. However I think you should make it perfectly clear to all your readers that the Anton Pillar is definitely not a civilian search warrant.

The power of the Anton Pillar order was tested in the High Court and the judge stated very clearly to the representative of A.E. Hamlyn & Co., solicitors for the BPI, that the order only gave the BPI or any other person permission to look at and seize allegedly offending material. They do not have the power to search. This was made very clear to them on two occasions when I was present.

It is the responsibility of the BPI under the Anton Pillar order to name the items they wish to see. If they are not produced they have the opportunity of returning to the Court and accusing the person of failing to comply with the court order. The BPI does not have the authority to order that person to be committed to prison as they often state in an illegal attempt to gain access to material.

The High Court has also ruled, as was stated in your edition of February 25, that even if the BPI demanded information which could be self-incriminating the person requested has a perfectly legal right to refuse to answer questions or disclose documents.

I trust the above information will be included in some form in one of your future editions.

MICHAEL J. COLLINS, Aintree Records, Ferriwade, Middx.

At present, nobody was available at the BPI solicitors to comment on Collins' letter - Editor.



# MULLINGS

THE MARATHON Performing Right Tribunal hearing into ILR needletime rates has run into further delay. Due to the illness of PPI general manager **Herbert Gilbert**, the Tribunal has adjourned for a fortnight. The hearing is now into its sixth month, with legal costs running at an estimated £300,000 and even the QC's are beginning to show concern over their continuing involvement and its effect on their legal practices. One, we hear, was mortified to have to turn down a week's work in Hong Kong for £25,000 because he was tied up at the Tribunal. And the outcome? We hear that some ILR optimists are looking to a two percent reduction in the royalty... the word is that after EMI passed, (after a contract which lasted 19 years 11 months) **Polydor** has picked up the **Shadows** for a mountain of mazzamah - which should lead to a fair amount of un-released EMI material seeing a strategic light of day... and another mountain is being sought by the latest hot band of the moment, an outfit put together by **Danny Kustow**, ex-TRB, and **Glen Matlock**, ex-Pistols who then went on to form the **Rich Kids** - and still presumably believes in the name... although **Polygram's** annual report will reveal turnover of 1.2 billion dollars, it will not as ever give any bottomline details. However executives of opposition majors are mentioning some pretty horrendous red figures, particularly in America. All of which gives point to the appointment in America of former CBS, Sony and Warner Communications executive **Harvey Schein** as president and chief operating officer... the other big talking point Stateside is the decision of former **founderkind David Geffen**, founder of the **Asylum** label, to get on the launching pad again with a new venture in partnership with **WCI**. Intriguingly, his decision follows 20th Century's unsuccessful bid, in which Geffen was involved to acquire EMI's American music interests... incidentally, in the last issue, **Billboard** corrected a previous report which omitted **Nesuhi Ertegun's** name from the **WCI** music executive. On P6. And again on P86. The ultimate accolade of executive superstardom?...

AN UNUSUAL gig for that merry band of veteran folkies the **Spinners** - two shows at the **Dubai Country Club**, where apparently the majority of members are expatriate English. Group is also playing a fund raising concert with the hard-up **Liverpool Philharmonic** on May 18 and, although out of contract, is working on a new album for autumn release in which three companies are interested... much kudos to **Chrysalis** pr chief **Chris Poole** and **Phil Symes** of **Rogers & Cowan** for Herculean efforts on behalf of **Only In America** musical which resulted in unprecedented yards of space in all the best papers... as an appetizer to last week's darts match, **Stiff** showed **RB Team** a video of latest American signings **Plasmatics** whose act features an extremely well-equipped blond singer wearing a seethrough leotard. She climaxes the act by blowing up an expensive (real) car with sticks of (real) dynamite after first softening it up with a sledgehammer. What does she do for an encore? She hangs the bass player after cutting up his guitar with a chainsaw. Funny, nobody remembered anything about the music. After such goings on the darts paled into insignificance and we think **Stiff** won 6-5... **RCA** re-entering the TV market with a collaboration between **James Galway** and **Cleo Laine** - not necessarily the most compatible pairing stylistically... **Marvin Gaye's** postponed UK tour for **Jeff Kruger** now rescheduled for June after his doctor gave him a clean bill of health...

MUCH DOUBLE-meaning to senior staff's invite, from "the rest of us who are being left behind" to a farewell party for **Messrs Hill and Lopez** at the **Penthouse Club** in **Shepherd's Market**, where noble waitresses attend to patrons' requirements... incidentally, **EMI** superchief **Ken 'The Ayatollah' East** ventured into the **Venue** last week to give the oncover to new signings **Film Stars**... **Chrysalis** somewhat miffed that its initiative in cutting £1.00 off the rrp of catalogue albums six months ago was overlooked in the coverage of **WEA's** similar move... **Riva** on the verge of signing a very major band of **British 12-bar** merchants to an American deal... **Pete Townshend** made it to his **Empty Glass** solo album party last week - but was immediately made incommunicado to other liggers by the attentions of the **Fleet Street** hoards.



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## New £2.99 EMI MOR tape range

EMI's MOR Division is launching a new series of tape-only releases priced at £2.99 and featuring material from most of its biggest-selling stars.

The cassettes will carry a TC-1DL catalogue prefix and takes the form of single artist compilations with a 60-minute or more duration.

The first batch of ten artists are Des O'Connor, Vera Lynn, Semprini, The Band Of HM Royal Marines, Shirley Bassey, The Dubliners, The Spinners, The Corries, Feorchy Male Choir and Manuel.

## Deals

RED BUS (International) has formed its own label and signed a licensing deal with Pye Records for the UK and Ireland. Previous Red Bus Releases were put out by Pye on a production logo basis.

First releases, all scheduled for this month, will be a Willie Ellison single 'Wide World', Private Line's 'Isn't It Magic' and 'The Russians Are Coming' by English Boys.

FABULOUS RECORDS has signed a pressing and distribution deal with Pye Records for the UK. First release under the agreement is the single 'Can't See (JC 4)' by the Drones—out last week.

WEA RECORDS has signed The Reluctant Stereotypes and the band's first single titled 'She Has Changed (Not You)' is now available.

A NEW LABEL—Satellite Records—has been set up by Roy Dorset of Mungo Jerry. First releases will be a Mungo Jerry compilation and a single by The Insiders.

PVK RECORDS has signed Ziggy Byfield and the Blackheart Band to a recording deal. In the past Byfield has appeared in such musicals as Hair and the Rocky Horror Show and his album will be released shortly.

DE-LITE RECORDS, which in the past has been issued in the UK under the Mercury Records logo, has been launched under its own name. First releases are the Crown Heights Affair single 'You Gave Me Love', available in both 7-inch and 12-inch formats, and the album Side Show.



**SAMPLING THE** delights of fast food, Commander Cody (left) and MCA president of international operations Roy Featherstone celebrate the signing of a deal that gives MCA the rights in the UK to Cody's new single 'Two Triple Cheeses' (MCA 593), which has so far only been available on import. MCA has also acquired rights to the single in Eire, Holland, Belgium, Luxembourg and Scandinavia. The single will be out this week.

## Merchandising

### Sabbath, Parker, Lynott blitz

PHONOGRAM RECORDS has lined-up extensive marketing campaigns this month to support albums from Black Sabbath, Graham Parker, Phil Lynott, Crown Heights Affair and Sydney Devine.

Black Sabbath's *Heaven And Hell* is being backed by 300 window displays and advertising space in the music press, and the Graham Parker compilation *The Best Of Graham Parker And The Rumour* is being supported by music press advertising.

Press advertising and up to 600 window and in-store displays are lined-up to support Phil Lynott's solo offering *Solo In Solo* and the Crown Heights Affair LP *Sure Shot* will be backed by window displays, heavy disc promotion and advertising space in the Black music press.

Phonogram is also launching a full scale campaign for the Sydney Devine *25th Anniversary Album*, which will retail at the special price of £3.25. The campaign will feature advertising in the TV Times, Scottish Daily Record and The Weekly News plus window displays.

APRIL 25 SEES release of *Without Me* Ash's first-ever live double 'A' sided single featuring stage favourites 'Blowin', 'Free', and 'Helpless' (MCAT 577) and the first 15,000 will come in picture bags

with a limited number available on 12-inch.

MOTORHEAD RUSH releases its first live EP entitled 'The Golden Years' and containing 'Dead Men Tell No Tales', 'Stone Dead Forever', 'Too Much Too Late' and 'Leaving Here'. Released in both 7-inch and 12-inch formats in a full colour bag, the 7-inch plays at 33 1/3 rpm and retails at £1.15 while the 12-inch is a limited edition of 20,000 playing at 45 rpm and retailing at £1.99. 'The Golden Years' is the first in a series of live EPs to be released by Bronze Records, all featuring a special label and following similar formats to the Motorhead project.

SPARKS' NEW single 'Young Girls' out on April 25 in both 7-inch and 12-inch will be backed by a substantial advertising campaign in the consumer rock press and as a special feature, the first 10,000 copies will include a free copy of the duo's last 45 'When I'm With You' shrinkwrapped with it, by Virgin.

THE SINGLE bag for Holly and the Italians new release 'Miles Away' takes the form of four peel-off stickers with slogans and a large red, green and white sticker on the front.

THE DEBUT single from new Polydor Records signing The Neus will carry the special retail price of 57 pence for the first 15,000 copies. The single is appropriately titled '50 Percent Reduction'.

## Enigma men leave to set up classical consultancy

JOHN BOYDEN, managing director, and Peter Whiteside, marketing manager, have now left Enigma, the classical label they founded three years ago, following its takeover by WEA.

They have formed B&W Consultants, a firm aimed at supplying specialist services on production and marketing, to companies involved with classical music. Also set up is an independent production unit which involves Tony Faulkner, engineer on many Enigma recordings. The new firm has retained the Sony PCM (Pulse Code Modulations) digital recording equipment on which a number of recordings were made, although not issued in their digital form.

First deal is with JVC in Japan for the production of a series of albums, the first involving the London Wind Orchestra, previously with Enigma, whose first release in Japan was unanimously hailed by the critics. A similar production deal with a European company is under discussion as is a consultancy arrangement with WEA. Until office accommodation is available, B&W is working from Boyden's Kingston home (546 6022).

## Ins & Outs

THE COMPANIES that form the JAB Organisation — Ace Discs, Canned Rock Music, Cassette Duplication, JAB Records, Roundabout Graphics and Tiger Records — have moved to Suite 106, 12/13 Henrietta Street, London WC2E 8LH. (Tel: 01-240 2123).

ALIEN RECORDS run by Nigel Lucas has moved to new premises at 109, New Bond Street, London W1 (Tel: 01-408 2350).

THE BPI moved offices last Wednesday from Thurloe Place to the Fourth Floor, Roxburgh House, 273-287, Regent Street, London W1 8BN. The new telephone number is 01-629 8642.



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EMI 5058



# THE SINGLES CHART 1 - 60

Record Business guide to last week's market strength

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

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

The Record Business Top 100 is compiled from sales and airplay on a system adapted from the charts of the successful US trade paper *Record World*. The Top 30 is based on sales alone. Positions 31-100 are determined by the sales rating + 5% of the airplay rating. 300 shops report weekly sales, average reporting time being Thursday noon.

**Action Of The Week**



BLONDIE

The Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No.	D	DEPT USE
★ 1	2	10	66 91 WORKING MY WAY BACK TO YOU - FORGIVE ME, GIRL DETROIT SPINNERS	○ ATLANTIC K11432	W	
★ 2	8	3	54 81 CALL ME BLONDIE	○ CHRYSALIS CHS 2414	F	
★ 3	5	10	53 84 FOOD FOR THOUGHT UB40	○ GRADUATE GRAD 6	M	
★ 4	7	5	46 82 SEXY EYES DR. HOOK	○ CAPITOL CL/12CL 16127	E	
5	3	9	44 65 DANCE YOURSELF DIZZY LIQUID GOLD	○ POLO 17/12-1	C	
6	4	4	36 66 WORK REST AND PLAY (EP) MADNESS	○ STIFF BUY 71	C	
★ 7	15	4	36 75 SILVER DREAM MACHINE (PART ONE) DAVID ESSEX	○ MERCURY BIKE 1	F	
★ 8	10	4	33 89 TALK OF THE TOWN PRETENDERS	○ REAL ARE 12	W	
9	1	6	35 40 GOING UNDERGROUND - THE DREAMS OF CHILDREN JAM	○ POLYDOR POSP 113	F	
10	6	9	31 39 POISON IVY LAMBRETTAS	2 STROKE XPRES 25	F	
★ 11	24	6	29 63 GENO DEXY'S MIDNIGHT RUNNERS	○ PARLOPHONE R6033	E	
12	13	7	24 98 JANUARY FEBRUARY BARBARA DICKSON	○ EPIC EPC 8115	C	
13	9	11	23 22 TURNING JAPANESE VAPORS	○ UNITED ARTISTS BP 334	E	
14	12	7	21 70 TURN IT ON AGAIN GENESIS	○ CHARISMA CB 356	F	
★ 15	18	7	21 58 DON'T PUSH IT DON'T FORCE IT LEON HAYWOOD	○ 20TH CENTURY TC/TCD 2443	R	
★ 16	30	4	21 44 TOCCATA SKY	○ ARIOLA ARO 300	A	
17	19	7	20 48 HAPPY HOUSE SIOUXSIE & THE BANSHIES	○ POLYDOR POSP 117	F	
18	11	10	20 40 STOMP BROTHERS JOHNSON	○ A&M AMS/AMSP 7509	C	
19	14	5	19 34 LIVING AFTER MIDNIGHT JUDAS PRIEST	○ CBS 8379/12 8379	F	
20	17	8	18 71 MY WORLD SECRET AFFAIR	○ I-SPY SEE 005	C	
★ 21	25	4	16 58 MY PERFECT COUSIN UNDERTONES	○ SIRE SIR 4038	W	
22	22	5	16 85 MISSING WORDS THE SELECTER	2 TONE CHS TT10	F	
23	28	7	15 30 LET'S DO ROCK STEADY - RUDER THAN YOU BODYSNATCHERS	2 TONE CHS TT9	F	
24	23	8	15 62 KOOL IN THE KAF-TAN B.A. ROBERTSON	○ ASYLUM K12427	W	
★ 25	48	5	13 4 WHEELS OF STEEL SAXON	○ CARRERE CAR 143	W	
26	20	10	14 33 ECHO BEACH MARTHA & THE MUFFINS	○ DINDISC DIND 9	C	
★ 27	33	5	13 54 CHECK OUT THE GROOVE BOBBY THURSTON	○ EPIC EPC 13 8348	C	
★ 28	31	2	13 38 HIGH FIDELITY ELVIS COSTELLO & THE ATTRACTIONS	○ F-BEAT XX 3/3T	W	
★ 29	16	1	12 14 STARING AT THE RUDE BOYS RUTS	○ VIRGIN VS 327	C	
30	16	11	12 10 TOGETHER WE ARE BEAUTIFUL FERN KINNEY	● WEA K79111	W	
31	29	7	11 83 HIM RUPERT HOLMES	○ MCA 655	C	
★ 32	1	12	59 COMING UP PAUL MCCARTNEY	○ PARLOPHONE R6035	E	
33	32	6	11 74 MY OH MY SAD CAFE	○ RCA SAD 3	R	
34	35	3	11 65 DON'T MAKE WAVES NOLANS	○ EPIC EPC 8349	C	
35	34	4	9 72 CLEAN, CLEAN BUGGLES	○ ISLAND WIP 6584	E	
★ 36	42	2	10 29 TELL THE CHILDREN SHAM 69	○ POLYDOR POSP 136	F	
★ 37	68	2	10 3 A FOREST CURE	○ FICTION FICS/FICSH 10	F	
38	39	3	8 50 ROUGH BOYS PETE TOWNSHEND	○ ATCO K11460	W	
★ 39	55	5	8 63 ALL FOR LEYNA BILLI JOEL	○ CBS 8325	C	
40	21	11	9 4 ALL NIGHT LONG RAINBOW	○ POLYDOR POSP 104	F	
★ 41	57	5	7 54 LOVE AND LONELINESS MOTORS	○ VIRGIN VS 263	C	
42	36	10	9 7 THE MONKEES (EP) MONKEES	○ ARISTA ARIST 326	F	
★ 43	47	5	6 49 DEAR MISS LONELY HEARTS PHILIP LYNOTT	○ VERTIGO SOLO 17/12	F	
44	46	7	8 18 NE-NE NA-NA NA-NU NU-BAD MANNERS	○ MAGNET MAG 164	A	
45	26	10	8 7 ANOTHER NAIL IN MY HEART SQUEEZE	○ A&M AMS 7507	C	
46	37	8	7 3 THE SPIRIT OF RADIO RUSH	○ MERCURY RADIO 7/12	F	
★ 47	76	2	5 29 DO YOU REMEMBER ROCK 'N' ROLL RADIO? RAMONES	○ SIRE SIR 4037	W	
★ 48	1	7	* POLICE AND THIEVES JUNIOR MURVIN	○ ISLAND WIP/12WIP 6539	E	
49	49	6	4 59 I'VE NEVER BEEN IN LOVE SUZI QUATRO	○ RAK 307	E	
50	27	13	6 8 DO THAT TO ME ONE MORE TIME CAPTAIN & TENNILLE	○ CASABLANCA CAN 175	A	
51	41	9	5 17 LOVE PATROL DOOLEYS	○ GTO GT 260	C	
★ 52	1	6	* THE GROOVE RODNEY FRANKLIN	○ CBS 8529/13 8529	C	
★ 53	62	3	5 36 TAKE GOOD CARE OF YOUR BABY SMOKIE	○ RAK 309	E	
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★ 57	1	5	11 SUPREMES' MEDLEY - PART 1 DIANA ROSS & THE SUPREMES	○ MOTOWN T/MG/12TMG 1180	E	
58	52	6	5 1 MAGNUM LIVE (EP) MAGNUM	○ JET 175	C	
59	54	4	5 2 LIQUIDATOR - LONG SHOT HARRY J ALL STARS - PIONEERS	○ TROJAN TRO 9063	C	
★ 60	84	2	3 61 THIS WORLD OF WATER NEW MUSIK	○ GTO GT 268	C	



**KEY TO DISTRIBUTORS**

A - Pye, B - One Stop, C - CBS, E - EMI, F - Phonodisc, H - Lightning, I - Solomon & Frenck, J - Charmelle, K - Create, L - Lugtans, M - Spartan, O - President, P - Pinnacle, Q - Rough Trade, R - RCA, S - Selecta, T - Faulty Products, U - Scotia, W - WEA, X - Clyde Factors, Y - Wynd Up.

