

RECORD BUSINESS

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£180,000 crash of Bellaphon label

BELLAPHON RECORDS, launched in the UK only seven months ago and hailed at the time as an optimistic sign for the British record business, has crashed owing a reported £180,000.

The seven-strong London office of the leading German independent label was informed by telephone on Thursday January 29 that it was to cease operations despite recent assurances that it was under no financial pressure.

Shocked staff revealed to *Record Business* that January's wages and expenses had not been paid, and that there had been no written confirmation of the closure.

In fact Harry Chapin, who records for licensed label Boardwalk arrived in London last weekend to undertake a British tour, not knowing that record company support had been withdrawn. Sales director Ron Gale and promotions manager John Holman have been fulfilling Bellaphon's promotional obligations out of their own pockets.

Matters were brought to a head ten days ago when Bellaphon's British lawyers received a winding-up petition from Kaijus Productions alleging a £20,000 debt connected with the band Data. Other law suits are believed to be under preparation from two further companies.

Michael Barley of solicitors Hedley's, 15 St. Helens Place, Bishopsgate, London EC3 is acting for Bellaphon Germany in the matter. He admitted that a winding-up petition had been received and that a High Court hearing would take place on February 23.

A major casualty of the crash is likely to be Record Company Services, set up by former Pye men Eddie Foster and Tony Darrol as an independent marketing and administration consultancy.

They launched the firm on PRT redundancy money and are thought to be owed £36,000 by Bellaphon.

All Bellaphon product has now been withdrawn with the exception of Harry Chapin's current album on Boardwalk which remains available by special arrangement.

Nobody at Bellaphon's Frankfurt headquarters was prepared to comment on the closure of its UK office outside of a brief statement blaming the liquidation on poor management.

At Midem Bellaphon was still claiming a UK presence, and it was only after the international music trade fair finished last Thursday that news was broken in London staff.

The German indie is known to have been experiencing financial problems since it lost local rights to the successful Casablanca catalogue and has since signed expensive deals for German representation of the Motown and Boardwalk labels.

British staff are now investigating their legal position and the possibilities of suing for salaries and expenses owed.

Said Ron Gale: "We were kept on at



CHAPPELL MUSIC sign heavy rock band Praying Mantis to a worldwide long term publishing deal. A different break though for Chappell's legal advisor John Brunning (the one on the floor) who assisted in the deal and joined the band, manager Bob Keene, Alan Melina, Commercial manager - Chappell, and Steve Stevenson, creative director - Chappell at the company's Park Street offices (above). Praying Mantis are signed to Arista Records.

Bellaphon after receiving promises about money which were not kept. I am certainly going to do everything in my power to make things as uncomfortable as possible for Bellaphon. The treatment of the British staff has been disgraceful.

"We have been given no reason for closing the London office, and only a fortnight ago, Bellaphon accountant Klaus Wimmer told us everything was fine and we were to start afresh."

Maliphant quits as Phonogram md

KEN MALIPHANT, managing director of Phonogram for the past five years, unexpectedly announced his resignation in the middle of last week.

He left the company on Wednesday, with Ramon Lopez, managing director of PolyGram Record Operations, who already oversees Decca, adding the day-to-day running of Phonogram to his responsibilities. A company statement said that Lopez would run the company until a successor is

appointed. This is expected to be before the end of the month. Deputy to Lopez during this period will be Brian Shepherd, Phonogram a&r director.

Maliphant's departure comes after 12 years with the PolyGram group, his only employer since he left university.

"I have resigned because I think it is time that I did something new," he told *RB*. "I have been managing director for five years and I could have continued to be so, but I don't want to

PRT closure rumours denied by md Honey

RUMOURS WHICH gathered strength during Midem that PRT is due for closure at the end of March were firmly denied last week by managing director Derek Honey.

"There is no truth in these reports. We are not going out of business," said Honey who added that he had spent much of his time at Midem telling people that the stories were incorrect.

"We are an active company and one of the reasons I was at Midem was to look for deals. We have signed Len Beadle's new Radioactive label under licence and we are talking to a number of others," said Honey.

Commenting on a recent national newspaper report that PRT had been given "only six months of grace in which to break even", Honey stated: "We have been going through a necessary clean out. We have been keeping a low profile, but we are now ready to start again. We have got down to basics and the company is in better shape than it has been for a long time."

Asked if it was correct that the ACC parent company had placed an embargo on the signing of British talent by PRT,

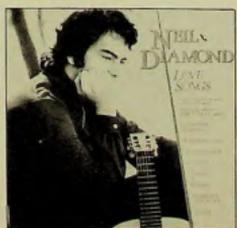
● TURN TO PAGE 2

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DEALERS: TV CAMPAIGN (LONDON AREA ONLY) • NATION-WIDE RADIO CAMPAIGN • BACKLIPS • WINDOW DISPLAYS

Eight Bruces' shops for sale in Scotland

THE EIGHT-SHOP Bruce's chain, Scotland's best known and largest independent retail operation, is up for sale.

Brian Finlay, who has been totally responsible for the stores since his brother Bruce resigned a year ago to concentrate on his Zoom label, told *Record Business*: "The record business at my level doesn't provide the same motivation that it used to. I feel like a complete change of direction."

The Bruce's chain was started in 1969 and spearheaded a radical, aggressive approach to retailing quite alien to traditional methods which existed in Scotland, and has its headquarters in Shandwick Place, Edinburgh. There are two other shops in the city and other branches in Kirkcaldy, Dundee, Clydebank and Glasgow. In 1976, the brewing firm Guinness took a controlling interest in the chain.

According to Brian Finlay, further development of the chain could only be achieved if Guinness put in further

finance, but the backers while agreeing with his view were not inclined to do so in the present uncertain retailing climate.

"I have very few regrets about the Guinness involvement. It provided us with a further five years of trading and it gave Bruce the opportunity to set up his record label. The company has known my feelings since the Spring of last year and even if extra finance had been forthcoming, I don't think I would necessarily have thought differently about leaving," said Finlay. He expects to have ended his involvement by the end of May.

"Most of the shops can continue trading profitably, either as part of a chain with resources other than just cash, or as independent outlets and we hope some of the staff may decide to carry on running them. I think Bruce's would form a very good springboard for anybody wanting to get into video retailing," he said.

deciding what was a reasonable rate of royalties and had not dealt with several questions of law which had been raised.

Mr. David Calcutt QC, for PPL, opposed the application. He said the tribunal had stated the case in very wide terms. It could not be said that the tribunal had failed to "express its mind".

"The tribunal members were faced with a mammoth task. To ask them to go back and start all over again and set out their evidence and findings and facts goes beyond what is required of them," he said.

Island firms up split sales and p&d agreement

AS FORECAST in *RB* (January 26) Island Records has signed a new pressing and distribution agreement with EMI, but has handed over its sales operation to the Virgin team in a separate deal.

Previously licensed to EMI under a three-year arrangement that ended on December 31, Island has been handled on a day-to-day basis by EMI while the new deals were being negotiated.

Now, all Island product will continue to be available from EMI Records and normal stock orders will be placed through EMI's telephone sales.

However, all new releases will be sold into the shops by the Virgin sales force and their telephone sales department. The company's new release supplement for March will be sold into retailers from February 9.

The 12-strong Virgin team reports to sales manager Anne Kelly, and she will work on Island product in conjunction with Ray Cooper, Island's sales manager. Cooper keeps his responsibilities for Island's major accounts, the multiples and wholesalers. New release in-



DUNCASTER ROCK group The Gents, seen around their trophy, are the winners of the 1980/1 Joshua Tetley/EMI 'Supergroup Contest'. Defeating two other groups in the final in Leeds earned The Gents £1,250 to purchase musical equipment, 12 hours recording time in Abbey Road, and the trophy. The group had a track on the EMI album *Rock On* which featured all the semi-finalists and there is a possibility of a contract with the company. Pictured are, from left to right; Paul Tatton, Tetley area manager; David Longbottom, Tetley Trade director; Steve Chambers, Glyn Davies, Martin Burton and Steve Kendall of The Gents; and Vince Campbell, manager of the Compton Arms where the final took place.

formation will continue to be sent to dealers through the regular EMI dealer mailing.

"We feel the kind of deals we've made with EMI and Virgin are part of a new trend in the British record business," said Island chairman Martin Davis. "Our new sales arrangements are naturally complemented by EMI's facilities. The new system goes much further than distribution, it allows us maximum freedom in the sales and merchandising areas."

He also pointed out the similarities between Island's new deal and the way Chrysalis and Arista use Tandem for sales and merchandising and the majors for manufacturing.

The arrangements come a year after Davis's appointment as Island chairman and are seen as part of a general company restructure which has seen Ray Cooper join as sales manager, Paul Henry take over marketing and the establishment of a new promotion team.

BPI to debate Island's 'One plus One' tape plan

ISLAND RECORDS' controversial 'One Plus One' tape scheme will be discussed at Wednesday's meeting of the BPI council.

The plan to release a pre-recorded chrome tape cassette of Steve Winwood's *Arc Of A Diver* album at £3.99 with a blank side has been widely criticised as an incitement to home taping.

But BPI chairman Chris Wright stopped short of condemning the Island action.

Island have the germ of a strong commercial idea here. It is an attempt to sell a piece of product to the public, but at the same time it is unfortunately timed at a period when the industry is closer than ever before to getting a sympathetic hearing on the home taping issue."

Wright said the public wanted to see a whole LP on one side of a cassette, but the difficult question was what to do with the spare side. Knocking out the cassette prevention lug, as Island had decided to do, was not the answer, he said.