**KEY**

- New Entry
- ★ Bullet
- Platinum Disc (1 million sales)
- ◆ Gold Disc (1/2 million sales)
- Silver Disc (1/4 million sales)
- Index less than 0.5

(Platinum, Gold, Silver Disc information supplied by the British Phonographic Industry)

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62	59	3	4	62 MODERN GIRL SHEENA EASTON	EMI 5042	E	
★ 63	72	2	4	63 LOVE ENOUGH FOR TWO PRIMA DONNA	ARILA ARO 221	A	
64	45	5	11	64 NO-ONE DRIVING (DOUBLE SINGLE) JOHN FOX	METAL BEAT VE 338	C	
65	66	3	41	65 S.Y.S.L.F.M. (THE LETTER SONG) Q.TIPS	SHOTGUN SHOT 1	F	
66	90	5	12	66 HOLLYWOOD TEASE GIRL	JET 176	C	
67	40	12	2	67 GAMES WITHOUT FRONTIERS PETER GABRIEL	○ CHARISMA CB 354	F	
★ 68	66	1	4	68 JUST CAN'T GIVE YOU UP MYSTIC MERLIN	CAPITOL CL/12CL 16133	E	
69	69	3	2	69 OH DARLIN' BEACH BOYS	CARIBOU CRB 8367	C	
70	44	4	1	70 SO LONELY POLICE	○ ABM AMS 7402	C	
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72	73	2	4	72 I HATE J.R. WURZELS	J.M. JIM 1001	A	
73	43	5	4	73 I'M THE FACE HIGH NUMBERS	BACK DOOR DOOR 4	F	
74	53	5	37	74 OUTSIDE MY WINDOW STEVE WONDER	MOTOWN TMS 1719	F	
75	45	10	4	75 HANDS OFF... SHE'S MINE THE BEAT	GO FEET FEET 1	F	
★ 76	66	1	3	76 CUBA - BETTER DO IT SALSA DANIEL VANGARDE (BLUE MOUNTAIN/HEATH) (VEY) 83	DINSONS D 2	C	
★ 77	66	1	3	77 LOVE YOU FOREVER BUNNY MACK	RCA MACK 1/12-11	R	
78	58	10	2	78 ATOMIC BLOODEY	CHRYSLIS CHS 2140	R	
★ 79	66	1	52	79 I SHOULD LOVED YA NARADA MICHAEL WALDEN	ATLANTIC K11413/K114137	W	
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83	51	10	3	83 CUBA - BETTER DO IT SALSA GIBSON BROTHERS	ISLAND WP/12WP 6561	E	
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86	61	8	3	86 OOH BOY ROSE ROYCE	WHITFIELD K17575	W	
★ 87	95	3	47	87 LOST IN LOVE DEMIS ROUSSOS	MERCURY MR 10	F	
88	67	4	3	88 THE TRIAL OF HISSING BID KEITH MICHELL ETC	POLYDOR HISS 1	F	
★ 89	66	1	3	89 SEXY DANCER PRINCE	WARNER BROS K127590/171	W	
★ 90	66	1	2	90 MY FRIEND JACK BONEY M	ATLANTIC HANSA K11463	W	
91	80	4	3	91 WHERE THERE'S A WILL THERE'S A WAY POB GROUP	ROUGH TRADE RT 039	O	
92	66	2	26	92 NEVER LOSE YOUR SENSE OF HUMOUR PAUL, JASARA & DONNA SUMMER	CASABLANCA NB 10022	A	
93	78	10	3	93 TONIGHT I'M ALRIGHT NARADA MICHAEL WALDEN	ATLANTIC K11437/114377	W	
94	66	1	2	94 ISRAELITES (LOVE THEME) DENNIS DEKKER	STUFF BULLY/BULLY 70	W	
95	66	1	2	95 SPECIAL LADY RAY, GOODMAN & BROWN	MERCURY 6008 900	C	
96	71	2	10	96 KINDA KUTTY JOE JACKSON	AMM AMS 7513	C	
97	66	1	32	97 FOOL FOR YOUR LOVING WHITESNAKE	UNITED ARTISTS BP 352	E	
98	66	1	26	98 RIDE LIKE THE WIND CHRISTOPHER CROSS	WARNER BROS K127582	W	
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- 102 SAGDAN MARITSA & THE MUFFINS (DINSONS D 17)
- 103 SHE'S OUT OF MY LIFE MICHAEL JACKSON (EPIC) (EPC) 5384
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- 107 ALL AROUND THE WORLD JAM (POLYDOR 208 903)
- 108 IN THE CITY JAM (POLYDOR 208 866)
- 109 IF YOU WANT IT NESTLE (ARILA) ARO 220
- 110 EASY STREET SISTER SLEGG (ATLANTIC K11455)
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- 113 DON'T ROUND ME THERE TYGERS OF PAN TANG (MCA) 82
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- 120 YOU DELTA 5 (SHOOTS) TRD 041

RECORD BUSINESS Charts are used by Radios Capital, Luxembourg, BRMB, Forth, Beacon, Tees, Trent, Plymouth and 210; the Daily Star and Evening News, Smash Hits, Superpop, Black Echoes.

All charts are compiled by Record Business Research and enquiries should be referred to the research director, Godfrey Rust (01 836 9311).

## REGIONAL

# Dublin gets needed indoor rock concert breakthrough

A MAJOR and much-needed breakthrough in concert presentation in Ireland will be introduced this summer by the country's top promoter, Belfast-based Jim Aiken.

He has booked the massive Simonson-concert Pavilion at the Royal Dublin Society's complex in Ballsbridge, only one mile from the city centre, for a £1 million pop package.

The Simonson-concert extension, a huge enclosed exhibition arena, has only been used for one concert to date which featured Queen late last year.

The Queen concert was a stand-up affair as the arena has no seating facilities. But the big difference now is that Aiken is installing banked and floor seating which will transform the arena into a huge concert hall.

Exact capacity is not available but it will be at least 5,000. The RDS Main Hall holds about 3,500 and is where, up to now, the really big acts have played. The Main Hall is also notoriously bad for acoustics. One of the few groups to overcome its technical limitations were Abba via their sophisticated and expensive Japanese equipment.

Aiken has booked the Simonson-concert for three weeks from May 25 to June 16. Among the big names he has lined up are Mike Oldfield and his Tubular Bells show (White weekend) Thin Lizzy, Don Williams, Crystal Gayle, 10cc and the Beach Boys.

Aiken has also successfully linked up with the new RTE music station Radio-2 on some of his concert promotions, such as Leo Sayer, in which the station plays the concerts in return for a live recording of one of the shows. RTE TV produced an excellent programme

of Aiken's presentations of the Boney M concerts here.

There has been a lot of speculation that both he and RTE plan eventually to transmit big-name concerts live on TV to Europe via the Eriovision link-up, an ambitious and innovative move that would benefit all concerned.

"We have a number of other bands lined up but nothing is definite yet," said Aiken. He declined to say how much it would all cost but said it was "frightening".

## Ireland

IN A surprise move, the country's top disc jockey, Vincent Hanley, is quitting Ireland and following in Terry Wogan's footsteps to try his luck in Britain.

One of the country's highest-paid radio personalities, Hanley will leave TRE in a few weeks' time when his present contract runs out. Although he has no job lined up as yet, he is quitting at the height of his popularity because "if I don't go now I'll never go."

A 25-year-old bachelor, Hanley became a star property when he was given the job of presenting Radio-2's main morning programme when the station was launched last summer. He rocketed to nationwide stardom almost overnight. He hopes to maintain his links with the station via a week-end show which he is now negotiating.

"I have been thinking about a move like this for a long, long time but the opportunity never really came until now. Everything has snowballed for me and suddenly I'm a big commodity here but I want to go on and do more than I'm doing."

"I don't expect it to be easy in London. In fact, I expect it to be very difficult and a question of going around knocking on doors."

"I'd love to work for the BBC. They're the best in the world. I'd also love to get a job with Capitol Radio. Apart from getting bigger audiences I know I'll enjoy the different philosophy in British broadcasting."

## Eurovision recognition for Healy

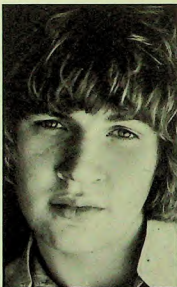
IRELAND'S representative in this year's Eurovision Song Contest was Johnny Logan, a singer/songwriter currently fronting his own showband.

But the entry is not one of his own compositions. The song, "What's Another Year?" was written by Shay Healy, a prolific songwriter with a long and varied career in showbusiness.

The win in the local National Song Contest was Healy's biggest success to date. Many of his compositions have



VINCENT HANLEY: quitting Ireland to try and follow Wogan's steps in London.



JOHNNY LOGAN: Healy has rung non-stop since his Eurovision selection.

figured strongly in other festivals, such as the Castlebar even in October, winning him seconds and thirds but never first.

It's somewhat ironic that "What's Another Year?" was rejected by the panel selecting the entries for last year's Castlebar contest. Healy wrote the song about five years ago.

Healy spent many years on the folk-cum-cabaret circuit in Ireland before emigrating to America for a few years. Since his return he has avoided the cabaret scene but continues to be actively involved in the business.

He is currently working with RTE as a press information officer.

Life has changed suddenly for 24-year-old Johnny Logan since his win three weeks ago. On the road for the past two years with his own band but making only slow progress against heavy competition, he has seen his fees double overnight and his manager's phone is now ringing non-stop.

Born in Australia, he is the son of famous Irish tenor Patrick O'Hagen, now a Melbourne resident for seven years since selling their family pub in Drogheda.

Logan's managers, Jim Hand and Louis Walsh, have been convinced for some time that he has considerable potential on the continent (which resulted in the name change to Johnny Logan) and to this end he has been recording singles in London under producer Roberto Danova who is closely associated with Joe Dolan's disc successes abroad.

The Eurovision entry was recorded at Dublin's Windmill Studio with another Healy song, "One Night Stand", on the B-side. The disc is being released in Ireland on the independent Spiner label with negotiations now taking place for an international release with one of the majors.

One of Logan's own songs, "Angie", came third in last year's National Song Contest but the one he submitted himself this year did not qualify.

ANOTHER Irish rock band seems destined for international success. The group, Bagatelle has been on the road for two years and had a highly-acclaimed single, "Trump Card", on the market prior to Christmas.

Signed to Polydor locally, the company's md John Woods sent them to London to record an album under independent producer Chris Harding. Its completion earlier this year coincided with a Polydor international a and r meeting at which Woods played the tapes.

MIKE CLARE



SHAY HEALY: A good track record at Castlebar.

## TV GUIDE

Adverts to be advertised this week on television

**NATIONAL: All Regions**  
THE MAGIC OF Boney M Atlantic Haras BMTV 1  
GREATEST HITS Supo Quare EM EMTV 24  
BY REQUEST Lena Marcell Romco RTL 2046

**ANGLIA**  
THE VERY BEST OF Val Doonican Warwick WW 5081  
THE INCOMPARABLE Ella Fitzgerald Polydor POLTV 9

**ATV**  
20 GOLDEN GREATS Dion & the Belmonts K-Tel ME 1097  
GOLDEN MELODIES Various K-Tel ME 1075  
SINGLES ALBUM Bobby Vee United Artists UAG 30253

**GRANADA**  
FIRST LADIES OF COUNTRY Various CBS 10018  
SOUND BY NODDY Various K-Tel ME 1075  
20 GREATEST HITS Real Thing K-Tel ME 1073  
SINGLES ALBUM Bobby Vee United Artists UAG 30253

**HTV**  
THE VERY BEST OF Val Doonican Warwick WW 5081  
BEST OF Gallagher & Lyne Warwick WW 5080

**LONDON**  
SINGLES ALBUM Bobby Vee United Artists UAG 30253

**SCOTTISH**  
FIRST LADIES OF COUNTRY Various CBS 10018

**SOUTHERN**  
SINGLES ALBUM Bobby Vee United Artists UAG 30253

**ULSTER**  
FIRST LADIES OF COUNTRY Various CBS 10018

**WESTWARD**  
BEST OF Gallagher & Lyne Warwick WW 5080

**YORKSHIRE**  
SINGLES ALBUM Bobby Vee United Artists UAG 30253

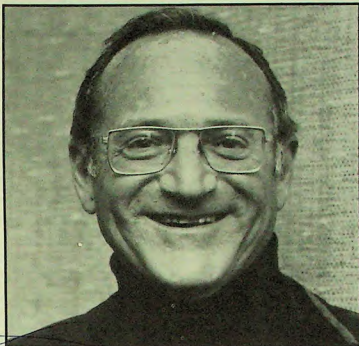
K-Tel prices in last week's TV Guide were listed wrongly at £5.25. Correct price for LP and cassette is £4.99.



AMID THE spartan surroundings of the Warwick Castle in London's Harrow Road, the smartly dressed American of mature years looked distinctly out of place. The Warwick Castle is not the sort of place that attracts tourists, although if they wanted to soak up rock'n'roll in the raw with their pints, then they could do worse than sample the grassroots venue. And when the American heard a band called Thieves Like Us he was glad that he had made the effort, despite the generation gap and the bedlam of indifferent sounds which had preceded the main attraction.

This week, Thieves Like Us debuts on a new label called Earlobe, licensed to Pye, with a self-written song called 'Mind Made'. The man who discovered Blondie, Barry Manilow, David Soul, Fifth Dimension, David Cassidy and Tony Orlando among a glittering list of American names is back in business. His name is Larry Uttal and he has chosen the UK as his new base.

In this interview with BRIAN MULGAN he talks about why he left America and his hopes for the future as he starts from the bottom for the third time.



## Uttal in the UK; putting his earlobe on the line

WHEN YOU have launched two record companies, both of which have made their mark around the world, to hope that lightning will strike thrice may sound like an excess of wishful thinking. Especially when the sounds that sustained earlier enterprises have changed uncompromisingly in the direction of a widening generation gap.

But when the man behind the label is Larry Uttal, the problem which would confront any other 50-plus executive trying to get to grips once again with basics, diminish in size. A natural-born hustler with an acute instinct for what is happening on the street, Uttal reckons that the ears which have stood him in good stead these two decades or more are still finely-tuned to what's happening. And to prove it, his first signing to Earlobe is a Winchester band, Thieves Like Us, whose first record, produced by Uttal, is as contemporary as anything else around right now.

In his time in America, Uttal founded Bell and built it into a flourishing label before taking his leave and going it alone with Private Stock. The enterprise started with a flourish, but was an early victim of the American industry recession. For the time being it is resting quietly, while certain licensing and financial problems are sorted out.

NOW UTTAL has resurfaced in Britain, bruised by his Private Stock experience, disillusioned with the American industry, but bursting with enthusiasm to make a new start here where he feels the opportunities for the independent to make a mark are the greater. After a lifetime in America, the move to Britain, despite his affection for and experience of this country and Europe, was not taken without intense deliberation.

"I explored the possibilities in the US first," he says. "But the state of the business there is, I believe, considerably worse than here. One president told me 'We are not making any deals. A good

day is when I get rid of 20 people, close down one floor and flush out 20 artists.'"

"I guess I didn't want to be an employed executive—I never have been—and there was no room to launch a new label. It is impractical without a fortune behind you to employ all the promotion people you need to work a record in several different markets at the same time. And if you have a fortune, then the economics are not valid."

Uttal quotes the example of a small Florida label, Spector Records which looked to have the makings of a hit with an independently pressed and distributed single 'Goodnight My Love'. It climbed into the 60s of the Top 100, but lost out in the end because no major market stations would back it and because it lacked the promotional muscle that a big company could have supplied at the critical moment.

Here, Uttal regards the achievements of labels like Stiff and 2-Tone, and what he regards as being a more liberal and adventurous programming policy among radio stations, as being encouraging pointers towards the opportunities for an indie label to prosper.

HIS FAILURE to carve a new niche for himself in the American business hit him hard, he admits. "That was depressing, almost denigrating," he says. "But I guess I am sufficiently resilient to bounce back, although I have never thought 'Well, I will go back and show them'. I have a great feeling for London and Europe, not least because of the way people in the business have welcomed me."

Uttal's life style has changed from the presidential perks he enjoyed in days gone by. There is no prestige office

accommodation and he runs Earlobe with a recently acquired secretary from a smart, but functional mews flat behind Berkeley Square. His search for talent involved him in a tedious round of London's rock'n'roll pubs as he found out at first hand what was promising and what was downright mediocre about the capital's music scene.

Didn't he feel out of place hanging out in such locations? "I felt fine. People said it was a shame that I was out looking for bands in pubs. I said there was nothing to be ashamed of—that's the way it is if you want to hear talent."

"I don't think age is necessarily relevant to an entrepreneur's ability to spot hit material. People like Ahmet Ertegun, Jerry Moss and Jerry Wexler have remained maverick figures and are still coming up with hit records."



THIEVES LIKE US, the first signing to Larry Uttal's Earlobe label.

LARRY UTTAL—starting again from a London base.

"You are as old as your ears. If two years ago I discovered Blondie, then I guess my ears still say something. If anything, perhaps I have an edge on younger people because experience allows me to enjoy and assess on a broader spectrum. But I must admit there have been a few times when I have said 'What is this old man doing here?'"

Keeping in touch is something he works at, subjecting himself to an on-going programme of self-re-education by reading the music press and associating with people who play music.

IT WAS by keeping in touch that he discovered Blondie. Producer Richard Gottehrer, who brought rock'n'roll revivalist Robert Gordon to Private Stock, urged Uttal to join him at CBGB's, New York's leading new wave club, to hear a band which was working the city's punk circuit, but failing to attract record company interest. Of Debbie Harry he says: "She reminded me of some of the girl singers of the 50s at a time when there seemed to be a resurgence of interest in that kind of music. I felt the group just had to be a winner—she had the voice and she absolutely had the look. If she hadn't made it as a singer, then she would have made it as an actress."

Uttal released two singles 'X Offender' and 'In The Sun' and an album and "gave them our best shot." Blondie's following in New York grew hugely and the buzz was beginning in the mid-West and California, when along came Chrystal's wanting to sign the act. As Uttal puts it: "At the time Private Stock was not a flush company" and he accepted an offer of 400,000 dollars for the contract.

So far as Earlobe is concerned, Uttal plans a label embracing a broad cross-section of recorded music. Other material lined up for release includes a single by an American act Philly Cream, due to come out "just as soon as we break our first release." Output will be strictly controlled so that each record is given the maximum opportunity to find its market. "I don't," says Uttal, "want to build a major record company or even a large company. But I would like to build several major artists."





## Top 60

**BOZ SCAGGS: Middle Man (CBS 86094) Prod: Bill Schnee**

A three-year break between albums is hardly calculated to keep the momentum going for a sophisticated rock and soul artist like Scaggs, but all the signs are that this new platter will go a long way to re-establishing his name on the UK charts. The single 'Breakdown Dead Ahead' has been picking up tremendous airplay and although it does not have the instant potential of 'Lido', it certainly displays all the classy hallmarks of Scaggs' previous work. The danceability of the tracks is often enhanced by the inclusion of Ray Parker Jr on guitar or bass and among the many other big names hiding in the liner credits is Carlos Santana. Strong initial sales can be expected.

**NEW MUSIC: From A to B (GTO GTP 041) Prod: Tony Mansfield**  
New Music look like breaking through on a big scale this year with one pop-tech hit already under the belt in the form of 'Living by Numbers' (included here) and another on the way with one of the stand-out cuts from the album *This World Of Water*. The album is marked by cleverly-structured songs which combine the intelligent use of studio electronics and high-tech lyrics with straightforward commercial feel for a hit. Single sales will stimulate demand for the album and when the word goes round, it ought to become a steady seller.

**MAGNUM: Marauder (Jet LP 230) Prod: Leo Lyons**

The third album, recorded live at London's Marquee last December and carrying a £3.49 limited edition price tag, Magnum specialises in heavy rock but with a melodic edge; the inclusion of keyboards and flute in the line-up ensures a more measured, pleasing style of music. Produced by Leo Lyons of TYA fame, the album sets a high standard for a live set and should see chart action.

**FRANK SINATRA: Trilogy (Reprise REP64042) Prod: Sonny Burke**

No two ways about it—a triple pack of vintage Sinatra. It is five years since his last album and somehow in the interval there has been a miraculous rejuvenation of the vocal chords. Possibly the challenge of the Past, Present and Future concept provided the stimulus, for this 3LP will rank among his finest work. Records one and two are conventional quality, with Sinatra

first reworking some yesterday classics, among them a tingling 'It Had To Be You', and then tackling a mixed bag of contemporary MOR material as disparate as 'Love Me Tender' (Song 'Sung Blue' and 'MacArthur' Record (strangely minus the chorus). Part three is the really intriguing part of the project. *Reflections On The Future In Three Tenses* is a musical fantasy composed, arranged and conducted by his longtime collaborator Gordon Jenkins. In it Sinatra participates in spoken and sung passages, has the assistance of three female soloists and a choir. It is both cosmic and personal in its exploration of the Man and his philosophy, and is quite different from anything he has attempted before. It succeeds beguilingly and exposes another facet to the singer's talent, although it may not be the most popular component of the package. The Very Good Years are still of the present and for the price of a tenner it represents something of an investment.

**THE MEMBERS: 1980 - The Choice Is Yours (Virgin V2153) Prod: Rubert Hine**

After something of a vinyl absence, Virgin has finally put out the Members' second album—and it was well worth the wait. The band has effectively established its own unique musical style—a mix of reggae and rock, held together by the powerful, tight rhythm section, and complimented by the thoughtful lyrics. And the partial similarities with the output of the 2-Tone bands can only be a sales bonus for the album. Almost certain to find its way into the charts.

## Best of the rest

**JOHN COOPER CLARKE: Snap, Crackle & Pop (Epic 84083) Prod: Martin Zero**

The one-time 'poet of punk' has come up with his standard selection of nihilistic, vulgar and, at times, amusing lyrics, blended with the usual simplistic musical backing. Such much-performed numbers as 'Beasley Street' and 'Conditional Discharge' are featured with a few new tracks thrown in for good measure. However, to date JCC has failed to turn his cult following into broad commercial appeal and despite the free booklet with the first 30,000 copies, this latest vinyl offering seems unlikely to change the situation.

**DAVID ESSEX: Silver Dream Race (Mercury 9109 634) Prod: David Essex**

As film soundtracks go *Silver Dream Race* isn't a bad album, with Essex responsible for both production and writing all tracks. But with the exception of the title track, it leaves little lasting impact with more than half the album nothing more than background music to film's numerous motorcycle races. It doesn't really stand as an LP in its own right, and is unlikely to achieve particularly strong sales.

**PETER GREEN: Little Dreamer (KPK PVL5 102) Prod: Peter Vernon Kell**

Little by little, Peter Green seems to

## Top 40

**IRON MAIDEN: Iron Maiden (EMI EMC 3330) Prod: Will Malone**

As one of the first of the new young heavy metal acts, Iron Maiden has had plenty of time to perfect a really skull-crushing technique before unleashing a debut album. The results are powerful and point towards a big future for the twin-guitar spearheaded five piece. Vocalist Paul Di'Anno has a scorching voice and Dennis Stratton and Dave Murray combine for some old-fashioned soloing outside of the power-chord riffing that seems to dominate much of modern metal. Only eight cuts, but all proven stage faves like 'Running Free', 'Prowler' and 'Transylvania' pitched in the gothic mood of the first Led Zeppelin album. Bound to chart high and keep on selling.

**PETE TOWNSHEND: Empty Glass (Atco X50699) Prod: Chris Thomas**  
In a solo capacity, Townshend has succeeded in delivering a more powerful, impressive album than anything churned out by the Who for quite some time. From the first superb cut—'Rough-Boys'—it doesn't let up long. Dominated by wit, frenetic Who, composed by Townshend's thrashing guitar chords, are coupled with a series of mellow numbers such as the beauti-



fully crafted title track. An excellent album that can't fail to chart.

**GERRY RAFFERTY: Snakes and Ladders (UAQ 30298) Prod: Hugh Murray/Gerry Rafferty**  
Third album on Liberty United from the ex-Stealers Wheel singer/songwriter and well up to the standard of both *Night Owl* and *City To City*. There are no surprises with Rafferty combining the distinctive melodies, floating lyrics, delicate sax and bursts of up-tempo rockers that have become his standard repertoire. With Liberty United wheeling out the promotional guns, a healthy chart placing is likely to follow.

be reviving his interest in recording, and although there is still a hang-dog feel about this new LP with its mainly low-key, bad-luck material, there is a spark here and there of the old Green breaking through. There is still a lot of interest in the man who looks like revolutionising hard rock at the outset of the 70s and some demand is bound to be felt for this, his second LP in 18 months for the independent PVK labels.

**JOHNNY WINTER: Raisin' Cain (Blue Sky SKY 84103) Prod: Johnny Winter**

The albino bluesman makes a timely return to form, just as good old r'n'b is beginning to make its presence felt again in the UK. The material is in the Winter tradition of standard 12-bars taken at a killing pace, dominated by his tough, hoarse vocals and knife-edge slide playing. Among the standards like 'Rollin' and Tumblin' he throws in a blues treatment of Dylan's 'Like A Rolling Stone' which works well and a number of originals.

**MANUEL/FRANCK POURCEL: This Is Digital (EMI THIS1) Prod: Norman Newell/Claude-Michel Schonberg; FRANK POURCEL: Classical Favourites In Digital (TWO2 2002) Prod: C.M. Schonberg**

Two albums showcasing EMI's development of the latest technical advance in sound recording. The first is a sampler retailing at £2.99 and combines Manuel's sunny, luscious arrangements of familiar melodies as dissimilar as 'Barcarole' and 'Ob-la-di', with Pourcel's stylish arrangements of a quartet of classical lullabies including the Carmen Overture and 'Ritual Fire Dance'. Those wanting the Pourcel album (£5.29) as well will find the same

four tracks duplicated, which seems a bit hard on the hi-fi buffs to whom the releases will particularly appeal. As the sleeve notes of the sampler state, it is possible to detect a "greater degree of clarity, sharper attack, more impressive climaxes and, most of all, a quieter background." The latter improvement immediately apparent. Those with highly cultivated hearing will be best equipped to appreciate the remainder.

**KENNY ROGERS & THE FIRST EDITION: Shine On (Reprise K24037) Prod: Various**

Currently popularity of Rogers will give this collection a useful sales impetus, particularly since it includes yesterday's goodies like 'Ruby, Don't Take Your Love To Town', and 'Something's Burning', plus a few other durables like 'Me and Bobby McGee'. It may be a matter of no import to consumers that all the material is up to 11 years old and is not particularly compatible stylistically with what Rogers is doing currently. But surely this kind of repackaging belongs in a mid-price series and hardy hearts a full-price tag. WEA with its rich catalogue might usefully follow CBS in this respect?

**CISSY HOUSTON: Step Aside For A Lady (EMI EMC 3327) Prod: Michael Zager**

Cissy Houston's soul-gospel roots are scarcely visible in this piece of sophisticated disco. However, the singer's undoubted class always shines through and just occasionally an indication of her real power and feeling forces its way to the surface, particularly in the climatic 'Just One Man'. Without a hit single to provoke consumer interest, it will not make its presence felt.

# VIDEO

DESPITE THE continuing deadlock over video royalty rates, which has so far prevented any serious move into pre-recorded video cassettes by the record industry, contemporary music programmes are at last finding their way into the rapidly growing software market.

Last week saw release of a 45-minute Gary Numan *Live In Concert* video cassette by independent label Beggars Banquet. Produced by Derek Boff, from Zoetrope, the cassette will initially only be available on mail order basis - although it is hoped that WEA Records will help with distribution later this year.

Beggars Banquet director Martin Mills is unwilling to comment on details of the deal or the royalties that are being paid out. The video cassette will however be retailing at the remarkably low price of £19.99 for VHS and Betamax and £29.99 for Philips and U-Matic.

The video cassette itself was filmed at Numan's Hammersmith Odeon concert last September and features 11 numbers from the show plus the studio promotion film of his recent single 'Cars'.

Meanwhile, Chrysalis Records is pressing ahead with its plans to release two cassette versions of the current Blondie album *Eat To The Beat*. It is still scheduled for mid-May and, as already reported, will only be available on the Betamax format for the first three months. After that it will be out on VHS and VCR via a deal with EMI Videogram.

In addition to these two video cassettes, music features heavily in the 44 new pre-recorded titles announced recently by VCL for 1980 release - a move that will bring the company's catalogue up to a total of 74 programmes.

On top of the various feature films, which include *Just A Gigolo* starring David Bowie and Marlene Dietrich, wildlife films, sports features and children's programmes, VCL has lined up 13 music programmes.

Among them are 50 minutes of the Boomtown *Rates Live In Concert*, featuring various numbers from the *Tonic For The Troops* album, plus *Live In Concert* videos from Thin Lizzy, Black Sabbath and Amanda Lear.

The Amanda Lear, Black Sabbath and Thin Lizzy programmes should be available about the middle of June. However a date has not yet been finalised for the Boomtown *Rates* video cassette. The programmes will carry the standard VCL retail prices and will be available in the three major formats.