"We need the industry as a whole to make a careful approach to the tape cassette, which is a delicate piece of software and handled the right way could be the salvation of the business. Handled the wrong way it could be our downfall," added Wright.

No successor to Keen at 208

RADIO LUXEMBOURG has decided not to appoint a new managing director following the resignation of Alan Keen.

However, it is understood that while overall supervision of the London operation will remain in the hands of vice-chairman Patrick Cox, programme controller Tony Prince is due to be given additional responsibilities which will give him control of much of the station's day-to-day operations. It is anticipated that Prince will be named as director of programmes and promotion, and will share his controller duties with music co-ordinator Richard Swainson. With 13 years at 208 to his credit, Prince is now the station employee with the longest unbroken service record.

Rocket 'Shaddup' for two weeks

PHONOGRAM AND Rocket gave undertakings in the High Court on January 30 not to release a disputed cover version of 'Shaddup You Face' before Thursday (February 12).

The undertakings were part of agreed terms settling a copyright action begun by an Australian company, Brady Music Pty, and April Music. Phonogram and Rocket

agreed not to reproduce or sell records and tapes of the song by Australian artist Joe Dolce which has been covered by Andrew Sachs until a licence granted by Brady and April Music comes into effect on Thursday. They also agreed to notify all radio stations which already have a copy of the disputed single not to broadcast it until then.

Judge delays decision on needle time

A HIGH Court judge was asked this week to direct the Performing Right Tribunal to state in greater detail its decision, given last year, on the amount of royalties to be paid by commercial broadcasters to Phonographic Performance Ltd.

After a three-day hearing, Mr. Justice Falconer said he would give his decision on the broadcasters' application at a later date.

The Association of Independent Radio Contractors, on behalf of 19 independent local radio companies, are seeking to appeal to the High Court, on questions of law, against the tribunal's decision. They require a "case stated" by the tribunal for use in the appeal.

The AIRC had appealed to the Tribunal against what they claimed were excessive royalties. The tribunal found that PPL was entitled to demand substantial, as opposed to nominal, royalties from the ILR companies.

Mr. Andrew Bateson QC, for the AIRC, argued this week that the tribunal in its decision had confined itself to

● PRT: From Page One.

Honey said: "We can do anything we want to do, so long as we stay within our cashflow limits, which we are easily capable of doing. If we find an act we want to sign and we can afford it, then we are free to do so without reference to anybody."

However, Honey admitted that the possibility of PRT being sold continued to exist. "If somebody came along with the right kind of offer, then of course we would be interested. But there is no suggestion that we are closing down."

NEWS

Charisma catalogue push

CHARISMA RECORDS is launching a special back catalogue campaign this month with price reductions on 15 albums by artists including top sellers Genesis and Monty Python.

The campaign will be extended to cover all Charisma's catalogue in monthly batches throughout the year. Each album will be stickered "Limited Edition Special Price".

Dealers will be able to buy the featured albums at £2.44 and cassettes at £2.54 throughout February.

In the first batch are: Genesis *Trespass*, *Foxrot*, *Wind And Wuthering*,

And Then There Were Three; Steve Hackett *Please Don't Touch, Defector*; Peter Gabriel *Peter Gabriel (First and Third)*; Tony Banks *Curious Feeling*; Mike Rutherford *Smallcreep's Day*; Brand X *Do They Hurt?*; Lindisfarne *Finest Hour*; Monty Python *Instant Record Collection*; Keith Dewhurst & The Albion Band *Lark Rise To Candleford*; and Vivian Stanshall *Sir Henry At Rawlinson End* - the only item not available on cassette.

The campaign is being supported by selective trade and consumer advertising.

VCPS set to fight pirates

A NEW organisation to fight video piracy has been jointly launched by the BBC, ITV companies and the Society of Film Distributors.

Known as the Video Copyright Protection Society Ltd, its aim will be to pool information which will lead to the prosecution of illegal traders in copyright feature films and TV programmes.

Peter Lord, former head of the BBC's international sales division, has been appointed chief executive of the new trade organisation.

The VCPS also plans to campaign for video piracy to be brought within the criminal law as opposed to civil law and for offenders to face a maximum sentence of 14 years imprisonment.

UA shrinks - Berman quits

EMI RECORDS has made further staff cuts, this time centred on the Liberty-United labels.

General manager Howard Berman has resigned and four people below him have either been made redundant or offered alternative posts in other areas of EMI.

Press office head Pat Stead has announced that she and fellow press

officer Winsome Cornish would not be staying on and the position of label manager Graham Bar is unclear.

Liberty's staff was decimated in June when EMI and Liberty-United amalgamated in Manchester Square and the latest decision could see an end to it as an independent operation. EMI is to make a statement about the implications in the next few days.

Merchandising

MAJOR CAMPAIGNS are planned for the film, soundtrack and book of the life of country star Loretta Lynn, entitled *Coal Miner's Daughter*.

The film receives its British premier on March 12 but MCA Records release the soundtrack album (MCF 3068) and a single 'Coal Miner's Daughter' (MCA 674) on February 19. The soundtrack was voted Album Of The Year by the Country Music Association in America and it consists mostly of actress Sissy Spacek singing Lynn songs.

Film company CIC International is giving the film widespread promotion, including ads in the Sun, Daily Mail and Sunday Times, radio ads on Capital Radio, posters on the underground and regional ads. The soundtrack and book will be mentioned in this campaign.

MCA is planning a widespread series of window and in-store promotions, some jointly with Granada Publishing. In late March Music For Pleasure is releasing a Loretta Lynn album entitled *The Loretta Lynn Story* to headline a general country product promotion.

GO-FEET has released the Lee Perry-produced album *Heart Of The Congos* by The Congos at the special dealer price of £2.99 and it plans more such releases later

in the year. A single from The Congos' album, 'Fishermen' is released on February 20. The label, which was formed by The Beat, is marketed by Arista.

STIFF RECORDS has released a 12-inch version of the new Madness single 'The Return Of The Los Palmas 7' with two extra tracks. The first is the original demo version of 'My Girl' and the second is 'Swan Lake' - a live version from the movie *Dance Crazy*. Free with the 12-inch version is the first edition of the Nutty Boys Comic previously available only as a fan club item. The catalogue number is BUYIT 108 and it carries a rrp of £1.70.

WEA RELEASES the new B.A. Robertson album *Bully For You* on March 6 and it includes a limited edition free 'BA From Middlesex Poly' live single. The two tracks included will be available on all copies of the cassette. Ads for the album are being taken in the consumer press and item magazines and store posters and centre pieces will be available. Robertson makes several TV appearances in the next few months.

CANADIAN ROCK band SAGA release a three track picture bag 12-inch EP on Polydor on February 13. 'Careful Where You Step' (POSPX 228) carries a recommended retail price of £1 and will also be available in seven-inch form.

THE SHUTTERED PALACE

THE NEW SINGLE FROM ELLEN FOLEY



This new single reflects the unique, unpredictable sound of Ellen's forthcoming album, "Spirit Of St Louis". Co-written by Joe Strummer and Mick Jones, and produced by Mick. The Shuttered Palace is out now in a picture bag.

International

EPIC

The Shuttered Palace' EP C 922

1981 looks good again for Magnet

MAGNET'S LIVELY performance in 1980 looks likely to continue throughout 1981 on the evidence of product previewed at a meeting of licensees during Midem.

Guests heard that Matchbox had sold two million singles and 500,000 LPs in 1980 and had been voted 'Discovery Of The Year' in Germany. The band will have a new single out in March with an album to follow. After a number of personnel changes, Darts is ready to get on target again with a US tour in March and a launch of the band in Japan. Bob Fish, formerly with the band, has signed a solo contract with Magnet. Bad Manners will be touring Europe in the Spring and has an appearance at the San Remo Song Festival lined up.

Two new Magnet acts are about to release debut singles. The GB Band, with Irish singer Geraldine, has 'One Is A Lonely Number' written and produced by Phil Coulter out on February 13, while Modern Jazz has a single 'In My Sleep I Count Sheep' out early in February.

Griffiths heads Aussie indie office in UK

A NEW Australian independent label has set up a London office to be headed by former Island a&r man and artist manager Richard Griffiths.

Deluxe Records set up last year by former AC/DC manager Michael Browning, quickly achieved good records in Australia with The Numbers, The Dugies and The Inxes.

Griffiths has been appointed international manager and will divide his time between London and Australia. Initial plans, after the conclusion of a label deal for Deluxe in the UK, will be to promote the Australian acts, although the signing of UK acts will follow.

RCA's Presley bootleg case

A SOMERSET man was ordered in the High Court in London to stop "bootlegging" Elvis Presley recordings. Richard Selwood, of New Buildings, Milverton, and Ivy Cottage, North Street, Milverton, who did not appear in court, wrote through his solicitors submitting to judgement in proceedings brought by RCA. The judge also ordered and inquiry into the amount of damages the music company might have suffered as a result of the alleged "bootlegging."

Deals

MAJOR PUBLISHING deals finalised during Midem included a new worldwide affiliation for the Bron Organisation and a renewal of Bruce Springsteen's long-running association with Intersong.

After many years of individual territorial deals, the Bron Organisation has opted in favour of international sub-publishing representation outside its UK home base with Chappell. The deal is for four years and covers all new material published after January 1. Under the Bron umbrella are 15 companies involving such artists as Manfred Mann, Richard Myhill, Ken Hensley, Sally Oldfield and Uriah Heep.