Artists featured in the other VCL music programmes include The Carpenters, Kenny Ball, The Fifth Dimension, Count Basie and Ella Fitzgerald. VCL will also be putting out 60-minute variety shows from such acts as Tom Jones,

## VIDEO TOP 10

- 1 ELECTRIC BLUE V2 World Of Video 2000 E02
- 2 BONEY M IPC 322
- 3 ELVE TWO HOUR SPECTACULAR World Of Video 2000 SP 1
- 4 ELECTRIC BLUE V1 World Of Video 2000 E01
- 5 THE BITCH IPC BCTCH 11
- 6 FALL THE ROMAN EPIC Interscope E 40
- 7 LEVE IN HAWAII Mountain Video INC 1022
- 8 EL CULO Interscope E 385
- 9 RANK 7000 0000 Star Rank 7000 0000
- 10 BLACK BEAUTY Hokushin VM 15

# THE DISCO CREDIT

Compiled by RB Research from returns from specialist disco-orientated shops

This	Last	Artist (Track-artists supplied by Mel Spittars of Paul Anthony)	Label	RBM	%
1	2	WORKING MY WAY BACK TO YOU METRO SPINNERS (AMM)	Capitol	143	20
2	7	CALL ME MELONIE	Capitol	143	31
3	4	CHECK OUT THE GROOVE BOBBY THURSTON	Epic	838	12
4	5	DANCE YOURSELF DIZZY LIQUID GOLD	Pho	1121	31
5	3	DON'T PUSH IT TONN HAYWOOD	20th Century T/C	243	114
6	22	JUST CAN'T GIVE YOU UP MYSTIC MERLIN	Capitol	1263	100
7	11	STOMP BROTHERS JONSON	AMM/AMSP	750	121
8	3	IN THE THICK OF IT BRENDA RUSSELL	AMM/AMSP	751	69
9	1	THE GROOVE ROBERT FRANKLIN	CBS	859	109
10	1	MOTIVATION ATOMSFEAR	MCA/MCAST	850	91
11	5	LOW KEY FEMMER BUNNY BAK	Roket	1121	124
12	1	SUPREMES MEXLEY DIANA ROSS & THE SUPREMES	Motown	TMG	104
13	6	12 RIGHT WHEN WE ARE BEAUTIFUL FERN KINNEY	Warner Bros	K175907	122
14	15	2 SEXY DANCER PRINCE	Solar	SD 217	123
15	28	RIGHT IN THE SCKET SHALAMAR	Trojan	TROT707	903
16	16	3 THE LIQUIDATOR HARRY J & THE ALL STARS	Trojan	12WP	553
17	1	POLICE & THEEVES JUNIOR MURVIN	Mercury	MRVREF 2	106
18	23	8 (DUMPS) UPSIDE YOUR HEAD GAB BAND	Atlantic	K114377	117
19	17	10 TONIGHT I'M ALRIGHT MICHAEL WALDEN	Vanguard	VS1507	115
20	12	5 GET DOWN MELLOW MY VIOLET BYERS ASSN	Polydor	POSP	383
21	3	RUNNING AWAY FROM VIKERS	United Artists	UAS 11200	115
22	6	7 IF YOU COULD READ MY MIND WOLFA WELLS	Arista	ARST	304
23	21	9 THIS IS LOVERS ROCK EARLHAM	Venture	EAR 20	126
24	13	7 YOUNG CHILD RONNIE LAWS	Arista	ARST	12UP
25	54	6 NOW I'M FINE GREY & HANKS	RCA	PCP	121
26	15	20 AND THE BEE GOES ON WHISPERS	Star	7192	116
27	14	6 IF YOU WANT IT INTERFLYTE	ARCA	ARO	220
28	11	10 HOLDING ON TONY RALTE	Capitol	CAB1	101
29	4	3 SPECIAL LADY RAY, GOODMAN & BROWN	Mercury	6008	100
30	5	4 GO FOR IT HERBIE HANCOCK	CBS	8062	139
31	51	2 I HATE ROCKY	US	Columbia	11200
32	55	10 TO LIVE UP FUNK B.T. EXPRESS	Wolff	K175771	107
33	27	8 OH BOY ROSE ROYCE	Island	WP	12WP
34	36	4 ZIMBABWE BOB MARLEY	Island	WP	12WP
35	35	5 EDUCATION RAP COMMUNITY PEOPLE	Delmark	INT	747
36	19	9 CUBA GIBSON BROTHERS	Island	WP	12WP
37	33	24 ROK WITH YOU MICHAEL JACKSON	Epic	EPIC	80613
38	20	16 LIVE INJECTION TRUSSEL	Eleka	K114217	113
39	30	11 JUST A TOUCH OF LOVE SLAVE	Atlantic	K114427	110
40	24	4 OUTSIDE MY WINDOW STEVE WONDER	Mo'Way	TW	117
41	42	4 ISRAELES DIONNE DEKLER	Cresce	CR	199
42	1	11 HARD ROCK & DRUG TRAMPS	Atlantic	K115871	112
43	10	3 LON DANCE HIRSHMAN	Arista	ARST	304
44	40	2 SWEET SENSATION STEPHANIE MILLS	20th Century T/C	106	116
45	1	1 BOY SCOUT HUDSON PEOPLE	Direction	DIR	12BP
46	-	3 TO TWO PLACES AT THE SAME TIME RAYDIO	Arista	ARST	334
47	31	12 STANDING OVATION G.G.	Arista	ARST	308
48	19	12 TONIGHT'S THE NIGHT SHARON PAIGE	Source	SR	12SC
49	53	3 DON'T GIVE IN STEEL PULSE	Island	WP	12WP
50	58	2 THE SEDUCTION JAMES LAST BAND	Polydor	PO	2071
51	61	11 I SHOULD LOVE TO NARADA MICHAEL WALDEN	Arista	ARST	114137
52	45	10 BOYS ON A BLUE LIGHT OF THE WORLD	Ensign	ENY	36251
53	52	10 HOLD ON TO MY LOVE JIMMY RUFFIN	RSO	57	130
54	11	1 LET'S GET SERIOUS JERMAINE JACKSON	Motown	TMG	1183
55	26	7 MOVIN' BRASS CONSTRUCTION	United Artists	UP	12UP
56	52	14 HAVEN'T YOU HEARD PATRICE RUSHEN	Eleka	K114214	110
57	3	4 ANY LOVE RUFUS & CHAKA	MCA/MCAST	575	125
58	27	7 CISEL/N' HOT RODD CHUCK CISEL	Arista	ARST	308
59	1	1 FUNK IT! EDIE ROSEUMUND	Laser	SLP	251
60	46	4 MAKE IT LAST MIDGE OTIS	Solar	SO	5125

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## UK DISCO LPS

- 1 GREATEST HITS ROSE ROYCE
- 2 THE BEST OF BOY AYERS JONSON
- 3 LADY T TERSA MARLEY
- 4 OFF THE WALL MICHAEL JACKSON
- 5 YOU GOT WHAT IT TAKES BOBBY
- 6 THE LAST DANCE VARIOUS
- 7 GO TWO GO
- 8 EVERY GENERATION RONNIE LAWS
- 9 AMERICAN GODOLO
- 10 DANCE AND LOVE
- 11 DEBIL SPRINGERS
- 12 THE BEST OF LIFE NARADA MICHAEL WALDEN
- 13 THE BEST OF BOY AYERS JONSON
- 14 YOU KNOW HOW TO LOVE ME
- 15 GOLDEN GREATS DIANA ROSS
- 16 WE GOT THE BEAT
- 17 THE WHISPERERS WHISPERERS
- 18 I AM EARL WARD & FIVE
- 19 BIG FUN SHALAMAR

## IMPORT LPS

- 1 LET'S GET SERIOUS JERMAINE JACKSON
- 2 YOU'LL NEVER KNOW
- 3 LOVE IS THE ANSWER
- 4 MONSTER HERBIE HANCOCK
- 5 TWO PLACES AT THE SAME TIME
- 6 ROBERTA FLACK NEON DANNY HATHAWAY
- 7 GO ALL THE WAY BROTHERS T-NONE
- 8 WE NEED TO DO THIS
- 9 MYSTIC MERLIN MYSTIC MERLIN
- 10 MASTERPIECE MASS PRODUCTION
- 11 DAYTON DAVE
- 12 SPIRIT OF LOVE
- 13 GETTING HOT
- 14 HANG TOGETHER
- 15 REACHING FOR TOMORROW

# Disco Dealer

This week sees some important changes in the presentation of RB's disco charts, so a few words are in order here to explain just what has been done and why.

Firstly, the top 75 chart has now been cut to a top 60, a move which reflects both the reduced numbers of disco-oriented singles now being released, and also the notable tightening up of the sales pattern which is widening the gap between the few major sellers and the wide field of also-rans. In recent months, the bottom section of the chart has become somewhat clogged by meandering titles which refused to go away, because new releases were proving insufficiently strong to dislodge them. In future, up-and-coming records below No. 60 will be listed in 'ones-to-watch' form in this column, and older product ignored.

The 12-inch chart, now of less importance since 1979's flood of huge, packmaking 12-inch pressings has abated, is discontinued. RB will continue to monitor 12-inch action, however, via the new 12-inch percentage guide which now appears at the far right of the top 60 chart. This is designed to show at a glance the total percentage of sales through the RB disco chart panel achieved by the 12-inch pressing of each record on the chart. Since this will not necessarily pinpoint the top 12-inch seller each week, Disco Dealer will mention it when the record in question is discussed from the main chart-topper. The percentage column will show at a glance those records which owe most of their chart success to 12-inch sales. Credit is due to David Yeats of RCA, who first proposed the 'share percentage' idea some time ago.

The import and UK album charts, again to lose the stagnant area at the bottom, but as previously, now 'bubble' below each list will be noted in Disco Dealer.

The chart reflects a week of solid action, with the expected big leap and high entry by Mystic Merlin and Rodney Franklin respectively. Motown's segued Supremes medley has also surged ahead, with noticeably strong sales around the Midlands, while the finally reissued in-demand reggae cut 'Police And Thieves' from Junior Murvin was also an expected big charter.

One listing in the 12-inch percentage column actually refers to 10-inch sales - the disc in question being Staff's 10-inch record of Desmond Dekker's 'Realities'. At (A), Motown is taking sales of the Creole and Staff versions of this song as one sample, sales being pretty evenly distributed at the moment. Should one disc or the other stride ahead in weeks to come, the chart will give an individual placing to each.

Bubbling just under the 60: (Laker) with 'From 9.00 Unto . . .', (Salsoul) Paul Jabara and Donna Summer's duet 'Never Lose Your Sense Of Humour' (Columbia), 'Overnight Sensation' by Jerry Butler (A&M), and the import 'I Heard It Through The Grapevine' from P.Zazz (Roy B).





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- REGGAE MUSIC - JOHNNY CLARK (DRDD 26)
- LOVE & DEVOTION - JIMMY RILEY (DRDD 27)
- LAYING BESIDE YOU - TAMLINS (DRDD 28)
- ROACH IN THE CORNER - ERROL SCORCHER (DRDD 23)
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# Spotlight on INDEPENDENT PROMOTION

## Regional promotion – a growing need

MORE THAN any other factor, the growth of the ILR network of commercial radio stations has changed the role of the regional promotion man.

And because it is such an expensive business to keep large staffs of pluggers alive in provincial centres at a time when the whole record industry is striving to keep overheads to a minimum, independent regional promotion firms are beginning to do good business.

The best known of these are probably **Magnum Associate Promotions (MAP)** of Coventry and **Public Eye** of Leeds which also has a Northern Irish spin-off called **Northern Promotions** based in Londonderry.

Set up 18 months ago as a firm specialising in disco, radio, press and retail promotion, **Public Eye** actually grew out of a much longer-established company that among other things handled **Kevin Keegan's** non-football activities.

Often primarily associated with disco music, the company boasts a DJ mailing list of 750 – now one of the most comprehensive in the country – and is mainly remarkable for its **Wrigley's Sponsordisc** scheme which promotes new product by distributing free flimsy discs around the clubs.

Commented **Glen Simpson** of **Public Eye**: "We work nationally and can handle any kind of product, although we seem to work mostly on disco. I would like the company to be known more for simply 'music promotion'."

"However, on the disco side, our system ensures that more than a million people a week get to hear our records in everything from small clubs to football stadiums. Our DJs make returns direct to the record company on special questionnaires, so everybody knows exactly what plays are happening where."

**Simpson** sees very few drawbacks to working from Leeds. "It is right in the centre of the country without the distractions of London. We believe in doing a job for our clients and we work from nine in the morning through to seven or eight at night. We can do that because we aren't out posting in the clubs until all hours. It separates us from all the stupid aspects of the business."

Over to **Mike Tobin** who runs **MAP** from a tiny office in the same building as **Coventry's** now-famous **Horizon Studios** with former **EMI** regional promotion manager **Roger Upright** and **Lou Goodridge** late of **Record Sales, Pyc Records** and **BBC Radio Leicester**.

**Forthright Tobin**, who has seen many years of the music industry in the agency, management and promotion fields, likes to deal with a total campaign for acts the company takes on.

"We have been side-tracked into doing straight regional promotion quite a lot since we set the company up last year because it is very hard to change the attitudes of London companies who seem to be set in their ways."

"But where we have been able to do

**RECORDS DON'T** just get released and climb the charts if they are good, or die the death if they haven't got it in the grooves. Every week there are more than 80 45s released and behind every one of them is a promotion man trying to make sure his product gets its fair share (or more) of the available airtime or disco plays, or in-store promotion so the public gets to hear it and maybe even buy it.

Much of this work is done by in-house promotion people employed by record companies, but an increasing amount is beginning to fall to the independent operators in London and the provinces.

**RZ** takes a look at the hardworking promotion independents and finds out how they work, why their services are in more demand than ever and what the client can expect for his money.

the whole thing, as in the case of **Orchestral Manoeuvres In The Dark** for **Disc**, it can really be seen to work. The band had a small tour, and we travelled on the road with them, got to know the guys, merchandised the venues and local record stores, arranged interviews with local press, radio and fanzines, popped into record stores for unofficial PAs (which always seem to work better than the pre-arranged kind) and even dealt with the autograph hunters. The result was a hit album with the provinces covered as heavily as the London media, which was handled by **Howard Marks**."

In fact an **MAP** promo tour sounds like very hard work indeed with every hour filled with something worthwhile. And not just rock'n'roll either. In the past year **MAP** has worked with **Leonard Rossiter**, **Andrew Sachs** and **Johnny Morris** and is currently handling (if that is the right word) the pneumatic **Foxy Feeling** dance group.

**Tobin** said **MAP** is now in the process of setting up a publishing company, and having noted the rapid rise of the small

labels – **UB40's** regional activity has been down to the **Coventry** company – is considering a system where they will work a record for nothing in return for the publishing contract.

Then there is **St. Pierre Publicity**, which manages to cover press, radio, TV and disco promotion on a nationwide basis from its **Belgravia** offices. Closely associated with the powerful **Jeffrey Kruger Organisation**, the operation is run by partners **Roger St. Pierre** and experienced promotion executive **Bernie Cochran**.

The association with the **Kruger** promotional organisation means the company is deeply experienced in artist PAs tied into major tours.

"I believe a lot of people tend to neglect regional TV and press – an area in which we are very strong with **Bernie's** great experience with **Trojan, Electric** and now as an independent," said **St. Pierre**, who specialises in disco promotion and press.

"The same goes for disco promotion. Disco as a musical form is dead, but discos still do good business – it is only the music that has changed. We recently worked the **Supercharge 'Cool Jerk'** single for **Criminal Records** and found great response from the clubs, which shows that people still want to dance and don't mind what the music is as long as it has a dance beat."

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## Spotlight on INDEPENDENT PROMOTION

### Pluggers – the sharp end of the promotion wedge

RECORD PROMOTING – or plugging as it is known in the vernacular of the record industry – is one of those strange, nebulous vocations in which there is no rule-book for guaranteed success.

In fact no independent promotion man could actually explain how he managed to get records played on the radio. There is a lot of talk about personal relationships, knowledge of product and reputation, but when it comes down to the nitty gritty, veteran operator Mike Willis probably comes closest to a job definition . . . "I suppose I am really a hired mouth," he admits.

The numbers of indie pluggers have rocketed in the past year or so, paralleling the rise of the independent label, and some of them are so good that several record companies use only freelance operators for their London radio and TV efforts.

One such is Virgin Records where promotion chief Tessa Watts explains her company's policy: "To hire the sort of staff we need to do a good job on the wide range of material we now release would be impossible.

"So by using the independents we can get the best people to do a very solid job for a month or so, and when you are using people with a good reputation, you know they are only working on records they want to plug, which increases the enthusiasm factor and transmits itself to the radio and TV people."

According to Tessa Watts, the indie system works best for Virgin on a short term contract basis – picking the right promotion man for each record – and she currently works with a pool of four men with most of the work going to Howark Marks and Mike Willis, but calling in Winston Lee or Ray Stock for special tasks.

And the list of successes for the system speaks for itself. Nine hard weeks of work paid off with a hit for Sparks' 'Number One Song In Heaven' and breakouts for Skids, Motors and Flying Lizards in recent months.

Mike Willis's Ninja Promotions is one of the longest-established of the independents. A one-man firm, it was set up in 1976 after Mike had spent a year as head of promotion at UA, although he was indie before that after leaving Warner Brothers in 1972.

"I found I wasn't very good at organising departments," he explained. "I am a doer, not a motivator and basically, I think I am unemployable. I find I work best on things that excite me and like all the other independent guys I am able to turn down records that I feel would be hard to promote."

Willis works mainly at the sharper end of the rock scene and has found his

job easier with the opening up of Radio-1 to contemporary sounds. One of his first big successes in that area was working on the first-ever punk hit single – 'The Damned's 'New Rose.'

"The whole business has had so much life injected into it by the small new labels. I have never had so much fun at work as I am at the moment," he said.

Howard Marks is another long-running indie promotion man who set up his Howlin Promotion Co in October 1974 having previously worked for Yorkshire TV and April Music as promotion manager.