The contract for Bruce Springsteen's publishing was secured by Intersong, following negotiations between md Bruno Kretschmar and Springsteen's attorney Mitchell. The financial commitment reportedly being sought on behalf of Billy Joel. His asking price for a world deal covering four albums was reckoned to be \$6 million, of which \$1 million was required from the UK. Also on offer was the Jobete catalogue which holds a glittering collection of classic Motown copyrights. Agreement to purchase, for a reputed \$30 million, has been reached between Motown and Charles Koppelman and Marty Bandier of the Entertainment Company. Both men were at Midem to hustle a worldwide sub-publishing deal, with the concentration being on at-source payments. With their international network of companies, EMI and Chappell would be clear favourites in the bidding for this kind of contract, although April-Blackwood were also reckoned to be keen to clinch what will be one of the most significant publishing deals of recent years.

Another publishing deal available was for the last compositions written by John Lennon before his death and included on the *Double Fantasy* album. David Geffen, owner of Geffen Records, was attempting to work out a number of sub-publishing contracts, but the limited prospects for the catalogue was reckoned to be inhibiting some potential bidders. However, in the light of the Geffen label's funding, a world deal with Warner Bros Music was regarded as being a possible outcome.

ORIGINALLY PLANNED as a production company, Waterloo Records has been launched as a label by John Cooper, who will also run its associated publishing company Wellington Music.

Based at Waterloo House, 155, Upper Street, London N1 (Tel: 01-354 2724) the company has signed six acts: The Drones, Ollie and the Banknotes, Gilly Elkins, Annie Cavanagh and The Metrojets. Waterloo, which also controls Sussex's Parkgate Studios, will reveal its UK sales and distribution arrangements shortly.

BBC RECORDS had a busy MIDEM with major agreements almost set for a new Metal Explosion compilation and a package of classical music for Japan. The team also concluded a deal with Finland, Norway and Sweden for most of the BBC Records catalogue and publishing, distribution and licence agreements were being sought for Japan.

SCRATCH RECORDS and its associated publishing company Performance Music concluded a number of deals at MIDEM including a long-term European licence agreement with RCA giving the label its own logo and a release guarantee of six albums per year.

There will also be a label deal with Trio in Japan and an agreement is now being finalised for Australia, again with RCA. Dennis Laine's *Japanese Tears* album was picked up for Mexico, Brazil, Uruguay, Venezuela and Argentina by San Juan Records, and a deal is close for the US and Canada which will complete the album's worldwide availability.

Meanwhile deals were set up for Performance Music/Satellite Records for release of Ray Dorset's future product in Scandinavia through Sonet, Germany, Austria and Switzerland through CBS, in Benelux with CNR and with Peter Gooch for Spain and Portugal.

Gappell in Italy picked up Denny Laine's Perfect Music catalogue and sub publishing of Performance Music for Spain and Portugal went to Budde Music.

EAGLE RECORDS concluded a series of deals at MIDEM including arrangements for its own logo with SIC America in Argentina, Belter in Spain, Rossic in Portugal and CTC in New Zealand.

The company is also said to be on the verge of signing an agreement for the entire label with a European major company for the remaining European territories within the next fortnight.

Schatt Music has picked up four Jo Anna Forte songs for West Germany on a sub-publishing deal, while a similar arrangement has been concluded for Ginger with MCA Music for the USA.

DESERT SONGS has signed four-piece London band Shadowfax to a worldwide publishing deal. The group has released a single on its own Risky Discs and is currently recording more songs.

CHAMPAGNE RECORDS has clinched the rights to Sylvia Striplin's *Give Me Your Love*, presently on the US disco charts. The single (FIZZ 504) will be



ORIGINAL RECORDS staff Don Mousseau, Helena Blakemore and Laurence Aston look pleased with themselves at their busy stand at MIDEM, where interest was high in the *Herbie Hancock*, Chris Hunter and the *Hitch Hiker's Guide To The Galaxy* LPs.

released in late February on both 7-inch and 12-inch (FIZY 504) formats.

EMI RECORDS has signed Duran Duran, a group in hot demand lately, and has released its first single 'Planet Earth' c/w 'Late Bar' (EMI 5137).

DICK JAMES Music has acquired the UK sub-publishing for the US disco hit 'You're Too Late' by Fantasy. The record is currently in UK disco charts and features a special mix by John Luongo, who has worked with Diana Ross and Chic.

DTM has also picked up the new single from Ellie Warren for publishing worldwide. 'Falling In Love With Yourself' is on PRT.

TYCHO PRODUCTIONS, formed by Paul Lynton and Laurie McGregor, which handles the Nick Straker Band and New Musik, was expecting a Benelux deal for a new two-girl act Night Train, to spearhead a number of overseas contracts. "Reaction is similar to that experienced for 'Walk In The Park' by Nick Straker two years ago," commented Ms. McGregor.

ROCKTOGRAPHY, which specialises in fan photographs of several thousands pop names, received franchise enquiries from Australia, Japan and America.

FIRST MIDEM deal was almost certainly between Mike Mingard and Hans Geric of Cologne for Feet First. It was concluded eight minutes after opening time on the first day.

RED NAIL RECORDS, previously owned by London Weekend Television, is due for relaunch this year by mid Brian Huth, who also runs the Studio 80 recording studio and the A&R Promotions management company which represents Linton Kwesi Johnson, Dennis Bovell, Matumbi and Joanne Ellis. Bovell who has just completed recordings with Japan's Yellow Magic Orchestra Epic US artist Garland Jeffries and the Sits, will be producing for Red Nail and acts available include Matumbi, whose EMI has just expired, and Dandy Livingstone. Lovell also has a solo LP available for the US, having signed with Phonogram for the rest of the world.

MULLINGS

A STEADY stream of jokey literature regarding that little known country Albania has been hitting *Mullings'* desk of late. There was a send-up travel brochure, accompanied by an opportunity to apply for a music visa free of charge to an address in Kentish Town Road, not a million miles from the hq of **Chiswick Records**. The fun print, supported by serious cuttings from the *Daily Telegraph* and the *Sunday Times*, are all part of Chiswick's drumbeating for their latest hopefuls, a three-piece called **Albania**, but hailing from the Isle of Arran, and taken on when a previous production deal aborted through lack of money. One **K-Y McKay**, band member, is the brainy source of the publicity material, which wasn't serious because there was no factual information readily available. However, further research uncovered a travel agency specialising in tours to Albania, whose brochure was almost as bizarre as McKay's send-up effort. Visitors are warned, for instance, that those with long hair and bushy beards are liable to be sent to the barber immediately on passing through immigration. But we disgress, dear readers. Chiswick and EMI are getting rather keen about prospects after a single escaped from Albania just before Christmas which people have discovered this expediting a second 'Kaytie King', due this week, to be followed by an album *Are You All Mine*. According to Chiswick creative director **Roger Armstrong**, staff have become fascinated with Albania and a holiday visit is in prospect - hair and beards neatly trimmed, of course.

WHAT IS the connection between Oakwood, California and the Royal Albert Hall? Well, there isn't one really, which is why RCA has found it necessary to put stickers on an album by **Creedence Clearwater Revival** (remember them?) entitled *The Royal Albert Hall Concert*. For unexplained reasons, RCA found out rather late in the day that it was actually taped in Oakwood... our item last week re the **The Little River Band**, signing for Carrere for the UK, first reported in the *Midem News* caused a bit of tiz. EMI thought they had lost their Aussie rockers and nobody had told them, but a memo from LRB's management rang to say that it was all a terrible misunderstanding. LRB and Capitol are firmly wedded for many moons and Carrere has actually signed another batch of bopping Bruces called **Australian Crawl**, of whom more is expected to be heard... one American trade, reporting RCA's signing of Ensign, referred to somebody called **Angel Grainge**... publicist **Bess Coleman** leaving music department of Rogers & Cowan to emigrate to Australia... after lengthy silence, **George Harrison** about to re-emerge with an album entitled *33 1/3* for WEA... while his ex-Beatles buddy **Paul McCartney** renews his association with producer **George Martin** at the Air studio in Montserrat... thanks to erudite contributions from **John Walters** and **John Peel**, Arena tv documentary on grassroots pop, produced by **Arthur Yentob**, was credible and informative.

EXPECTED SHORTLY announcement from Polydor that he has re-signed the Who, despite grapevine gossip that the band was intent on a new label deal... **Musexpo** moves to Fort Lauderdale for the 1981 event, to be held at the Marriott Hotel from November 1-5... longtime return to the UK in April for **Vic Damone** for a BBC-2 concert in prospect, with RCA promotion man **Tommy Loftus** much involved in liaison duties... did you hear about the md of a major British record company, spotted reading the *Daily Telegraph* at Heathrow and looking a bit sheepish when a copy of the *Dandy* fell from within those grey pages?... **Shakin' Stevens** a guest at the recent annual Nashville Volunteer Jam... producer **Martin Hannett**, manager **Nick Garnett** and script writer **John Varnam** cooking up a project timed for the launch of the fourth TV channel. Through the MGL operation run with **Paul Loasby**, Garnett is also concerned with a **Winston Churchill** 'The Finest Hour' speech set to music for release on the Black Label. WHILE SKY may be welcome at Westminster Abbey, **Kool** (of the Gang) and fiancée apparently are not. His recent application to be married there was turned down, so he headed for Paris and Notre Dame... according to the *Music Master* catalogue, **Sham '69** have an album entitled *Captain Beaky And His Band* on release... not a UK winner, but in the US **XTC's Black Sea** album had climbed into the Top 50.