He is proud of working on almost every kind of music going, although MOR does not figure in his life very much, and like the other promotion men mentioned in this feature, he looks after all national TV, Radios 1 and 2, Capital, Luxembourg, LBC and BBC Radio London.

Three to four records at any one time seems to be the most any of the independents like to be handling and Marks is no exception. "That's partly because I don't like to be fighting myself for airplay, partly because there are only so many records I have a real feeling for and partly because the energy isn't spread around too much product,"



AN OCCASIONAL stunt does no harm at all, as Neil Ferris demonstrated when he dressed up as a rabbit to promote Art Garfunkel's 'Bright Eyes' single.

Marks said.

Often the independent works alongside record company plugging staff,



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DINDISC

## INDEPENDENT PROMOTION

• From page 19

which could lead to competition for plays. "Not in my case," replied Marks. "I like to have a meeting with the company men so that we can work towards the same end without duplicating effort. Plus I have many friends in the business whom I want to keep."

Explaining a little about the way he operates, Marks said he never became involved in stunts and found a low-profile approach paid the best dividends with a straightforward chat about the record in question with a producer much more effective than any number of lunches and drinks with station staffers.

A newer arrival on the scene is former Private Stock, NEMS, Carrere and ATV head of promotion Ailver Smallman who runs a publishing company as well as his own promotion operation.

Working out of ATV's offices, he is finding plenty of work from the independent labels, with new companies cropping up every week.

"New labels want their own pluggers who can give them a day-to-day report on what is happening with the record, but of course, it is difficult for them to afford a full time staff man to do the job. That's where people like me come in."

"With my publishing company, I can also do things like promote a small label's single in return for a part of the publishing rights. That way the label gets my full attention without having to find huge amounts of money."

Smallman says his job requires him to be fit, mobile, and above all, accurate in his promotion. "The idea is to time your visits properly - don't get there too early unless you have something very special because the record will lose its impact. Radio producers have lots to do apart from seeing pluggers and I think you do best in our job by trying to ease their load a bit."

The ability to chase singles home is probably where the indie promotion man scores over his major record company rival most often. Where the major's man will have to give up after a week or two because there are always more singles on the priority list, the indie will carry on blasting away for months if need be.

Even newer on the scene is Neil Ferris who established his Ferret Plugging Company only 12 weeks ago and quickly hit the mother lode with UB40 out of Graduate Records.

His product spread is already very wide because of a close association with independent distributors. Spartan Records which has put him into contact with Fiddlers Dram on Dingles and gospel star Andre Crouch.

"Yes, it's true I have some pretty diverse records to work, but if I concen-



SUSTAINED INDIVIDUAL promotion payed off with a top chart hit for Sparks.

## Promoting to stores - a mutual benefit

ALTHOUGH MOST independent promotion firms tend to stay out of record stores except for the occasional store PA, there are two companies who like to specialise in dealer-oriented promotion - Record Sales and the newly-established Rush Release.

Record Sales first began their service in September 1977 and now boast 23

GOING DIRECT into individual shops is the newest aspect in the history of independent record promotion. With record companies increasingly hard-pressed to promote all their product effectively throughout the country, this freelance activity seems to be filling the gap most effectively.

men on the road, all of whom are on PAYE work for the company full time and have just received new company cars.

"I suppose we are the Heinz baked beans of retail promotion," commented

• To page 22

trated on one style of music I would begin to lose contact with relationships I have built up at Radio-2 and Radio London over the years," he said.

Ferris works from Jeff Wayne Music's offices and is now responsible for all Wayne's production, giving him access to material by Winds Of Change up to Justin Hayward, while there is an expanding relationship with Ensign Records and their more funky material like Light Of The World.

Ferris echoed the other indie operators' subdued approach to stunts although one record he was chiefly associated with during his time with April Music involved dressing up as a rabbit to plug 'Bright Eyes' for Art Garfunkel. And that did the record no harm at all.

There is even a plugging service available to small labels looking for a deal in the USA and needing exposure for their import product.

According to Steve Leeds, a New York-based promo man, the US has never been hungrier for new sounds and he aims to take the mystery out of plugging in America, at least the North-Eastern part of it, for British small labels.

"Even the tight format Top 40 stations here have a 'happy hour' when they are grateful for British new wave stuff, so the avenues are by no means closed. The point is that an American deal is much easier to find if a record has already been 'tested' on the air and I think this is a service we could fulfill for your small labels in return for a piece of the American action if a record does happen to click." So far Leeds has worked the Cure, A. M., Midge Ure, Rocky Sharpe and the Replays and Manicured Noise for UK indies with varying degrees of success.

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## Spotlight on INDEPENDENT PROMOTION

Record Sales director Richard Jacobowski. "Alan Wade and I have been in the business for a total of 30 years between us, so we certainly consider ourselves to be professional."

Professionalism is part of the job, but there is also the fact that Record Sales has been there a lot longer and survived better than many record company singles sales forces. "Our success has really been built on just staying there while others have failed, and we still cover the whole country from the far north of Scotland to the deepest South-West," said Jacobowski.

According to Record Sales there are no set rules for retail promotion, but they prefer to be involved with a record prior to release date and take on three priority records per week, providing the 1,000 dealers on their call-cycle with merchandising and display material to provide a cost-effective service to their clients.

The 23-strong team has exclusive rights to promote non-chart singles to the Woolworth chain and its credibility is confirmed by its long-term deal with TV merchandisers K-Tel.

Working on a Monday to Saturday call pattern Record Sales receives its week's releases in bulk from the record companies on a Friday, when they are delivered to representatives' homes by truck over the weekend so that both the records and display material are in mint condition when they are shown to retailers.



**TOASTING QUICK** success in the store promotion field, Ian Titchener, Barry McCloud and Nick Titchener's Rush Release company specialises in disco and also ties in local club promotion.

The idea of the service is to merchandise a shop and provide the dealer with two or three promotion copies of a product before it charts and give information about forthcoming promotional activity around the records. In return the dealer is encouraged to play the record in-store and plug it to local DJs.

"Without the support of the dealers it

would be very difficult to break any record," says Jacobowski "we give them the opportunity to get behind a single."

The system seems to work, for although clients like to keep their contacts with Record Sales to themselves, Jacobowski revealed that nine singles and four albums in the current chart have had Record Sales promotion

treatment.

On top of the retail side Record Sales has a London radio and TV promotion arm run by Brian Haynes and a local radio man John Payne.

A somewhat newer addition to the ranks of the all-round promotion companies is **Rush Release** founded by Barry McCloud and Ian Titchener and now boasting a part-time on the road staff of 24 men on the retail promotion side, some of whom do local radio back-up.

Although it has only been in existence since February Rush Release has started strongly with good disco contacts and some in-demand products, including The Specials' 'Too Much Too Young'.

Apart from its dealer service, Ian Titchener boasts a DJ mailing list of 650 which is about to be up-dated to 1,000 active operators all over the country.

"We are just finalising what we believe to be the biggest promotional club tour ever," said Titchener. "We will be visiting a minimum of 50 clubs all backed by a sponsor and including a top-line DJ."

Ambitious Rush Release has also released a four-track jazz-funk four-track sampler for Arista in a limited DJ edition and is now in the process of forming an independent label with a first release already on the stocks from ska star Don Drummond Jr called 'Clash and the Specials Go To Jail' (NIB 1). And a Rush Release design company is on the way too.

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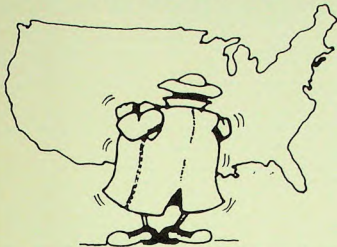
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Edited by GABRIELLE JAMES

# Broadcasting school opens in Autumn

MICHAEL BUKHT, former programme controller of Capital Radio, has been appointed director of Capital's National Broadcasting School which should be in operation by the Autumn. Initially funded by Capital, using secondary rental funds made available by the IBA, the school's headquarters will be in London, possibly Soho, with additional mobile training facilities and installation training.

Secondary rental funds paid by Capital Radio have been accumulating for some time. To date the station has parted with over £3 million.

The school will be the first of its kind in the country and will offer training initially in ILR exclusively. The courses will range from three or four days to four months planned in consultation with ILR stations, the IBA and relevant trade unions. There are expected to be approximately 100 day student places and a further 750 evening class places available each year.

Subject to IBA approval fees will be kept to a minimum and it will probably be unlikely that any charge will be made to those already employed by ILR.

Bukht has been programme controller of three radio stations in the last 12 years in Britain and abroad and still remains Capital's *Crafty Cook* on air. "Setting up the school is going to be a very exciting project," he says. "It will be run by experienced broadcasters from all the disciplines to help anyone who studies there to improve their own performance and so the service to the public. It will be a practical school whether we are dealing with editorial policy, rate card structuring or electronic installation; the emphasis will be on the use to which the knowledge can be put. I hope it will make a real contribution to understanding and entertainment for the doers and the listeners alike."

The new venture was welcomed by Tony Stoller, director of the industry's

Association, who said, "The companies realise that training is an important part of the future development of local radio in Britain. This adds to the wide variety of training initiative which have been and are being taken by the ILR companies to help meet the need for staff in an expanding system. We welcome this significant initiative from Capital which will be of great benefit to radio as a whole."

The school will cover all aspects of broadcast training: presentation, production, creative courses, technical, journalistic, business and management. It will specialise in a wide range of in-service training and career development for broadcasters and staff already working in ILR stations, the courses being skill orientated relating to broadcasters' needs at all levels. Special courses will be offered to school and University leavers and community groups.

## On the Move

CECILIA GARNETT has announced the appointment of three key members of the Hereward Radio team, all award winners in *Radio & Record News'* Local Radio Awards in 1979.

Hallam's **Ralph Bernard** is head of news and information. His acclaimed *Dying For A Drink* was voted the Best Documentary Series. During his five years at Hallam he has been a senior member of the station's newsroom responsible for producing a number of documentaries, many networked by ILR. He began his career in journalism in Cambridge.

**Stewart Francis**, as previously reported, joins Hereward as head of music and entertainment from Pennine. He had been at the Bradford Station for just over four years where he held the post of deputy programme controller for some time. His *Greensleeves* series covering the history of English music were the last 1,000 years were the Best Specialist Music Programme award. Prior to joining Pennine Francis presented an afternoon programme on LBC.

Winner of the Best Locally Produced Commercial Paul Wessely joins Hereward as commercial producer, a position he has held at Swansea Sound and Piccadilly Radio in Manchester. He is currently involved in work for Harlech Television and several ILR advertisers.

"I am delighted to have three such experienced and gifted members on my team," says Garnett.

## Cardiff on air; with Welsh and a warning

CBS in Cardiff became ILR's 20th station on April 11, at 05.35 am. It began without IRN, with the news in Welsh, with Mark Williams first on air, and with a warning from IBA chairman Lady Plowden.

Speaking at a dinner the previous evening in the elegant Baronial Hall in Cardiff Castle, to celebrate the opening of CBS, Lady Plowden spoke first about the IBA's insistence on political impartiality in its self-styled "community" stations.

"ILR must be relevant to its listeners' lives, she said, but "while exploiting modern advantages to the full, ILR must maintain accuracy, reliability, impartiality and authority. These are especially important in news and current affairs. All broadcasters must avoid any hint of personal bias in the way they

present programmes and in the treatment of interviewees."

Lady Plowden also gave notice to other "community" groups hoping for ILR franchises. "While we welcome applications from groups involving non-profit making elements, this alone is no guarantee of success."

When Mark Williams (formerly of Becon) began the first shift on CBS the sound was very much mainstream ILR. Current 'up tempo' chart music, a sprinkling of local ads, and the right balance of enthusiasm and fluffs to remind everyone that this was the first day on 221 metres. The music was only there following last minute agreements with PPL and PRS, which had been in doubt all week.

Lyn Mullen's news bulletins had to be put together without an IRN feed, as the Post Office had failed to put in the lines. It made the reporting of President Carter's latest statement on Iran rather thin. But the news in Welsh on the half-hour dealt unashamedly with Llanwrn and Port Talbot.

If Williams delivered enough "time checks", "weather checks" and "name checks" to make Cardiff listeners think they had tuned in to a 1976-style ILR station, the rest of the day offered sounds closer to the Cardiff broadcast application. Programme material from community groups featured in Clair Pollack's morning show, together with the promised Action Desk.

"A new voice for the capital city of Wales" is CBS's claim. As it learns its trade of 221m to a 1359 kHz and 96.0 MHz, the Cardiff station launches the new wave of ILR expansion. It isn't the radical change in ILR broadcasting first promised, and time will tell whether the Authority's decision to grant the franchise to this unusual group ultimately makes any noticeable difference in output.

The difference in the company's construction has been well documented. Shareholders in Cardiff Broadcasting

Company Limited (97.0% percent) have 50 percent of the votes, while Cardiff Radio Trust Limited holds 2.91 percent of share capital and half the votes. The two largest shareholders (6.93 percent each) are GAG Publicity and HTV. The company is to pay an initial £30,000 a year primary rental to the IBA.

To celebrate the station's arrival AIR Services held an open day at their London offices relating CBS's output 'live' via a special music circuit to the Post Office tower, an arrangement enabling the sales house to relay any of its clients' stations 'live'. An estimated 200 people took up the invitation.

## Letters

Dear Sir,  
WITH REFERENCE to your recent piece on Cardiff Broadcasting, I'm rather annoyed that their Programme Controller, Dan Damon, should claim I sent him a tape. He implies that I was directly responsible for the recruitment of his afternoon presenter.

What happened in fact was that mail addressed to Mr. Damon continued to arrive at Radio Wales after his departure to CBC. This included a number of tapes. As I have a flat in the same building as him, I agreed to deliver this mail by hand and no tape was ever sent.

Efion Jones was a guest on my programme when we visited his home town of Bangor, North Wales on Friday, January 11th, and after the show he expressed a desire to work for a local radio station. My producer at the time, Vaughan Roderick, suggested he submit a tape to Mr. Damon. Mr. Roderick later joined Cardiff Broadcasting.

If Mr. Damon wishes to credit me with the discovery of his afternoon presenter, fair enough, but I think the GPO who also helped in the delivery of his mail should be thanked as well.

Mike Flynn, BBC Radio Wales

- Donald/Elvis Presley, (26) 'Still Love You (In My Heart)/Helpless Hew, (25) It's Legal/Shirley Anne Field, (24) 'Benny's Theme'/Paul Henry, (23) 'Searching For My Baby'/Nola Campbell, (22) 'Ippu Nagga'/Nick Cochrane, (21) 'Trees/Sam Finch, (20) Is There Another Way To Love You'/Tony Blackburn, (19) 'Mother Went A Walking'/Pat Campbell, (18) 'Hell/Cathy Berbarian, (17) 'Summertime/Tommy Vee, (16) 'Hurt Me'/Jess Conrad, (15) 'You Done Stomped On My Heart/Melody Suggs, (14) 'Old Time'/Jim Reeves, (13) 'Only You'/P.J. Proby, (12) 'A World Without Sunshine'/Derick Roberts, (11) 'Where Is Love?/Leonard Nimoy, (10) 'True Or False'/Simon & Garfunkel, (9) 'Just Like That'/David Hamilton, (8) 'You Have Got The Gear/Jack Warner, (7) 'Snowmobile Romance'/Mrs Oliver Schoenke, (6) 'Teddy Bear/Red Seville, (5) 'The Perfect Human Face'/Terry Costello, (4) 'Lucy In The Sky'/William Shatner, (3) 'Unhappy New Year'/Steve Dahl and (2) 'If You Walked Away' by Jag. On Saturday (19) Jag was due to present on the show to sing their dreadful dirty live against the original backing track.



CUDDLY KEN clearly enjoying the presentation of a warped pea-green record to Reginald Bosanquet, who appeared on Everett's Capitol show to honour the fact that his ghastly rendering of 'Dance With Me' was voted the World's Worst Record for 1980. Three BBC DJs ended up in the Bottom 30, which looks like this: (30) 'I Remember Natalie'/Bob Monkhouse, (29) 'Tchaikovsky Piano Concerto No. 1'/Neosoon Collection, (28) 'Hot Lips Baby'/Herbie Duncan, (27) 'Old Mac-

## AIRC seeks more participation for smaller companies

THE AIRC has formally elected its committee chairman and council members for this year within a new structure set up after the Association's AGM in January. It is also organising its own advertising awards this year with no outside sponsorship as on previous occasions.