RECORD BUSINESS

Hyde House, 13 Langley Street, London WC2H 9JG
01-836 9311. Telex No: 262 554

EDITOR/MANAGING DIRECTOR Brian Mulligan

DEPUTY EDITOR (News) John Hayward

EDITORIAL: David Redshaw (Production/Reviews); Paul Campbell (Retailing); Sarah Lewis (Small Labels); Tim Smith (Video); Frank Granville-Barker (Classical)

RESEARCH Dafydd Rees (Director); Barry Lazell; Patricia Thomas; Ian Shepherd.

ADVERTISING Howard Rosen (Manager); Jane Redman (Assistant Manager); Roger Kent (Sales Executive); Jacque Harvey (Production).

COMMERCIAL/CIRCULATION Richard Tan (Manager).

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RETAILING

Sensation! a shop that's doing OK!

A SIMPLE business policy of supplying demand at the right price has proved very successful for one Northern retailer who cannot understand why the industry finds itself in such a parlous state. PAUL CAMPBELL reports

TONY ANDREW, proprietor of Vibes Records & Tapes in Bury, Lancashire, has only one regret as a record dealer—that he didn't enter the business earlier.

His is a refreshingly optimistic attitude to record and tape retailing and in seven years he has built a business "started to fill an empty corner in a newsagents" into a successful retail and wholesale outlet.

He bases optimism on the potential of groups such as Ultravox, Spandau Ballet and Visage and his own ability to supply demand, no matter what the prevailing trends.

The main backdrop on the horizon is the economic situation and its effect on consumer spending. "I know it's a dreadful thing to say, but I can sell records that are not very good if the price is right and not sell good ones if they are too expensive," admits Andrew.

He prefers to explain company inadequacies in terms of human frailty and can see why RCA took the step of increasing prices, although he disagrees with the timing. The only company he cannot justify is EMI who he fears "have lost the will to sell records. If they continue

as they have are on a self-destruct course."

Nothing annoys him more than having records out of stock and he was amazed to find when he entered the business that it was considered acceptable.

Andrew orders all the records he thinks he will need in advance. "I gauge what I'm going to sell from start to finish of a record's success. I'm sometimes a mile out both ways, but I pride myself on always being able to provide all of the chart records," he said.

Vibes rose on the crest of the new wave, but among its current best sellers are Placido Domingo and Pavarotti—proving that musical styles can be mixed successfully.

Success has not been easily earned by Vibes, which faces six competing outlets in a small industrial town with its fair share of industrial gloom. "If I know I can sell just one copy of an album I'll get it in stock. It's worth its weight in gold when the customer who has looked everywhere else finds it."

"I gauge what I'm going to sell from start to finish of a record's success"

"I come from a newsagents' background but I certainly put in more hours in the record business. The companies are very helpful when they see you are making an effort," added Andrew. Sheena Easton, The Nolans, Suzi Quatro and The Revillos are just some of the acts which have made promotional visits to the shop.

In the last 18 months it has become increasingly obvious to Andrew that he must become competitive in price and increase turnover to survive.

He doesn't want parallel imports but admits that the price difference has now reached the state where they cannot be ignored. He cannot, however, understand why firms such as Virgin, with manufacturing interests, sell them.

Since moving large amounts of product is in his interest Andrew started to supply dealers without company accounts on a wholesale basis and this too has been a success.

Ultimately he is looking to a video future. "I have to go into video and be the centre for Bury—which means going into it properly. It is, however, just as important that video disc manufacturers adopt one system so that the ridiculous situation with cassettes and cassettes is avoided," he concluded.



Ongoing competition situation

AS THOUSANDS of fans filed out of the Ulster Hall in Belfast after a concert by The Specials and The Beat, five fans were waiting for their own highlight of the evening.

They were the winners of a competition organised by Smyths For Records in conjunction with Chrysalis, the *Sunday News* and MCD concert promoters, and they won albums, concert tickets and t-shirts. An added bonus was a meeting backstage with The Specials after their sell-out concert. The competition was just one in a series being organised by Smyths to tie in with concerts in the city and help promote new albums.

The most successful so far has been a Jam contest with signed copies of *Sound Affects* being offered to winners by Polydor. Other record companies are coming forward with a variety of prizes for future competitions which look like becoming a regular feature in the Sunday newspaper. Winners of The Specials competition are pictured with members of the band after the concert.

Wholesale & Import Round-up

SINGLES BY The Jam and John Lennon's 'Imagine' on 12-inch feature among the most appealing imports this week with strong sales expected on The Jam's 'That's Entertainment' and Lennon's 'Imagine' on 12-inch, from Germany.

Disc Empire of London is importing both for the general market and it also has good news for the soul market. It is bringing in copies of the import chart album *Fuse 1* from Germany and its dealer price is certain to be much less than the £5.50 + VAT at present charged for Japanese copies.

Pacific Records is having much success with three American imports; a rockably album from former Suicide man Alan Vega (Ze/PVC) bearing his name; *The Live Rise Of Richard Strange (Ze)* by the singer in question; and *The Grandmothers (Rhino)* by the original Mothers of Invention. All have a dealer price of £2.89 + VAT.

By contrast Pacific is also having great success with *Mr Success* a compilation of Frank Sinatra numbers, including some rare ones, put together by Capitol Australia. This carries a dealer price of £3.18.

Robinsons Records of Manchester is seeing a lot of activity with rockably singles and EPs—so much so that it has sold out of each batch before a list can be

produced. For the latest titles available ring Richard Cooper (061-832 2701). Robinson also has a series of radio soundtrack albums on the American specialist label Radiola available now.

Television orientated Relay Records reports good sales on the K-tel David Bowie, Roger Whittaker and hits compilation *Hit Machine* albums and has added five K-tel titles to its special offers.

Magic Reggae, Golden Melodies, Themes For Dreams, Romantic Guitar and Goodmorning America are offered to dealers at £1.65 + VAT.

CRT of London has two albums of interest to soul fans. The first is *License To Dream* by Kleeer which is doing well on the RB imports chart and the second, *All Around The Town* by Bob James. The first carries a dealer price of £3.25 + VAT and the second, a double, £4.79 + VAT. CRT also has the new Funky-music 12-inch single available.

Keep up to date with the latest action on the one-stop scene in RB. Wholesale and Import Round-up is edited by PAUL CAMPBELL, 01-836 9311



CURRENTLY FASHIONABLE acts like Ultravox and Visage are proving full of potential for the dealer.

Woolworth's nine 'Egerton years'

AMID THE signed artists' photographs and the gold and silver discs, bestowd by grateful suppliers, which adorn the walls of Bob Egerton's office at F. W. Woolworth's London headquarters, there is a citation newly arrived from the company's advertising agency.

It refers to 'Bob's Blitz' and was awarded to "The best buyer of records." As a straightforward recognition of a notably successful Christmas sales campaign tied to a catchphrase 'Blitz' which didn't immediately appeal to the Woolworth hierarchy, but certainly grabbed the public's imagination, the framed endorsement of Yuletide achievement tells its own success story. But it also serves as a valedictory tribute to a man who is finally moving on to another department after nine years as record buyer, considerably longer than the company usually leaves executives in the same section. This may also be taken as a vote of confidence for the way that Egerton with single-minded enthusiasm has piloted Woolworth from being a non-runner in the retailing stakes to the point of being unchallenged as the nation's leading supplier of records and tapes to the public. When he took over the department in 1971, full price records were being sold in 20 stores and Woolworth was still regarded largely as an outlet for budget repertoire. Today records and tapes are sold in all 960 stores and provide the company with a turnover unofficially estimated in excess of £60 million a year at retail prices.

In a year of alarming recession in the record industry, Egerton is transferring to DIY from the record division on a high note, for the Blitz campaign provided Woolworth with unexpectedly buoyant Christmas sales in response to a bold decision to turn the TV advertising spotlight on the department for the first time. Given that Woolworth can call on promotional resources that are available only to the mightiest in the land, Egerton nevertheless reckons that what Woolworth proved and what should give heart all rounds is that despite the recession, records properly promoted are still an appealing sales prospect to many people.

But he wonders whether enough is done on a year-round basis to encourage the public to retain the interest in record purchasing which promotion can kindle during the Christmas season. He laments the continuing practice of discounting on new releases "which would probably sell at full price" while back catalogue, at a higher price, has become a marginal sales item.

Previous efforts to cut the trade price of catalogue, like Phonogram's *Going For A Song* initiative didn't work, in his view, because the industry and trade was wedded to the '£1-off' philosophy. But now that recommended pricing is all but abolished, he considers that there are opportunities once again to make catalogue an attractive stock proposition.

"It is now feasible to gain customer impact by pricing at £3.99 and it may well be that the manufacturers should take a close look at catalogue and

WOOLWORTH'S PROMOTIONAL 'blitz' on TV this Christmas was the first time that the chain had gone against policy and advertised just one department of its stores — the record and tape department. It was a measure of Bob Egerton's success as a record buyer in establishing Woolworth's as the industry's number one customer. BRIAN MULLIGAN interviews him as he moves on to new fields in the Woolworth's organisation.



BOB EGERTON: changed the firm's old image as a record retailer.

promote it to the trade at a competitive price on which the dealer can earn a decent margin. Anything which has been out of the charts for three months should be classified as back catalogue, but it is not enough just to bring the price down. There must be an effort at retail level to get that message across to the consumer. The manufacturer should be Blitz-pricing his catalogue with stickers. How for instance are WEA and the dealers highlighting to the public that recent £1 cut in the trade price. We are all guilty of a failure to tell the public adequately of the bargains that we could be offering them."