John Whitney of Capital is confirmed chairman of the Association for this year; he has acted chairman since this middle of last year. Council members will be 12 as before, five committee chairman and seven ordinary members. Council members serve one year but committee chairmen serve two years each, until the end of 1981.

Richard Findlay (Forth) is chairman of the Labour Relations Committee; Charles Brahm (Swansea Sound) heads Programming, Neil Robinson (Metro) Technical, David Pinnell (BRMB) Marketing and Jimmy Gordon (Clyde) Public Affairs — a committee which has succeeded the former Future of Broadcasting Committee to develop the public affairs side of AIRC's role.

Ordinary council members are George Fifch (LBC), Brian Morgan (Capital), Philip Birch (Piccadilly), Terry Smith (City), Bill MacDonald (Hullington), Ivan Tinman (Downtown) and John Bradford (Merica).

Only Brahm and Bradford represent the interests of small stations — a situation which threatens to alienate ILR's growing band of smaller station membership. However director Tony Stoller is aware of the problem. "I think this council will probably want to look at some special ways of assuring that small companies can play a full part in AIRC even though only Charles and John have been elected." A possible solution may be to invite managing directors of smaller stations to attend council meetings on a rota basis or alternatively to arrange separate meetings between council members and executives of small companies.

Representatives of each sales house join Stoller on the organising committee for ILR's first sales advertising awards which will be presented at the London Hilton on Monday, November 10. They are Gerry Zierler (AIR Services), David Goode (BMS), Malcolm Grant (RS&M) and Philip Pinner (Capital).

Commercial awards were first organised in 1977 with the launch of the Campaign Radio Awards by Terry Bate. In 1978 the industry was expected to support two sets of awards run by Campaign and Marketing Week with confusing result and a loss of credibility on all sides. In 1979 there were no commercial awards at all.

The categories this year follow the same pattern as 1978, commercials submitted for consideration to have been broadcast between September 30 1979 and September 30 1980.

## Airlines

LISTENERS TO CBC's breakfast show should be forgiven for thinking their new local station has acquired the services of Tony Blackburn instead of sound-alike Mark Williams who presents most of the breakfast show single-handed — not the promised dual presentation. Dan Damon's London discovery Clair Pollack not only having trouble with local place names — introducing records seems quite difficult for her too... And while in Cardiff, to save up teen phone calls a day from various record companies and other interested parties CBC's telephone number is (0222) 384041...

CONGRATULATIONS to Brunings Advertising for what must be one of the most insulating mail-outs this year. Graham Senior wrote to all those listed as having attended January's Local Radio Association meeting offering Three Day Workshop courses, more turned to TV and press than radio; the services of Brunings as a promotional vehicle for ILR without any details of work already done for commercial radio (stating the service is "born out of experience of working with such stations as Radio City, Radio Piccadilly and Radio Downtown") and offering a market research document supposedly in support of Brunings' theory that ILR needs promotion concluding with two replies to the question: "whether this station should promote: "No — Radio City do enough" and, again, "No — they do it

very well"... AIRC currently using Brunings for press ads and special mail-outs...

ACROSS THE water US broadcasters are fighting international regulations which would shift AM stations from 10 kHz spacing to 9kHz therefore, with four other proposals, doubling the number of stations on air at a time when "one out of three stations in the US lost more last year," reports Billboard. In Washington the FCC is supporting the marketing of Magnavox AM stereo receivers although it will probably be several months before AM stereo gets final approval from the Commission... A late night phone call from a listener to Radio Merseyside led to a fully-fledged news story for the station concerning a building firm which may have conned over 1,000 workers who believed they had been found work in Munich. News editor Margaret Hyde felt it was an absolute duty to broadcast the story as soon as possible to warn other prospective job hunters of the bogus advertisements...



RADIO HALLAM had an unusual outside broadcast recently — it was the station that is. Says Howard John "... Whenever we do an OB we are always asked how Radio Hallam works and about the people involved. So we thought we would do our outside broadcast inside" talking to all departments, from sales to news...

SENIOR PRODUCER John Hobson has been appointed programme organiser at BBC Radio Nottingham following the promotion of Arnold Miller to the post of manager.

Hobson, 43, joined the station in 1970 as a news producer. In 1974 he became news editor and since 1978 has held the role of senior producer.

## Rockshow Report

### MOST AIRPLAY

- DUKE Charisma CBRT01
- WHEELS OF STEEL Carrere CAL 115
- SONGS THE LORD TAUGHT US Camps Legal LP 005
- ON THROUGH THE NIGHT Ian Hunter Vibe 9102 040
- GET HAPPY Elvis Costello F-Beat XXLP 1
- METRO MUSIC Dindis DID 1
- ORCHESTRAL MANOEUVRES IN THE DARK Original Manoeuvres in the Dark Dindis DID 2
- 8 ORIGINAL MIRRORS Mercury 9102 039
- 9 TENEAMENT STEPS Motors Virgin V2151
- 10 HICKS FROM THE STICKS Various Rockburgh ROC 111

### MOST ADDED

- 1 LOOK HEAR 10cc Mercury 9102 505
- 2 GREATEST HITS, VOL 1 Cockney Rejects ZoneHO ZONO 101
- 3 WHAT'S THE WORD Fabulous Thunderbirds Chrysalis CHR 1287
- 4 WELCOME TO THE CLUB Ian Hunter Chrysalis CJT 6
- 5 UPROOTED Mercury 9111 055
- 6 RED EXCURSION Chrome Beggar's Banquet BEGA 15
- 7 HOW MUCH LONGER... Pop Group Rough Trade ROUGH 9

## Death of Radio Birmingham md

JACK JOHNSTON, manager of BBC Radio Birmingham, died at the Selly Oak Hospital, Birmingham, on Saturday April 5 after suffering a stroke a fortnight earlier. He was 58 and had been manager of the station since it opened in 1970.

He worked on the *Scottish Daily Express* until 1941 when he began seven years of service with the RAF in Holland, Normandy, Belgium and Germany. He became a member of the RAF Special Investigation Branch, later specialising in tracing and arresting SS and Gestapo officers.

Having resumed his newspaper work he became news editor of the *Birmingham Evening Dispatch* in 1950 and joined the BBC five years later in the Midlands regional newsroom where he achieved the post of regional editor for radio and television news.

Johnston had two radio plays broadcast from Birmingham and several of his short stories were published in various newspapers and magazines. He was appointed manager of BBC Birmingham in a general re-organisation of the BBC at the end of the 60s.

THE NEWEST ILR station CBC is the latest addition to the Rockshow panel. Presenter Tim Lyons, formerly of Piccadilly Radio, will host the station's Tiger Bay Rock programme. John Evington who took over Piccadilly's Rock Relay from Tim sends his "very best wishes" and adds that "Rock Relay's listeners still ask after him." Chances are it won't be too long before Tim has the same kind of following in Cardiff.

Mersey-based Rox Records have a rather interesting LP floating around called *Northern Songs*. The group is called Revolver and at the onset it doesn't take much to guess the record is a collection of Beatle songs. What brings this LP above the level of the usual "Fab Four" cash-in is the idea behind it which was to record the Lennon/McCartney songs given to other groups (ref: *The Songs the Beatles Gave Away*, EMI) in the way the Beatles would have done it. The LPs

biggest plus though is the group's treatment of the songs, which is as near to the style of the period as anyone could hope to get almost 20 years on. Well worth a listen to or, two if only for old times' sake.

The import album scene has slowed down in recent weeks but a few recommended albums have found their way to the surface. Robin Valk of BRMB is featuring Willie Nile's *Arista LP*; Jaye C of Nottingham is playing a variety artists album called *Beach Boulevard*; John Coulson at Metro lists the *Urban Verbs' LP*; and Steve Mitchell of Swansea Sound is featuring the Residents LP, *Eskimo*. While on the subject of product from abroad, it should be noted that US radio stations are now expected to pay \$2 each for extra promotional copies of WEA LPs which have been available over 90 days.

Mike Read's Radio One show featured sessions by the Photos, Staff Little Fingers, the Tigers and the Vibrators. The featured albums were by the Angelic Upstarts, the Undertones, Dirty Looks, Hicks from the Sticks, Fabulous Thunderbirds and Original Mirrors.





The Airplay Guide features playlists which are in force in the current week (except for Radio Hallam which due to production deadlines is for last week). Playlists normally only affect daytime Monday-Friday shows.

**NEW ADDITIONS TO PLAYLISTS ARE SHOWN IN BOLD TYPE**

**Basic Key**  
**A** - Main Playlist/Chart  
**B** - Breakers/Climbers  
**C** - Extras  
**\*** - Hit Picks  
**☆** - Station Pick

			LUXEMBOURG RADIO1	CARDIFF RADIO1	PICCADILLY	DRIVE	DOWNTOWN	HITFRO	BEACH FORTH	YORK	SWANSEA	P1/M2/D10	BBC SCOTLAND	BBC LONDON		
71	58	LOVE'S NOT FOR ME	GRAHAM GOULDMAN	B	C	B	A	B	B	A	B	A	A	A	MER 7	F 25
72	24	OH DARLIN'	BEACH BOYS	B	C	A	B	A	B	B	A	A	A	A	CRB 8367	C 25
73	86	PASSION FOR PARIS	FRANKIE VALLI	B	C	B	A	B	*	B	A	A	A	A	MCA 572	C 24
74	81	LOST IN LOVE	AIR SUPPLY	B	C	B	A	B	B	B	A	A	A	A	ARIST 329	F 22
75	57	LET'S DO ROCK STEADY	BODYSNATCHERS	B	C	B	A	A	A	A	A	A	A	A	CHS 179	F 21
76	32	HAPPY HOUSE	SIOUXIE & THE BANSHERS	B	C	B	B	A	B	A	B	A	C	A	POSP 117	F 20
77	83	FOOL FOR YOUR LOVING	WHITESNAKE	B	C	B	C	B	B	B	B	B	B	B	BP 352	E 20
78	40	STOMP BROTHERS	JOHNSON	B	A	B	A	A	A	A	A	C	A	A	AMS 7509	C 19
79	80	DAYDREAM BELIEVER	ANNE MURRAY	C	B	A	A	A	A	A	A	A	A	A	CL 16123	E 19
80	76	THE CANDLE BOSS	BROTHERS	C	B	A	A	A	B	B	A	A	A	B	6007 254	F 19
81	8	THERE'S A GHOST IN MY	HOUSE YACHTS	B	C	B	A	*	A	B	A	A	A	B	ADA 52	W 18
82	78	STACKS OF TRACKS	DANCE BAND	B	C	B	A	A	B	B	A	A	A	B	DD 1	A 18
83	4	WHEELS OF STEEL	SAXON	B	C	B	C	A	B	B	A	A	A	B	CAR 143	W 18
84	79	HATCHECK GIRL	EDDIE HOWELL	B	C	B	B	B	B	A	B	A	A	B	* GEMS 27	R 18
85	4	I'LL BE THINKING OF YOU	ANDRAE CROUCH	B	C	B	A	B	B	B	B	B	B	B	WS 102	M 17
86	8	STARING AT THE RUDE	BOYS RUTS	B	C	B	B	B	B	B	A	A	A	VS 327	C 17	
87	82	YOU BETTER MOVE ON	BOYS	B	C	B	B	B	B	B	B	B	B	B	SAFE 27	M 17
88	89	TELL THE CHILDREN	SHAM 69	B	C	B	A	B	B	B	A	A	A	B	POSP 136	F 17
89	8	LET'S GET SERIOUS	JERMAINE JACKSON	B	C	*	A	*	A	B	A	A	A	B	TMG 1183	E 16
90	92	IF YOU WANT IT	NITELYTE	B	C	B	A	B	B	B	B	B	B	B	ARO 220	A 16
91	67	ME-NE NA-NA NA-NU	NU-BAD MANNERS	B	C	B	A	A	B	B	A	A	A	A	MAG 164	A 16
92	94	WALKIN' THE ROAD	PETER GREEN	B	C	B	B	B	B	B	B	B	B	B	PV 36	C 15
93	95	IT'S YOUR TIME	THE KNACK	B	C	B	B	B	B	B	B	B	B	B	CL 16136	E 15
94	4	SPLASH CLIVE	LANGER	B	C	B	B	B	B	B	B	B	B	B	XX 2	W 15
95	4	SO LONG	FISCHER Z	B	C	B	B	B	B	B	B	B	B	B	BP 342	E 14
96	72	TALK TO ME	DOROTHY MOORE	C	B	B	B	B	B	B	B	B	B	B	EPC 8343	C 14
97	4	I'LL NEVER LOVE THIS WAY	AGAIN DIONNE WARWICK	B	C	*	B	*	B	*	A	B	A	B	ARIST 276	F 13
98	4	KEEP DOWN LOVE	DELUXE	B	C	B	B	B	B	B	B	B	B	B	K 11478	W 13
99	71	WITHOUT YOU	JIMMY 'BO' HORNE	B	C	B	B	B	B	B	B	B	B	B	TKR 7575	C 13
100	99	NOW THAT I FOUND YOU	ONE WAY	B	C	B	B	B	B	B	B	B	B	B	MCA 553	C 13
BREAKER		HIGH SOCIETY	NORMA JEAN	B	C	B	B	B	B	B	B	B	B	B	WIP 6559	E 13
BREAKER		HAPPY EVERYTHING	MAGGIE MOONE	B	C	A	B	B	B	A	A	A	A	A	GT 270	C 13
BREAKER		HARD ROCK AND DISCO	TRAMPPS	B	C	B	B	B	B	B	B	B	B	B	K 11458	W 13
BREAKER		BURNIN' ALIVE - HOLDIN'	ON TONY RALLO	B	C	B	B	B	B	B	B	B	B	B	CAB 501	A 13
BREAKER		MONEY MONEY MONEY	KEVIN AYERS	B	C	B	B	B	B	B	B	B	B	B	HAR 5198	E 13
BREAKER		HELPLESS WISHBONE	ASH	B	C	B	B	B	B	B	B	B	B	B	MCA 577	C 13
BREAKER		SHE HAS CHANGED (NOT YOU)	RELUCTANT STEREOTYPES	B	C	B	B	B	B	B	B	B	B	B	K 18201	W 13
BREAKER		DON'T THROW STONES	SPORTS	B	C	B	B	B	B	B	B	B	B	B	SIR 6002	W 13
BREAKER		WIDE BOY	GODLEY & CREME	B	C	B	B	B	B	B	B	B	B	B	POSP 146	F 13
BREAKER		SOMETHING'S MISSING	CHORDS	B	C	B	B	B	B	B	B	B	B	B	POSP 145	F 13
BREAKER		ALL SHOOK UP	COLUMBIA BROTHERS	B	C	*	B	B	B	B	B	B	B	B	HOTEL	12
BREAKER		ENGLAND FOREVER	POACHER	B	C	A	B	A	A	A	B	B	A	A	RK 1029	A 12
BREAKER		DANCIN' COWBOYS	BELLAMY BROTHERS	B	C	A	B	A	A	A	A	A	A	A	K 17573	W 12
BREAKER		SAY GOODBYE TO LITTLE JOE	STEVE FORBERT	C	A	B	A	B	B	B	B	B	B	B	EPC 8342	C 11
BREAKER		ON MY TIME	SHARON CAMPBELL	C	C	A	A	B	B	B	B	B	B	B	PB 5227	R 11
BREAKER		IT'S A MIRACLE (DOUBLE A)	BARRY MANILOW	C	C	B	A	*	B	A	*	A	*	A	ARIST 337	F 11
BREAKER		WHEN THE NIGHT COMES	CATHERINE HOWE	B	C	B	A	A	B	B	A	A	A	A	ARO 223	A 11
BREAKER		STAY THE NIGHT	BILLY OCEAN	B	A	B	A	A	B	B	B	A	B	B	GT 271	C 11
BREAKER		WILD WORLD	WILLIE ELLISON	C	A	B	B	B	B	B	B	B	B	B	RBUS 50	A 11
BREAKER		SPECIAL LADY RAY	GOODMAN & BROWN	C	A	A	A	A	A	A	A	A	A	A	A 6008 800	F 10
BREAKER		DON'T FALL IN LOVE...	ROGERS & CARNES	C	B	B	*	*	B	A	A	*	A	B	UP 625	E 10
BREAKER		THE ROSE	BETTE MIDLER	C	B	B	A	A	B	B	A	A	*	A	K 11459	W 10
BREAKER		NEVER LOSE YOUR HUMOUR	JABARA & SUMMER	C	C	A	B	A	A	A	A	A	A	A	NB 1002	A 10
BREAKER		BOAT ON THE RIVER	STYX	C	A	B	B	A	A	B	B	B	B	B	AMS 7512	C 10
BREAKER		BODY LANGUAGE	DETROIT SPINNERS	C	B	C	B	*	B	A	A	C	B	A	K 11392	W 9
BREAKER		LEAVE THE CANDLE	GARY BROOKER	C	B	B	B	B	B	B	B	B	B	B	CHS 2396	F 9
BREAKER		SURRENDER TO ME	DAVID SOUL	C	B	B	B	B	B	B	B	B	B	B	NRG 001	O 9
BREAKER		MOVE OVER	DARLING BLONDE ON BLONDE	C	B	A	A	*	A	B	B	*	A	B	PAR 101	A 9
BREAKER		THE MONKEES (EP)	MONKEES	C	B	A	A	A	A	B	B	A	A	B	ARIST 326	F 8
BREAKER		BODY LANGUAGE	HENDY	B	C	B	A	A	A	A	A	A	A	A	BRO 93	E 8
BREAKER		ANY LOVE	RUFUS & CHAKA	C	B	B	A	B	B	B	B	B	B	B	MCA 575	C 8
BREAKER		SUPREMES MEDLEY	DIANA ROSS & THE SUPREMES	C	A	A	B	B	B	B	B	B	B	B	TMG 1180	E 8
BREAKER		ELVIS SHOULD PLAY	SKA GRADUATE	C	A	A	A	B	B	B	B	B	B	B	PAR 100	A 8
BREAKER		CITY LIGHTS	KENNY JOHNSON	C	A	B	A	C	B	B	B	A	B	B	OBM 1004	A 7
BREAKER		SKINNY GIRLS	ALAN O'DAY	C	A	B	A	A	A	A	A	A	A	A	K 11457	W 7
BREAKER		GETTING TO KNOW EACH OTHER...	GERARD KENNY	C	A	A	A	A	A	A	A	A	A	A	BP 5235	R 7
BREAKER		LOVE YOU FOREVER	BUNNY MAC	C	C	A	A	A	A	A	A	A	A	A	MACK 12-1	R 7
BREAKER		CAN I REACH YOU	DRAH	C	C	A	A	A	A	A	A	A	A	A	YB 81	S 6
BREAKER		YOU GAVE ME LOVE	CROWN HEIGHTS AFFAIR	C	B	B	B	B	B	B	B	B	B	B	MER 9	F 6

**Key To Station Playlists**

- PENNINE**
- A - Doubleplay
- B - Singleplay
- ☆ - Singleplay
- ☆ - Peninsle Pic
- SWANSEA SOUND**
- A - Playlist
- B - Instrumental
- ☆ - Hit Picks
- ORWELL**
- A - Top 40
- B - Newsplay
- ☆ - Hit Picks
- PLYMOUTH SOUND**
- A - A List
- B - B List
- C - C List
- ☆ - Hit Picks
- ☆ - Peoples Choice
- MANX**
- A - A List
- B - B List
- ☆ - Hit Picks
- BBC WALES**
- A - Playlist
- BBC SCOTLAND**
- A - A List
- B - B List
- C - C List
- ☆ - Hit Picks
- Single Of Wk
- BBC LONDON**
- A - A List
- B - Add Ons
- ☆ - Presenter Picks

The Radioactive symbol (☢) is awarded for a gain of at least 3% in the airplay rating - equivalent to one major or two or three minor I/R station playlists.

Each playlist is weighted according to approximate frequency of play and audience reach as indicated by available published research.

- Key To Distributors**
- A - Pye
  - B - One Stop
  - C - CBS
  - D - Stage One
  - E - EMI
  - F - Polygram
  - G - Rough Trade/Starline
  - H - Fast
  - I - Family Products
  - J - Fresh
  - K - Creative
  - L - Lugans
  - M - Swans
  - N - Niall
  - O - President
  - P - Pirnace
  - Q - Rough Trade
  - R - RCA
  - S - Selecta
  - T - Tubate
  - U - MCO
  - V - What Rhino
  - W - RCA
  - X - Roadings
  - Y - Wymd U
  - Z - Outlet



**Hitch hiker's guide to Original**

HOW a jazz-elated independent label found itself with a big-selling left-field album hit.

BACK IN the 1940s and 50s, an American label called Verve made a very fine living releasing an up-market combination of high-class jazz music interspersed with albums of the period's best US humour.

Verve later expanded out of the Ella Fitzgerald and Stan Getz area into pop and rock, signing the Righteous Brothers and Janis Ian among others in the late 60s.

The label was owned by jazz impresario Norman Granz, and his eclectic approach to running a record company has many parallels with one of the new British indies - the Covent Garden-based Original Records.

Formed primarily to record British jazz composer Mike Westbrook's work by former Transatlantic executive Laurence Aston, it has developed since expatriate American Don Mousseau joined the team into rock management with EMI band Metro and has most recently been notable for the big-selling science fiction spoof album *The Hitch Hiker's Guide To The Galaxy*.

The story of *The Guide* is one of those fortuitous chains of circumstance and downright good luck that sometimes happens in this industry of human happiness.

Aston was looking around for a project and got to hear about the BBC Radio-4 series written by Douglas Adams. Someone already had an option on the recording rights, but had done nothing with it. As soon as it ran out Aston seized his opportunity and put a deal together, quickly going into the studio to re-record Adams' scripts with most of the original radio cast.

The double album was then released on mail order, although an unusual feature of Original's campaign was to make it available through a single West End Retailer. As word spread, sales began to accelerate and towards last Christmas the retail availability was extended through parts of the Virgin chain - which promoted alongside the best-selling book of the series - and others around the country with mail

order still going strong. Now there are plans for an album of highlights from the second radio series of the *Hitch Hiker's Guide*, and sales are due to take a significant leap to coincide with reported BBC plans for a television series plus a projected stage play.

The appeal of the whole range of activities around Douglas Adams' creation is demonstrated by the massive demand for tickets for a stage play performed last year at London's ICA and sales of the album which have now begun to reach chart status at 20,000 units with the opening up of distribution by normally classical operators Parnote.

Meanwhile the jazz side of the label is not being neglected. There is a major Westbrook work produced by Tony Viconti in the pipeline and an album by new young tenor sax player called Chris Hunter who has contributed to albums with Kevin Coyne, Original Mirrors and Metro. His debut LP is an ambitious foray into modern jazz and is due out in June, entitled *Early Days*.

Then there is a series of one-off singles in a rather more humorous vein coming up for the Summer including 'Selling Records' by The Discouns and 'Meaningless Songs in Very High Voices' by the Heebie Jeebies plus a *Guide* spin-off from Disaster Area - the loud-est rock 'n' roll band in the universe.

In between times, like most small labels, much time is spent composing new slogans. The latest is 'Original Records - where records are not just black holes.'

**SPARTAN HAS** picked up Derbyshire heavy metal band Witchfynde and its label Roundlet and plans to release the group's debut album *Give 'Em Hell* at the end of the month. Meanwhile label bosses Mike Comerford and Alan Campion are currently negotiating for several more acts to join the outfit.

**THREE-PIECE KENT** act the Pulsaters make their bow on a new Pinnacle label called Street Beat with 'Modern Man' (LAMP 1) following Radio-1 plays of the song both as a demo and live cut on John Peel and Mike Reid shows.

**THE INDIE CHART**

Compiled by RB Research from returns from specialist indie-orientated shops

THIS WEEK'S	LAST WEEK'S	ARTIST/TITLE	Label/Cat.	Distributor
1	1	100 FOOD FOR THOUGHT LB40	Graduate GRAD 8	M/T
*2	11	2. YOU ANTICIPATION DELTA 5	Rough Trade RT 041	Q/M
3	2	5. IN THE BEGINNING WHERE THERE'S A WILL SLITS/POP GROUP	Y Rough Trade RT 039	Q/M
4	5	3. S.Y.S.L.F.M. (THE LETTER SONG) O TIPS	Shogun SHOOT 1	Q/M
5	3	5. TREADON IT'S JUST A STORY TEACUP/EXPLODES	Graduate GRAD 8	M/T
6	15	WHEN'S CAPTAIN KIRK SPIZZ ENERGY	Rough Trade RT50 4	Q/M
7	4	5. CARTRUOE ADAM AND THE ANTS	Do It Right 10	Q/M
*8	22	15. WOLDEN SOLDIER SPIZZ ENERGY	Rough Trade RT50 3	Q/M
9	7	5. SOLDIER KILLING JOKE	Malicious Damage MD 540	Q
10	4	5. RIGGEMAN SLEDGEHAMMER	Valent STONG 1	P/Z
11	14	3. SLEDGE'S HAND FAD GADGET	Mute 006	Q
*12	23	2. FEVER CRAMPS	Illegal IS 0017	I
13	15	10. YOU YOU HONEY BANE	Crass 5219B4/1	Q/M
14	10	3. THREE MANTRAS CABARET VOLTAIRE	Pugh Trade RT 038	Q/M
*15	11	1. REALTES OF A WAR DISCHARGE	Castle HMC045	2 P
16	15	5. KEAB TRAUHE DEUTSCHE AMERICANISCHE FREUNDSCHEIT	Mute 005	Q/M
17	16	4. YAP YAP PIRANHAS	Atts RD 06	Q
18	12	6. GIVE 'EM HELL WITCHFYNDE	Round 1	P/Z
19	12	2. MOTORHEAD MOTORHEAD	Big Beat NS 13	P
*20	27	2. BETTER SCREAM WAH HEAT	Inevitable INE 001	Q
21	20	6. FEEDING OF THE 5,000 CRASS	Small World WEENY 2	Q/M
22	25	7. SUSPECT DEVICE STIFF LITTLE FINGERS	Rigid Digits SRD 1	Q
23	21	12. TRIBAL LOOK/BIRD IN FLIGHT TOYAH	Safari SAFE 22	M
24	24	9. FIERY JACK FALL	Step Forward SF 13	I
25	14	4. NANTUCKET SLEDGEMOR QUARTZ	Hedington's DAN 1	P/Z
26	17	1. I'M WERE KING VARIOUS	Castle HMC045	2 P
27	14	14. ALTERNATIVE ULSTER STIFF LITTLE FINGERS	Rough Trade RT 004	Q/M
28	11	1. WARM GIRLS GIRLS AT OUR BEST	Record RRR 1	Q/M
29	9	11. REALITY AYSLAND CRASS	Crass 19454/4	Q
30	1	1. ENGLISH BLACK BOYS X.D.U.S	Factory FAC 11	P/Q

**THE SONGWRITERS** Workshop, previously listed as being distributed by Pinnacle is, in fact, handled exclusively by Spartan which reports encouraging signs for the label's 'Bright Water' single by Maggie Britton.

**FAMILY FODDER** release their third disc this week. Entitled 'Sunday Girls', the 12-inch single contains no less than 12 tracks including two versions of Blondie's 'Sunday Girl', 'Grand Mechat Loup' (Big Bad Wolf) and 'Street Credibility', a rather eccentric rendition of the Coronation Street theme.

**AN UNKNOWN** Liverpool band called Revolver has put together an album of 17 songs written by Lennon and McCartney but never recorded by the Beatles. Entitled *Neither Songs* (ROXLP 001) the LP is on the Spartan-distributed Rox label. A single from the LP 'One and Its Two' is also on the market.

**Indie LPs**

- 1 3 BOOTLED RETROSPECTIVE Y 33 (Q/M)
- 2 1 FOR HOW MUCH LONGER MUST WE TOLERATE THE CRASS RT RUGH 90(Q/M)
- 3 2 STAFF OF THE CRASS Crass 521984/4
- 4 4 GLOUGAL YOUTH Crass 521984/4
- 5 6 CROU DRACULA AND OTHER LOVE SONGS VARIOUS RT RUGH 90(Q/M)
- 6 5 SONGS THE LORD TAUGHT US Regis RL 005 (I)
- 7 7 INFLAMMABLE MATERIAL Split Live Finery RT RUGH 110 (M)
- 8 - HICKS FROM THE STICKS Rockspur ROC 111 (M)
- 9 13 PRINCE BUSTEN'S GREATEST HITS VARIOUS Rockspur ROC 111 (M)
- 10 9 UNKNOWN PLEASURES Regis RL 005 (I)
- 11 4 NINE MONTHS TO THE DRACO Joy Division Factory FAC 10 (P)
- 12 11 HITCH-HIKERS GUIDE TO THE GALAXY Joy Division Original ORA 42 (U)
- 13 3 SHEEP FARMING IN BARNES Saffar IC 084 (M)
- 14 10 PASS OUT Inner City UnderPressure RTD 012 (U)
- 15 15 LOVE AT THE YMCA Cabaret Voltaire RT RUGH 7 (Q/M)

Key to indie Distributors:

M-Fax 031-661 9111 L-Faculty Products 01-277 874  
 L-Lights 01-348 9122 M-Groton 01-900 4733  
 M-Hel 052 243 243 M-Hel 052 243 243  
 Trade 01-271 7355 T-Gaduate 0384 59048 4985  
 01-463 366 366 M-Hel 052 243 243  
 X-Hedington 101-443 2017 Z-Adult 0105 4825 4949

The following are carry only indie charts lists:  
 South East 011-258 0212 258 0212 258 0212  
 Sage One 0428 53925 Midlands-Tony Bude 0182  
 01-463 366 366 01-463 366 366  
 0904 36499 Scotland-Hyvd 041-229 3153

**RB Small Labels Catalogue changes**

CRASS RECORDS, listed in RB's small labels catalogue as being c/o Rough Trade, now has a new address and telephone number. Administration of the label has been taken over by Existential Music, at 10 Myddleton Road, London N22 (Tel: 01-899 6166).

Another catalogue amendment concerns Trial records, recently in RB's indie chart via Trespas and 'One Of These Days'. The label's address is 'Mondie', High Street, Acton, Sudbury, Suffolk, and any enquiries should be made to Stephen Guy-Clarke on Sudbury 77317. The address shown in

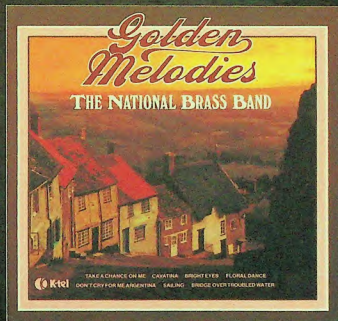
the Small Labels catalogue is actually that of Trespas' management rather than their label.

Finally, Sound Ceremony Records appeared in the catalogue with no details of location or distribution. The label is c/o Celestial Sound Productions, 20, South Villas, London NW1 (Tel. 01 485 0269), and is distributed by Pinnacle, Bonaparte and Rough Trade. The catalogue number of the *Guitar Star* album is actually RNYC 001 rather than RING 001 as listed. *Sound Ceremony* by Sound Ceremony, is also now available.



DON MOUSSEAU and Laurence Aston of Original Records - a combination of jazz and humour.

# Add a touch of Brass



Golden Melodies is brass band music as you've never heard before, played by The National Brass Band with 'hits' including: Take A Chance On Me, Cavatina, Bright Eyes, Floral Dance, Don't Cry For Me Argentina, Sailing, and Bridge Over Troubled Water.

\*Heavyweight TV campaign commences in the Midlands and Granada areas w/c April 21st.

\*National poster campaign.



R.R.P. £4.99 L.P. and Cassette. Cat. No. ONE 1075 L.P./OCE 2075 Cassette

Ring 01-992 8000 to place your order or contact your local distributor.