He was as good as his word, too, for an immediate call was placed to Record Merchandisers, the Woolworth supplier, and instructions were given for all WEA product to be stickered to show its price advantage.

But wasn't the tactic of discounting on new releases something which the trade had to accept, albeit reluctantly, as a means of competing with trading policies initiated by multiples like Woolworth? Egerton takes the point, but to be fair there was a time when Woolworth was ready to abandon price-cutting, and would have done so had there been sufficient confidence that the opposition would have done likewise.

"Once rpm was abolished, discounting was bound to come," he says. "It did a lot to stimulate the record business in the short-term. Whether in the long-term it has been in the interest of the industry and retailer is doubtful — but you can't turn the clock back."

Having watched the level of Woolworth's business on tapes, both pre-recorded and blank, grow significantly over the past few years, Egerton has become very much a protagonist of the cassette as the sound-carrier of the future. He doesn't think the day when tapes and discs sell in a 1:1 ratio is too far distant, particularly since advances in hi-fi technology are throwing up faults on discs more readily than was the case

five years ago. As he points out, sales of blank tapes at about 60 million copies a year are closing fast on albums, which are selling about 65 million copies a year. Add the sales of blanks to the 20 million unit turnover of pre-recorded tapes, and it is evident that tape must already be the most popular source of recorded music.

"We should be looking at ways of encouraging the public to buy pre-recorded tapes, rather than complain about piracy and home-taping," he states, noting that Woolworth's is looking to more attractive display features. "It might be worth considering whether the cassette of a hot album should be cheaper than the disc and also be released first. Perhaps as a further incentive, manufacturers could put an extra track, say an old hit single, on the cassette. There is also the matter of quality — I don't think it would be an overstatement to suggest that the kind of tape used for the production of cassettes is not always as good as the customer would like."

From pre-recorded audio tapes, it is not a massive step for a company with Woolworth's resources to move into stocking pre-recorded video cassettes. The company already sells blank video cassettes and 1981 will see a rental scheme for the pre-recorded variety being introduced in 150 stores. "We intend," says Egerton with calm confidence, "to be as big in video as we already are in records. I think the future is going to be great."

Nevertheless, he tempers his enthusiasm with a cautionary word about the potential of video so far as the owner-operated record store is concerned.

"At the moment the investment necessary to bring a return in the early stages is something which should, as a profitable exercise, only be operated by stores which can afford to carry the stock," he stresses. "That does not mean that we believe the smaller retailer should not be involved around 1982-3,

for the prices will come down as more playback units come on to the market. By 1983 it is estimated that 2.5 million machines will be available and that may be the time for the smaller retailer to come in."

To those not acquainted with the Woolworth's way of running its record division, it may come as something of a surprise to learn that control of the nation's biggest retailing operation is handled by three people — Egerton and two secretaries. And that is as large as the department has ever been. Originally, records were handled as part of fancy goods and only became a separate department after the deal had been completed for Record Merchandisers to rack 20 stores with full-price repertoire.

Of course, as RM's largest customer accounting for about 60 percent of the rack company's total business, Woolworth has had its complete resources to draw upon and has the industry at large at its beck and call. Egerton admits that had Woolworth chosen to assume total responsibility for the buying of records, as do the other two major multiples, then the staffing arrangement would have been vastly different. As it is, he feels the relationship enjoyed with the industry in general "gives us sufficient confidence to operate with the small staff we have here." "RM presents new releases to us every week and makes recommendations based on such things as record company promotion plans, chart placing and historic information of previous performance. We allocate the distribution of the product and the appropriate stock levels. It would be foolish to assume that we know more about the repertoire than people who are involved with it all day and every day. It is always easy to have 20-20 hindsight, and there are always the ones you come unstuck with, but as a rule we have an amicable working relationship with RM."

Where we today has been achieved thanks to a lot of support from the industry in responding to our enthusiasm here and a comparable commitment from a lot of people at store level. Whatever we produce from this office means nothing if it doesn't happen at the shop end of the stores."

The industry view of Egerton is of a man who never lets anybody forget that Woolworth is its most important customer. But not even his fiercest critics would ever suggest that he does not communicate a contagious enthusiasm for the task in hand, and that he has secured quite spectacularly in changing the firm's old High Street has been image as a record retailer.

"I suppose," Egerton admits with a chuckle, "I am a pain in the ass, both to the industry and the stores. I suppose I have had something to do with Woolworth's position today — but it could have been achieved just as well by somebody else. I reckon I am about 51 percent Woolworth-orientated and 49 percent record industry."

"I am moving to broaden my experience — but there's no doubt I shall miss it all terribly."

ARTISTS & REPERTOIRE

Ant peoples' time has come

also two albums among the top 30 best-sellers. A remarkable achievement for a band who have often staggered and struggled since the demise of London's punk heyday. Of course the Ants who signed to Decca in early 1978 were to go through a number of changes before hitting the jackpot with virtually their entire catalogue, since CBS finally turned the spotlight on the band.

The Ants of Decca were Adam, guitar and vocals, David Barbe, drums, Matthew Ashman, keyboards and Andy Warren, bass. The release of the quirky, 'French'-sounding single 'Young Parisians' (Decca F13803) was the highlight of that particular period. It was first available in October 1978, and is currently placed at number eight, although Decca deny any conscious marketing push. "The single has always sold at a steady level, it always stayed in our catalogue," said a Decca spokesman. "Obviously sales rose when the CBS product came out, but all we did was make sure plenty of stock was available."

From Decca the Ants moved to an independent label, Do It, (distributed

SARAHLEWIS looks at the current Adam and the Ants phenomenon and particularly at the back catalogue now coming to light

by Spartan) in May 1979. It was Do It Records that organised the Ants first major UK tour and released 'Zerox' (DUN 8) — currently number 33 and rising in the RB chart, and 'Carroubles Kick' (DUN 10) currently number 32. In 1980, the Ants released an 11-track album with Do It, called *Dirk Wears White Socks* (Do It RIDE 3). *Dirk* sold reasonably well then and a year later it is number 24 in the album charts.

At this point, a catalyst hit Adam and the Ants in the form of the ubiquitous Malcolm McLaren. He took David, Matthew and Andy, introduced them to teenage singer Anabelle and called them Bow Wow Wow.

But Adam the lone Ant refused to be defeated and with the help of his old friend Marco Pirroni (ex-Models) and producer Chris Hughes, put out a tentative 12-inch EP and moved (once

again), this time to CBS. Do It, like Decca, claims that the Ants singles were never deleted, they just sold faster when interest in Adam escalated. However, they did eventually place small advertisements to make the public aware of the back catalogue and where to get it from.

The first single Adam and the Ants (mark 2) released on CBS was 'Kings of the Wild Frontier' (CBS 8877) in July 1980. This was followed by Adam's biggest sellers (so far) 'Dog Eat Dog' (CBS 9039) and 'Ant Music' (CBS 9252).

CBS has now made re-available (although they were never actually deleted) the first two singles, both in the original picture bags with original B sides.

Adam and the Ants' next single will not be a re-release and will not be taken from their current number one album *Kings of the Wild Frontier* (CBS 84549). It will be chosen from one of the four new tracks Adam and the band are recording at the moment. CBS could be forgiven for strongly anticipating another hit.



A SWASHBUCKLING, 1980s Adam and the Ants. Inset, the insipid 1978 model.

ADAM AND the Ants dominate the RB singles chart once again this week with five titles on three different labels among the top 61 placings. There are

REGIONAL

Hamilton IV & Begley to host 'Make Mine Country'

BBC TV IN Belfast have completed a third series of the popular country music series *Make Mine Country*. It will be transmitted from March 3 onwards for a six-week run. For the new series presenter Paddy O'Flaherty is replaced by co-presenters George Hamilton IV, and Philomena Begley. The list of artists appearing include local and international names such as Family Brown, Susan McCann, Billy Armstrong, American Express, Boxcar Willie, and Brendan Quinn. BBC hopes the cast will encourage other regions to screen the series. To coincide with the series Hamilton embarks on a two-week Irish tour from March 2. His new album *20 Country Classics* will be promoted by Warwick. He will be joined on tour by Scottish singer Carey Duncan who will have her single 'I'm Your Woman' released here via WEA and DB Records. Also to coincide with the television series Brendan Quinn has a new album *Mighty Quinn* released as well as a single 'Angeline' from American Express, both on release, while Top Spin has a new recording in the pipeline from Philomena Begley. Record dealers are confident that this series will bring revived interest in local country products, as a result Homespun Records has issued two new country albums

Cowboy Singer featuring Crawford Bell, and from Downtown Radio host John Greer a third gospel album under the title *Singing On A Sunday*. Pilgrim Records has a long awaited album from Mary McKee & Genesis out under the title *Favourite Hymns Of Faith* due to be a good seller like all their previous albums.

DESPITE the increased number of stations in the IBA network all at the Kiltonga Radio Centre in Newtownards were delighted that once again Downtown Radio emerged top of the recent JICRAR survey. According to the survey 67 percent of the population tune into Downtown programmes weekly. Local artists are also very happy to note that more Irish manufactured record-

ings are played, and included in the playlist and the best-sellers list. Congratulations to all at the 293 station, as they get set to celebrate their fifth anniversary on March 16. With the success of Downtown Radio, it's likely that at least four groups will seek the franchise for the new commercial station to cover the North-West region. The studios of the new IBA station will be based in Colrairie, or Londonderry, and broadcasting by mid-1982. IBA is likely to invite the interested groups to put their ideas forward by June or July next.