# THE ALBUM CHART 1-60

Chart week	Rank	LP	Artist	Title
1	1	LP	DURKE GENESIS	GENESIS
2	2	LP	THE GREATHEITS	HIS ROSE POLICE
3	3	LP	THE 12 GUN BANS	STATUS QUO
4	4	LP	THE MAGIC OF BONNY	BONNY Y BONNY
5	5	LP	BRITISH STEEL	JUDAS PRIEST
6	6	LP	THE BARBARA DICKSON	BARBARA DICKSON
7	7	LP	YEARS AND LIGHTER	JOHNNY MARTIN
8	8	LP	WHEELS OF STEEL	SAXON
9	9	LP	HEARTBREAKERS	KEITH MONRO
10	10	LP	THE WALKERS	VARIOUS
11	11	LP	WOMEN AND A SUNDAY	MARTI WEBB
12	12	LP	TELL ME ON CHRISTMAS	FIRST VAN HALEN
13	13	LP	BRAND NEW AGE UK	UKSBS
14	14	LP	THE CRYSTAL GAYLE SINGLES	ALBUM CRYSTAL GAYLE
15	15	LP	STEP BEYOND MADNESS	MADNESS
16	16	LP	REGGATA DE BLANC	POLICE
17	17	LP	PRETENDERS	PRETENDERS
18	18	LP	OUTLANDS	D'AMOUR POLICE
19	19	LP	COUNTRY NUMBER ONE	DON GIBSON
20	20	LP	FACADES	SAS CAPE
21	21	LP	GLASS HOUSES	BILLY JOEL
22	22	LP	SOMETIMES YOU WIN	OH HOOK
23	23	LP	ON THROUGH THE NIGHT	DEF LEPPARD
24	24	LP	THE BOBBY VEE SINGLES	ALBUM BOBBY VEE
25	25	LP	BY REQUEST	LINA MARTELL
26	26	LP	NOBODY'S HEROES	STIFF LITTLE FINGERS
27	27	LP	STRING OF HTS	SHADOWS
28	28	LP	WE GOTTA GET OUTTA THIS PLACE	ANGELI UPSTAIRS
29	29	LP	SPECIALS	SPECIALS
30	30	LP	DOWN TO EARTH	RAINBOW
31	31	LP	THE WALL	MICHAEL JACKSON
32	32	LP	THE LAST DANCE	VARIOUS
33	33	LP	SKY SKY	SKY SKY
34	34	LP	EAT TO THE BEAT	BLONDIE
35	35	LP	GET HAPPY	ELVIS COSTELLO
36	36	LP	LIGHT UP THE NIGHT	BROTHERS JOHNSON
37	37	LP	THE WALL	PINK FLOYD
38	38	LP	LOOK HEART 1000	HEART
39	39	LP	SNAKES AND LADDERS	GERRY RAFFERTY
40	40	LP	PERMANENT WAVE	RUSH
41	41	LP	SNAP	CRACKLE (A) BOB JOON COOPER CLARKE
42	42	LP	THE OFFICIAL BLUES BAND	BOOTLEG BLUES BAND
43	43	LP	GREATEST HTS VOL II	ABBA
44	44	LP	INITIAL SUCCESS	BA ROBERTSON
45	45	LP	TOO MUCH PRESSURE	THE SELECTER
46	46	LP	GREATEST HTS SUZI QUATRO	SUZI QUATRO
47	47	LP	PARALLEL LINES	BLONDIE
48	48	LP	GONG STRADI	SOUNDTRACK
49	49	LP	RAIDERS	MAGNUM
50	50	LP	ARGY BARDY	SQUEEZE
51	51	LP	SETTING SONS	JAM
52	52	LP	ORCHESTRAL MANOEUVRES	IN THE DARK
53	53	LP	AGAINST THE WIND	BOB SEGER AND THE SILVER BULLET BAND
54	54	LP	FIRST LADIES	COUNTRY VARIOUS ARTISTS
55	55	LP	ASTARE	PETER SKELLEN
56	56	LP	PSYCHEDELIC FURS	PSYCHEDELIC FURS
57	57	LP	BAT OUT OF HELL	MEAT LOAF
58	58	LP	METRO MUSIC	MARTINA AND THE MUFFINS
59	59	LP	KEEPING THE SUMMER ALIVE	BEACH BOYS

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 Blondie Mike Chapman 35  
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 Police Peter Dinklage 16  
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## Key To Album Distributors

A-Pye B-Decca C-CBS D-RCA E-Ronco  
 F-Phonogram G-E-Tel H-Goldman & Pines I-Columbia  
 L-Lightning M-Spartan O-Pinnacle B-EMI  
 Trade R-RCA S-Selena T-Graduate U-Warwick/MCA  
 V-Red Rhino W-Warner X-World Y-Wynne U-Z-Budget

## COUNTRY

KENNY ROGERS' *Gideon*, a concept album based around the life of a modern-day cowboy, is the best-selling country import mere days before its imminent British release. The album crashed onto Record World's Country album chart in the States at No. 3, joining his two previous releases *Kenny* and *The Gambler* which still hold positions 1 and 2. Similar success can be expected here, where Rogers also has two entries in the current RB/CMA top 10, and the fact that this album is being rushed a mere fortnight after its USA release indicates the importance USA is attaching to it.

Also, launched on the UK market only recently through the auspices of Gull/Miracle Records, has scored immediately with its pairs of albums by the Kendalls and Joe Sun. Both acts appeared at the Wembley Country Festival this Easter, and as a result all four releases have taken a chart rise.

Ovation intends to pursue a policy of selective releases and concentration of power on a small list of strong artists; this initial success is obviously going to encourage such an approach, and the wide-ranging appeal of Sun in particular, shown through his recent appearances, could form the basis of wider crossover appeal.

Imminent releases on the UK/Country market include Charley Pride's *There's A Little Bit Of Hank In Me (RCA)*, which again has already done well import, and should catch some satisfactory spinoff action from the huge sales of Charley's TV-advertised *Golden Collection* on K-Tel. The artist's recent UK visit and TV exposure on the *Vag Doo* show, on which he sang 'Honky Tonk Blues' (currently Record World's No. 2 country single), will also provide a boost.

Also upcoming: Boycar Willie's *King Of The Road* (Warwick), Jerry Lee Lewis' *When Two Worlds Collide (Elektra)*, *Together* from the Oak Ridge Boys (MCA), and *Live Shots* by Joe Ely (MCA). WEA is also getting in on the Kenny Rogers act with a compilation of the best of his material recorded with the First Edition around the 1968-72 period; title is *Shine On (Reprise)*.

## CMA/RB COUNTRY CHARTS

Rank	LP	Artist
1	THE SINGLES ALBUM	United Artists
2	HER BEST SONGS	K-Tel
3	COUNTRY NUMBER ONE	Warwick
4	KENNY ROGERS	United Artists
5	THE SINGLES OF COUNTRY VARIOUS	CBS
6	THE SINGLES ALBUM	United Artists
7	GOLDEN COLLECTION	Charley Pride K-Tel
8	BONNY AND BRITTY	Bobby Bare Ovation
9	OLD FLAMES	Joe Ely Ovation
10	LIKE REAL PEOPLE	Kendalls
11	ONE OF A KIND	Wendy Beatty CBS
12	THE HEART OF THE MATTER	Don Williams CBS
13	CUT OFF YOUR MIND	Joe Sun
14	KONARD WILLE	SINGS HANK WILLIAMS
15	ROCKY	Wendy Beatty CBS
16	A BELIEVER	SINGS THE TRUTH
17	THE SINGLES ALBUM	United Artists
18	AUTOGRAPH	John Denver CBS
19	BONNY AND BRITTY	Bobby Bare CBS
20	ONE OF A KIND	Wendy Beatty CBS
21	THE HEART OF THE MATTER	Don Williams CBS
22	ROCKY	Wendy Beatty CBS
23	DOZZY WAS A RAILROAD MAN	Big R
24	BODDY WILLE	Big R

## Imports

Rank	LP	Artist
1	GIDEON	Kenny Rogers
2	THE WAY I AM	Merle Haggard
3	LORETTA LYNNE	MCA
4	THERE'S A LITTLE BIT OF HANK	MCA
5	BUT WHAT WILL THE NEIGHBOURS SAY?	RCA
6	ROCKY	Wendy Beatty





## 20 GOLDEN HITS

# THE MAGIC OF Boney M



## IT'S MAGIC ON T.V.

The magic of Boney M's album is the rate at which it's disappearing from your shelves. Well, that's nothing. On April 21st, we're putting the Magic of Boney M on national TV. Then you're really going to see it move.

Four weeks of national TV commencing on April 21st.

NOW YOU SEE IT . . .

AREA	TRANSMISSION TIMES				
	MON	TUE	WED	THU	
LONDON	= 1 21st Apr	19.45	20.30	19.30	19.30
		20.15	21.00	20.00	20.00
		20.45	21.30	20.30	20.30
		21.15	22.00	21.00	21.00
	= 1 28th Apr	19.45	20.30	19.30	19.30
		20.15	21.00	20.00	20.00
		20.45	21.30	20.30	20.30
		21.15	22.00	21.00	21.00
	= 1 5th May	19.45	20.30	19.30	19.30
		20.15	21.00	20.00	20.00
		20.45	21.30	20.30	20.30
		21.15	22.00	21.00	21.00
= 1 12th May	19.45	20.30	19.30	19.30	
	20.15	21.00	20.00	20.00	
	20.45	21.30	20.30	20.30	
	21.15	22.00	21.00	21.00	
ISLANDS	= 1 21st Apr	19.15	19.30	17.45	17.45
		19.30	19.45	18.00	18.00
		19.45	20.00	18.15	18.15
		20.00	20.15	18.30	18.30
	= 1 28th Apr	19.15	19.30	17.45	17.45
		19.30	19.45	18.00	18.00
		19.45	20.00	18.15	18.15
		20.00	20.15	18.30	18.30
	= 1 5th May	19.15	19.30	17.45	17.45
		19.30	19.45	18.00	18.00
		19.45	20.00	18.15	18.15
		20.00	20.15	18.30	18.30
= 1 12th May	19.15	19.30	17.45	17.45	
	19.30	19.45	18.00	18.00	
	19.45	20.00	18.15	18.15	
	20.00	20.15	18.30	18.30	
LEAMINGTON	= 1 21st Apr	19.15	19.30	17.45	17.45
		19.30	19.45	18.00	18.00
		19.45	20.00	18.15	18.15
		20.00	20.15	18.30	18.30
	= 1 28th Apr	19.15	19.30	17.45	17.45
		19.30	19.45	18.00	18.00
		19.45	20.00	18.15	18.15
		20.00	20.15	18.30	18.30
	= 1 5th May	19.15	19.30	17.45	17.45
		19.30	19.45	18.00	18.00
		19.45	20.00	18.15	18.15
		20.00	20.15	18.30	18.30
= 1 12th May	19.15	19.30	17.45	17.45	
	19.30	19.45	18.00	18.00	
	19.45	20.00	18.15	18.15	
	20.00	20.15	18.30	18.30	
TOWNS & VIL	= 1 21st Apr	19.15	19.30	17.45	17.45
		19.30	19.45	18.00	18.00
		19.45	20.00	18.15	18.15
		20.00	20.15	18.30	18.30
	= 1 28th Apr	19.15	19.30	17.45	17.45
		19.30	19.45	18.00	18.00
		19.45	20.00	18.15	18.15
		20.00	20.15	18.30	18.30
	= 1 5th May	19.15	19.30	17.45	17.45
		19.30	19.45	18.00	18.00
		19.45	20.00	18.15	18.15
		20.00	20.15	18.30	18.30
= 1 12th May	19.15	19.30	17.45	17.45	
	19.30	19.45	18.00	18.00	
	19.45	20.00	18.15	18.15	
	20.00	20.15	18.30	18.30	

AREA	TRANSMISSION TIMES				
	MON	TUE	WED	THU	
SCOTLAND	= 1 21st Apr	19.45	20.15	18.45	18.45
		20.00	20.30	19.00	19.00
		20.15	20.45	19.15	19.15
		20.30	21.00	19.30	19.30
	= 1 28th Apr	19.45	20.15	18.45	18.45
		20.00	20.30	19.00	19.00
		20.15	20.45	19.15	19.15
		20.30	21.00	19.30	19.30
	= 1 5th May	19.45	20.15	18.45	18.45
		20.00	20.30	19.00	19.00
		20.15	20.45	19.15	19.15
		20.30	21.00	19.30	19.30
= 1 12th May	19.45	20.15	18.45	18.45	
	20.00	20.30	19.00	19.00	
	20.15	20.45	19.15	19.15	
	20.30	21.00	19.30	19.30	
WALLS & W	= 1 21st Apr	18.30	18.45	17.15	17.15
		18.45	19.00	17.30	17.30
		19.00	19.15	17.45	17.45
		19.15	19.30	18.00	18.00
	= 1 28th Apr	18.30	18.45	17.15	17.15
		18.45	19.00	17.30	17.30
		19.00	19.15	17.45	17.45
		19.15	19.30	18.00	18.00
	= 1 5th May	18.30	18.45	17.15	17.15
		18.45	19.00	17.30	17.30
		19.00	19.15	17.45	17.45
		19.15	19.30	18.00	18.00
= 1 12th May	18.30	18.45	17.15	17.15	
	18.45	19.00	17.30	17.30	
	19.00	19.15	17.45	17.45	
	19.15	19.30	18.00	18.00	
SOUTH	= 1 21st Apr	18.30	18.45	17.15	17.15
		18.45	19.00	17.30	17.30
		19.00	19.15	17.45	17.45
		19.15	19.30	18.00	18.00
	= 1 28th Apr	18.30	18.45	17.15	17.15
		18.45	19.00	17.30	17.30
		19.00	19.15	17.45	17.45
		19.15	19.30	18.00	18.00
	= 1 5th May	18.30	18.45	17.15	17.15
		18.45	19.00	17.30	17.30
		19.00	19.15	17.45	17.45
		19.15	19.30	18.00	18.00
= 1 12th May	18.30	18.45	17.15	17.15	
	18.45	19.00	17.30	17.30	
	19.00	19.15	17.45	17.45	
	19.15	19.30	18.00	18.00	
E. ENGLAND	= 1 21st Apr	18.30	18.45	17.15	17.15
		18.45	19.00	17.30	17.30
		19.00	19.15	17.45	17.45
		19.15	19.30	18.00	18.00
	= 1 28th Apr	18.30	18.45	17.15	17.15
		18.45	19.00	17.30	17.30
		19.00	19.15	17.45	17.45
		19.15	19.30	18.00	18.00
	= 1 5th May	18.30	18.45	17.15	17.15
		18.45	19.00	17.30	17.30
		19.00	19.15	17.45	17.45
		19.15	19.30	18.00	18.00
= 1 12th May	18.30	18.45	17.15	17.15	
	18.45	19.00	17.30	17.30	
	19.00	19.15	17.45	17.45	
	19.15	19.30	18.00	18.00	

AREA	TRANSMISSION TIMES				
	MON	TUE	WED	THU	
I. ENGLAND	= 1 21st Apr	19.45	20.15	18.45	18.45
		20.00	20.30	19.00	19.00
		20.15	20.45	19.15	19.15
		20.30	21.00	19.30	19.30
	= 1 28th Apr	19.45	20.15	18.45	18.45
		20.00	20.30	19.00	19.00
		20.15	20.45	19.15	19.15
		20.30	21.00	19.30	19.30
	= 1 5th May	19.45	20.15	18.45	18.45
		20.00	20.30	19.00	19.00
		20.15	20.45	19.15	19.15
		20.30	21.00	19.30	19.30
= 1 12th May	19.45	20.15	18.45	18.45	
	20.00	20.30	19.00	19.00	
	20.15	20.45	19.15	19.15	
	20.30	21.00	19.30	19.30	
W. IRELAND	= 1 21st Apr	18.30	18.45	17.15	17.15
		18.45	19.00	17.30	17.30
		19.00	19.15	17.45	17.45
		19.15	19.30	18.00	18.00
	= 1 28th Apr	18.30	18.45	17.15	17.15
		18.45	19.00	17.30	17.30
		19.00	19.15	17.45	17.45
		19.15	19.30	18.00	18.00
	= 1 5th May	18.30	18.45	17.15	17.15
		18.45	19.00	17.30	17.30
		19.00	19.15	17.45	17.45
		19.15	19.30	18.00	18.00
= 1 12th May	18.30	18.45	17.15	17.15	
	18.45	19.00	17.30	17.30	
	19.00	19.15	17.45	17.45	
	19.15	19.30	18.00	18.00	
NORFOLK	= 1 21st Apr	19.45	20.15	18.45	18.45
		20.00	20.30	19.00	19.00
		20.15	20.45	19.15	19.15
		20.30	21.00	19.30	19.30
	= 1 28th Apr	19.45	20.15	18.45	18.45
		20.00	20.30	19.00	19.00
		20.15	20.45	19.15	19.15
		20.30	21.00	19.30	19.30
	= 1 5th May	19.45	20.15	18.45	18.45
		20.00	20.30	19.00	19.00
		20.15	20.45	19.15	19.15
		20.30	21.00	19.30	19.30
= 1 12th May	19.45	20.15	18.45	18.45	
	20.00	20.30	19.00	19.00	
	20.15	20.45	19.15	19.15	
	20.30	21.00	19.30	19.30	

Further spots are being purchased.  
The stated timings may be subject to alteration.

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