FORMER STARJET members who had a few minor international hits on the Epic label, are now known as Tango Brigade, and issued a new single 'Donegal' on the Epic label. Belfast



DOWNTOWN RADIO DJ Bobbie Hanvie (centre) is the man behind a new roadshow package featuring a number of Ulster's most popular recording acts. Hanvie has called the package 'Come Into The Parlour' and it includes Leo McCaffrey's band, Eileen Donaghy, accordionist Malachy Doris and folk duo Ann and Francis Brophy.

group Aftermath have decided to form their own independent label S Records, and their own product 'For You' marks their debut release. Weeks after they signed with Spyder Records and issued their debut single 'I Can See The Future' Northern group Katmandu have split up. They were managed by

Ulster

Louis Walsh, who has had little joy with his other artist Johnny Logan. Management promotion agency Northern Promotions, of Londonderry have launched their own monthly publication *Musik*. The colour monthly which covers the Irish and international scene is published by Century Services. Directors Raymond O'Hara and Richard Campbell hope to give the Northern acts more space, and feel it will become as popular as Hot Press. The first edition which featured Rod Stewart on the cover was a bit pricey at 50p in the North and 60p in the Republic.

To help the Beaver Club with an invalid car project, singer Leon and Homespun Records presented 1,000 copies of her new single 'The World Needs a Melody' to the Beavers free of charge. They hope to raise £1,000, as a result.

A recording clash between Release Records and Top Spin, over a record entitled 'Thank You For The Roses'. Release say Margo recorded it first, but Top Spin claims Patrice of Stage 5 was first to record it.

Outlet Recording Company used the mobile studio at the Arts Theatre in Belfast on February 4, to record a live album featuring comedian Gene Fitzpatrick.

DONAL K. O'BOYLE

SMALL LABELS

Cherry Red first live package

CHERRY RED embarks on its first 'Package Tour' featuring Medium Medium, Eyeless in Gaza and Five or Six, on March 10th. Promotional activities will include ads in trade papers, independent radio interviews, fly-posting and in-store displays. Three singles are released this month to coincide with the tour - 'Hungry So Angry' (Cherry 18) by Medium Medium, 'Invisibilty' (Cherry 20) by Eyeless in Gaza and 'Another Reason' (Cherry 19) by Five or Six. The latter's album, *Photographs as Memories* (B Red 13) was released on February 6th.



THE DISC Empire shop (above) of Kings Road, London has launched its own label - Disc Empire Records. First release in 'LA 14' c/w 'Dolphin Ride' (DEF 1) by the jazz-influenced Breakfast Band (behind counter).

10/12 track 'album' by Alternative Chart favourites Discharge.

RED LIGHTNIN' has released a set of rare tracks by American soul rhythm & blues artist Little Johnny Taylor. The album is called *Shoulda Been a Preacher* (RL 0030) and contains material from the early 60s.

GLASS RECORDS has just released two singles, 'Love is Stange' by Ciaran Harte and 'Control Addicts' by Religious Overdose. A single by Glass (the group), 'New Colours is to be re-promoted.

CAVALIS RECORDS release the debut single 'Leave Me Alone' (HYP 1) by reggae group The Government. It is available on 12" format for February 16th.

101 RECORDS presents three of the regular bands from the 101 Club, Clapham, at the Venue, Victoria, tonight (9th). Any 101 Club members who show their membership cards at the Venue will be allowed in free. All three bands have a track on the third 101 album, *Beyond The Groove* The Nautyulture track, 'Once Upon A Time' is to be released on Charisma Records, while the Fix have three tracks on the fourth 101 album, *Live Letters*, released at the end of January.

CLAY RECORDS launches a series of 'Two Quad Deal' 45 rpm 'albums' (each one will have 10 or 12 tracks) this month. The initial release will be 'Style Wars' (Plate 1) by Product. It will be followed in April by an untitled

Briefs

DIAMOND HEAD's new single 'Waited Too Long' c/w 'Play Loud' (DHM 004) is released on Friday February 13 on the band's own DHM label, which is available through Pinnacle. The Stourbridge hard rock act has just finished supporting April Wine's tour and is preparing for a 20-date outing in its own right. The single release will be backed by consumer music press advertising.

THE S&T label will release its debut album *Where the Hell is... Leicester*, on February 13th. It features music from 12 bands based in the Leicester area. The package comes complete with booklet, badge and free single, price £2.75 and will be distributed by S&T themselves. The label plans to release a series of EPs starting in the spring and hopes to secure a distribution deal in 1981. Telephone number is 0533 57490.

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DISTRIBUTOR AND WHOLESALEERS DIRECTORY 1981

SONET RECORDS AND PUBLISHING
121 Leadbury Road, London W11 2AQ
Telephone: 01-229 7267

Contact: Dee Sparrow
Labels Distributed: Sonnet
Speciality, Kicking Mantis (Tokuma)
Titanic, Stone Alligator, (Some) Rounder, Grand Prix, Red Stripe
A Side, Dislectic, Catalogue
request and information from Sonnet. Record orders from Pye order phone.

DISCO

Disco Dealer

MOSTLY a week of maintained status quo in this week's disco top 10, with Yarbrough And Peoples just recapturing the top slot from Blondie with a small but significant sales lead. Most of the action in these upper reaches belongs to Freeze, who look odds-on to achieve a hat-trick of number ones next week; they already lead the 12-inch listing by a comfortable margin, and the UK album listing by an absolute landslide.

It's worth noting that virtually all the high new entries in the singles chart are British productions, two of them on completely independent labels. Spectrum, crashing in at 20, was mentioned here last week. Powerline's 'Journey' hit the shops at almost the same time; on the Elton label, home of Atmosfer, Stop, Level 42, etc. this would well be another candidate for major label pick-up and crossover success in the mode of its predecessor. In the meantime, distribution is through All Ears on 01 965 6041, and probably most of the disco-oriented indie distributors too.

Also showing at the top of the breakers lists, and certain to chart healthily next week if the upfront buzz about it is any guide, is 'LA. 14' by the Breakfast Band. At the time of chart compilation, many RB panel members were still eagerly awaiting their copies, or it might have been rivaling Powerline and Spectrum in the chart race already. The record is the first in a major Empire/Flyover combine, long a major mover on the disco import and distribution scene. Label and number is Disc Empire DEF 1, and naturally enough it can be ordered from Disc Empire on 01 352 6861 - or again, from the indie block distributors.

Not a lot is new on the imports front, either in single/12-inch form or an album. The notable LP success of the last two weeks has been Gene Duplap's *It's Just The Way I Feel* (Capitol), which has come quite out of the blue to challenge Marvin Gaye at the import chart top, and seems quite likely to take over now that further imports of the Gaye album are embargoed. Duplap is a drummer with Roy Ayers connections, though not a name which would have been expected to lead to automatic big sales, even in specialist circles. The fact that the album has sold so well can be attributed to some really enthusiastic dealer support, reminiscent of the way in which many dealers quickly got behind the (then) unknown Yarbrough And Peoples album when it was first imported a few months back.

A much more predictable seller was Kleezer's *License To Dream* (Atlantic), which slams straight into the number 3 import position after just a few days in the shops. By far the most eagerly awaited import album however, is Change's *Miracles*, which seems to have been 'in the air' since the time the release finally does hit these shores it should be a monster, particularly as WEA has

apparently put the date of the UK release, originally intended to be simultaneous with America, back by a couple of weeks while it is decided exactly which UK label it will appear on.
BARRY LAZELL

Breakers

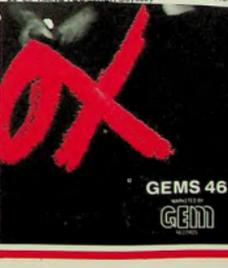
51	LA. 14 Breakfast Band	Disc Empire
52	LET IT FLOW (FOR DR. J.) Cover Wave	Elektra
53	ALL I WANT TO DO IS MAKE LOVE TO YOU 20th Century	20th Century
54	DON'T KNOW WHAT TO SAY	Fantasy
55	CAN YOU HANDLE H.I. Sharon Red	Exciter
56	DO YOU FEEL MY Love Eddy Grant	Ensign
57	GET UP AND DANCE	MCA
58	GIVE ME YOUR LOVE	Umo Melodic (import)
59	Shiva Single	Exciter
60	TRICITY 7 Express	Ensign
61	LOVE COLLECT/GOLDMINE	Ensign
62	421 LIKE (WHAT YOU'RE DOING TO ME)	Exciter
63	SET UP AND DANCE	Pressure
64	SAN SALVADOR Azolo	Ram's Horn (import)
65	SHOCKED TO DEATH Prince	Atlantic
66	HOT LOVE Kelly Marra	Capitol
67	SPECIALLY FOR YOU	Sugarhill (import)
68	SHUFFLE Althea	UK Champagne
69	HOT Cuzon	UK Champagne
70	ALL-AMERICAN GIRLS	Kaledoscope
71	SOUL Frankie Valli	Capitol (import)
72	SOUL Frankie Valli	MCA

Import Albums

1	IN OUR LIFETIME Marvin Gaye	Tamla
2	IT'S JUST THE WAY I FEEL Gene Duplap	Capitol
3	LICENSE TO DREAM Kleezer	Miracle
4	HOUSE OF MUSIC T. Monk	Mirage
5	SHARON RED Sharon Red	Exciter
6	CALL IT WHAT YOU WANT Bill Summers	Motown
7	JUMP OUT Cuzon	Gordy
8	THE BOYS ARE BACK Stone City Band	Capitol
9	PURE ONE Prince	Salsoul
10	SKYPORT Sky	Capitol
11	FRANK HOOPER & POSITIVE PEOPLE	Planetone
12	FRANK HOOPER & POSITIVE PEOPLE	MCA
13	14 CITIES CONNECTION	MCA
14	AWAKENING Reddings	Inner City
15	ISANG WAR Prince Charles & The City Beat	Accord
16	THE MARKLEY BAND Markley Band	Solid Platinum
17	10 I LIKE WHAT YOU'RE DOING TO ME	Brunswick
18	AT BEATS WITH WOMAN	TSPQ
19	HOT SPICE Dan Seegal	Inner City
20	GOOD BLACK IS HARD TO CRACK	Mercury
	Esther Philips	Mercury

Disco Albums

1	SOUTHERN FRIEZE Freey	Beggars Banquet
2	IMAGINATION Wincester	Solar
3	LET'S CALL THE BARK Joe Sample	MCA
4	MYSTERIES OF THE WORLD MFSL	TSPQ
5	THE BARK Joe Sample	MCA
6	ROUND TRIP Light Of The Nation	Ensign
7	MOUNTAIN DANCE Dave Grusin	Atlantic
8	WINEYARD Dave Grusin	Atlantic
9	MAGIC Tom Browne	Arista GRP
10	COLLECTIVE SOUL Dave Rayce	Mercury
11	THREE FOR LOVE Phalaris	Solar
12	GIVE ME THE NIGHT	Mercury
13	THE BAND IN THE BAND	Warner Bros
14	POSH PANCE Rushett	Elektra
15	THE BARK Joe Sample	TSPQ
16	I HAD TO SAY IT Mike Jackson	Spring
17	YARBROUGH AND PEOPLES	Mercury
18	THE BARK Joe Sample	De La
19	INHERIT THE WIND Wilton Felder	Mercury
20	HANDS TOGETHER Givsey	RCA



GEMS 46
GEM

Singles Top 100

SALES RATING
100 = Strong No. 1 Sales

AIRPLAY RATING
100% maximum radio play plus BBC's #1 Top Of The Pops

The Record Business Top 100 is compiled from sales and airplay on a system adapted from the charts of the successful US trade paper *Record World*.

The Top 30 is based on sales alone. Positions 31-100 are determined by the sales rating + 5% of the airplay rating. 300 shops report weekly sales, average reporting time being Thursday noon.

- ★ **Bullet** Strong upward movement on sales and/or airplay
- **New Entry**
- **Platinum Disc** 1 million sales (BPI certified)
- **Gold Disc** 1/2 million sales (BPI certified)
- **Silver Disc** 1/4 million sales (BPI certified)
- **Sales or Airplay Index** less than 0.5
- All indices are rounded to nearest whole number
- D **Distributor** Code details: see New Singles page
- () **Brackets** as part of a catalogue number indicates 12-inch availability; 60 (CABU) 503 indicates CABL 503 = 7-inch single CABL 503 = 12-inch single

Record Business guide to last week's market strength

This Week	Last Week	Wks on Chart		TITLE/ARTIST	Label/Cat. No.	D	Debut Use
★ 1	4	4	82	59	VIENNA ULTRAVOX	CHRYSLIS CHS (12)2481	F
2	2	4	75	90	MANN JOHN LENNON	○ GEFENN K79195(M)	W
3	3	4	67	70	IN THE AIR TONIGHT PHIL COLLINS	VIRGIN VSK 102	C
4	1	9	56	45	IMAGINE JOHN LENNON	● APPLE R6009	E
5	5	9	42	51	ANTMUSIC ADAM AND THE ANTS	● CBS 9352	C
6	6	4	40	84	RAPTURE BLONDIE	○ CHRYSLIS CHS (12)2485	F
★ 7	11	9	33	64	FADE TO GREY VISAGE	POLYDOR POSP(X) 194	F
8	7	8	33	61	DON'T STOP THE MUSIC YARBROUGH & PEOPLES	MERCURY MER(X) 53	F
★ 9	17	3	30	69	I SURRENDER RAINBOW	POLYDOR POSP 221	F
10	8	10	26	36	YOUNG PARISIANS ADAM & THE ANTS	DECCA F13803	F
★ 11	16	3	24	73	THE RETURN OF THE LOS PALMAS 7 MADNESS	STIFF BUY(ITT) 108	C
12	13	3	23	81	THE FREEZE SPANDAU BALLET	REFORMATION CHS (12)2486	F
13	15	5	23	70	ROMEO & JULIET DIRE STRAITS	VERTIGO MOVIE 1	F
★ 14	■	1	23	*	THAT'S ENTERTAINMENT JAM	METRONOME 0030 364	F
15	9	8	22	61	I AM THE BEAT THE LOOK	MCA 647	C
★ 16	30	3	19	47	OLDEST SWINGER IN TOWN FRED WEDLOCK	ROCKET XPRES 46	F
17	18	4	19	94	A LITTLE IN LOVE CLIFF RICHARD	EMI 5123	E
18	14	8	19	72	I AIN'T GONNA STAND FOR IT STEVIE WONDER	MOTOWN (12)TMG 1215	F
19	21	5	17	47	BURN RUBBER ON ME (WHY YOU WANNA HURT ME) GAP BAND	MERCURY MER(X) 52	E
★ 20	29	4	16	76	IT'S MY TURN DIANA ROSS	MOTOWN TMG 1217	E
21	10	9	16	20	DO NOTHING SPECIALS FEATURING RICO	○ 2-TONE CHS TT 16	F
22	23	3	15	77	SGT. ROCK (IS GOING TO HELP ME) XTC	VIRGIN VS 384	C
23	19	3	14	69	THE ELEPHANTS GRAVEYARD (GUILTY) BOOMTOWN RATS	MERCURY BONGO 2	F
24	26	5	14	70	TWILIGHT CAFE SUSAN FASSBENDER	CBS 9468	C
25	22	4	14	76	GANGSTERS OF THE GROOVE HEATWAVE	GTO GT (13)285	C
★ 26	52	2	13	27	WE'LL BRING THE HOUSE DOWN SLADE	CHEAPSKATE CHEAP 16	R
27	20	11	13	20	FLASH QUEEN	○ EMI 5126	E
★ 28	32	9	12	12	CARTROUBLE ADAM AND THE ANTS	DO IT DUN 10	M
★ 29	33	9	12	1	ZEROX ADAM AND THE ANTS	DO IT DUN 8	M
30	12	10	12	28	TOO NICE TO TALK TO BEAT	○ GO-FEET FEET (12)4	F
★ 31	40	2	12	67	I'M IN LOVE WITH A GERMAN FILM STAR PASSIONS	POLYDOR POSP 222	F
★ 32	■	1	12	35	SHADDAP YOU FACE JOE DOLCE	EPIC EPC 9518	C
★ 33	■	1	11	76	ROCK THIS TOWN STRAY CATS	ARISTA SCAT 2	F
34	36	3	12	7	THROWN AWAY STRANGLERS	LIBERTY BP 383	E
35	24	11	10	11	LORRAINE BAD MANNERS	MAGNET (12)MAG 181	A
36	38	4	10	16	GIVE PEACE A CHANCE PLASTIC ONO BAND	APPLE 13	E
★ 37	42	4	9	32	THE BED'S TOO BIG WITHOUT YOU SHEILA HYLTON	ISLAND (12)WIP 6671	E
★ 38	45	2	9	37	REWARD TEARDROP EXPLODES	MERCURY TEAR 2	F
★ 39	49	3	8	50	JUST WHEN I NEEDED YOU MOST BARBARA JONES	A-SIDE SON 2221	A
40	34	3	7	70	THE BEST OF TIMES STYX	A&M AMS 8102	C
★ 41	53	2	8	1	MYSTERIES OF THE WORLD MFSB	TSOP PIR (13)9501	C
42	28	5	8	40	SCARY MONSTERS (AND SUPER CREEPS) DAVID BOWIE	RCA BOWIC(1) 8	R
43	27	8	7	43	RUNAROUND SUE RACEY	RAK 325	E
★ 44	■	1	6	66	MESSAGE OF LOVE PRETENDERS	REAL ARE 15 (M)	W
★ 45	51	4	...	50...	HANG TOGETHER ODYSSEY	RCA RCA(1T) 23	R
46	51	4	...	50...	(KE) STARTING OVER JOHN LENNON	● GEFENN K79186	W
47	51	4	...	50...	IE ON TURN ME OFF HONEY BANE...	ZONOPHONE Z 15	E
48	51	4	...	50...	YOU SEE A CHANCE STEVE WINWOOD	IS. (CWIP) 6655/PR 2040	E
49	51	4	...	50...	SNE KENNAWAY & STRANGE BEHAVIOUR	DERAM DM 436	F
50	51	4	...	50...	HEART UFO	CHRYSLIS CHS 2482	F
51	51	4	...	50...	BI-DOZI KRANKIES	MONARCH MON 21	A
52	51	4	...	50...	GONNA ROCK YOU? NOLANS	EPIC EPC 9325	C
53	51	4	...	50...	HUCKLEBURY COAST TO COAST	POLYDOR POSP 214	F
54	51	4	...	50...	LE U.K. CLASH	CBS 9480	C
55	51	4	...	50...	!RN FREEZE FREEZE	BEGGARS BANQUET BEG5(1T) W	W
56	51	4	...	50...	IT THROUGH THE RAIN BARRY MANILOW	ARISTA ARIST 384/5	F
57	51	4	...	50...	!A LIFETIME TALKING HEADS	SIRE SIR 4048	W
58	51	4	...	50...	KMAS (WAR IS OVER) JOHN & YOKO & PLASTIC ONO BAND ETC.	○ APPLE R5970	F
59	51	4	...	50...	THE SHERIFF LIGHT OF THE WORLD	ENSGN ENY 48(12)	E
60	51	4	...	50...	RD TO BE HUMBLE MAC DAVIS	CASABLANCA CAN 210	A

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c/w
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EMI 5143 12EMR5143

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 NEW 12 COMING SOON

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RECORD BUSINESS RECORD BUSINESS RECORD BUSINESS

Disco Top 50

1	2	DON'T STOP THE MUSIC YARBROUGH & PEOPLES	Mercury MER(X) 53
2	1	RAPTURE BLONDIE	Chrysalis CHS (12) 2485
3	8	SOUTHERN FREEZE FREEZE	Beggars Banquet BEGS(1)
4	3	BURN RUBBER ON ME (WHY YOU WANNA HURT ME) GAP BAND	Mercury MER(X) 52
5	4	GANGSTERS OF THE GROOVE HEATWAVE	GTO GT (13)285
6	5	ALL NIGHT LONG/TAKE IT TO THE TOP CLOUD	Champagne FUNK(Y) 1
7	7	MYSTERIES OF THE WORLD MF5B	TSOP PIR (13) 9501
8	16	(SOMEBODY) HELP ME OUT BEGGAR & CO.	Ensign ENY(T) 201
9	6	TO PROVE MY LOVE NED DOHENY	CBS (13)9481
10	13	DON'T STOP K.I.D.	Groove Products/EMI(12)EMI5143
11	11	MR. MACK INVERSIONS	Groove Productions GP 106(T)
12	14	(YOU KNOW) YOU CAN DO IT CENTRAL LINE	Mercury LINE (7)12
13	15	THE BED'S TOO BIG WITHOUT YOU SHEILA HYLTON	Island (12)WIP 6671
14	21	UNDERWATER HARRY THUMANN	Decca (L)F 13901
15	10	JUST WHEN I NEEDED YOU MOST BARBARA JONES	A-Side SON 2221
16	9	YOU'RE TOO LATE FANTASY	Epic EPC (13)9500
17	17	I AIN'T GONNA STAND FOR IT STEVIE WONDER	Motown TMG 1215
18	12	HERE'S TO YOU NEW YORK SKYY	Excaliber EXCL 504
19	24	HANG TOGETHER ODYSSEY	RCA(T) 23
20	20	■ TAKIN' IT TO THE TOP SPECTRUM	Spotlight/Record Shack SMJD 001
21	21	■ SLIDE RAH BAND	DJM DJ5 (DJR) 10964
22	16	RAPP PAYBACK (WHERE IZ MOSES) JAMES BROWN	RCA(T) 28
23	23	IT'S MY TURN DIANA ROSS	Motown TMG 1217
24	10	I SHOT THE SHERIFF LIGHT OF THE WORLD	Ensign ENY 46(12)
25	25	NEVER GONNA GIVE YOU UP PATRICE RUSHEN	Elektra K12494(T)
26	20	ALL MY LOVE L.A.X.	Epic (12)EPC 9457
27	28	THE BOTTLE GIL SCOTT-HERON & BRIAN JACKSON	Vinlage Champagne VAT(S) 302
28	30	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH	Epic EPC (13) 9477
29	26	MAGIC/MIDNIGHT INTERLUDE TOM BROWNE	Arista/GRP ARIST (12)387
30	38	LOVE NO LONGER HAS A HOLD ON ME JOHNNY BRISTOL	Ariola/Hansa AHA(L) 567
31	22	■ LATELY RUDY GRANT	Ensign ENY(T) 202
32	2	■ I HAD TO SAY IT MILLIE JACKSON	Spring POSP(X) 223
33	33	■ JOURNEY POWERLINE	Elite DAZ77
34	41	NIGHTS (FEEL LIKE GETTING DOWN) BILLY OCEAN	GTO GT (13)286
35	27	WHAT'S ON YOUR MIND GEORGE BENSON	Warner Bros K17748(T)
36	36	GET YOURSELF TOGETHER MYSTIC TOUCH	(Reflection CBL 135)
37	37	IT'S A LOVE THING WHISPERS	(Solar YD 12154)
38	44	■ CHILL-OUT FREE EXPRESSION	(Vanguard SPV 39)
39	29	BODY MUSIC ONE ON ONE	(Bonus BN 5551)
40	46	REMOTE CONTROL REDDINGS	Epic EPC 9360
41	33	DANCE TO THE FUNKY GROOVE MAURICE STARR	(RCA PD 12162)
42	31	THE LOUDER PETER JACQUES BAND	RCA(T) 20
43	34	WATCHING YOU SLAVE	Atlantic K11645(T)
44	32	TOO TIGHT CON FUNK SHUN	Mercury MER(X) 57
45	35	(FLYING ON THE) WINGS OF LOVE LEVEL 42	Polydor POSP(X) 200
46	22	LOVE MONEY FUNK MASTERS	Tania TAN 001
47	40	■ A LITTLE BIT OF JAZZ NICK STRAKER BAND	CBS (13)9519
48	40	CRUISIN' J-TOWN HIROSHIMA	Arista Aragit (12)388
49	49	■ BAND OF GOLD FREDA PAYNE	Vinlage Champagne VAT(S) 301
50	49	■ BOOGIE BODY LAND BAR-KAYS	Mercury MER(X) 56

Indie Top 50

1	2	CARTROUBLE ADAM & THE ANTS	Do It DUN 10
2	1	ZEROX ADAM & THE ANTS	Do It DUN 8
3	3	BULLSHIT DETECTOR VARIOUS	Crass 421984/4
4	4	IT'S OBVIOUS/DIET AU PAIRS	Human OTD 4
5	8	ATMOSPHERE JOY DIVISION	Factory FACUS 2UK
6	5	SIMPLY THRILLED HONEY ORANGE JUICE	Postcard 80/6
7	6	ORIGINAL SIN THEATRE OF HATE	SS 3
8	7	DECONTROL DISCHARGE	Clay 5
9	10	GET UP AND USE ME FIRE ENGINES	Codex communications CDX 1
10	43	LET THEM FREE (EP) ANTI-PASTI	Rondelet ROUND 5
11	16	SEVEN MINUTES TO MIDNIGHT WAHI HEAT ...	Inevitable INEV 004
12	20	LOVE WILL TEAR US APART JOY DIVISION	Factory FAC 22
13	9	HOLIDAY IN CAMBODIA DEAD KENNEDYS	Cherry Red CHERRY 13
14	29	STOP THAT GIRL/VIC GODARD & SUBWAY SECT	Oddball/Rough Trade RT 060
15	12	IT'S KINDA FUNNY JOSEF K	Postcard 80/5
16	11	DANCED TOYAH	Safari SAFE 32
17	35	FOUR SORE POINTS (EP) ANTI-PASTI	Rondelet ROUND 2
18	19	TRY DELTA 5	Rough Trade RT 061
19	15	KILL THE POOR DEAD KENNEDYS	Cherry Red CHERRY 16
20	13	BLOODY REVOLUTIONS CRASS	Crass 421984/1
21	14	POLITICS/IT'S FASHION GIRLS AT OUR BEST	Record/Rough Trade RR2/RT 055
22	17	CALIFORNIA UBER ALLES DEAD KENNEDYS	Fast FAST 12
23	44	IS VIC THERE? DEPARTMENT S	Demon D 1003
24	26	BLUE BOY ORANGE JUICE	Postcard 80/2
25	32	FEEDING OF THE 5,000 (SECOND SITTING) CRASS	Crass 621984
26	22	REALITY AYSLUM CRASS	Crass 19454U
27	28	THE EARTH DIES SCREAMING/DREAM A LIE UB40	Graduate (12) GRAD 10
28	18	TELEGRAM SAM BAUHAUS	4AD AD 17(T)
29	30	WARDANCE PSYCHE KILLING JOKE	Malicious Damage MD 540
30	21	REQUIEM KILLING JOKE	Malicious Damage EGMDX 1.00
31	23	RABBIT CHAS & DAVE	Rockney ROCKNEY 9
32	24	EXPLOITED BARMY ARMY EXPLOITED	Exploited EXP 1002
33	40	LAST ROCKERS VICE SQUAD	Riot City RIOT 1
34	25	GUILTY HONEY BANE	HB 946
35	■	FOUR FROM TOYAH (AP) TOYAH	Safari TOY 1
36	31	FLIGHT A CERTAIN RATIO	Factory FAC 22
37	—	BETTER SCREAM WAHI HEAT ...	Inevitable INEV 001
38	38	RADIO DRILL TIME JOSEF K	Postcard 80/3
39	39	ARMY LIFE EXPLOITED	Exploited EXP 1001
40	27	DEAF CRISPY AMBULANCE	Factory FAC 32
41	50	TWENTY TENS (I'VE BEEN SMOKING ALL NIGHT) VIRGIN PRUNES	Baby BABY 001
42	41	TOTALLY WIRED FALL	Rough Trade RT 056
43	36	DISNEY GIRLS/THE FLOOD BLUE ORCHIDS	Rough Trade RT 065
44	37	SECONDS TOO LATE CABARET VOLTAIRE	Rough Trade RT 060
45	■	DOLPHIN SPURT MINNY POPS	Factory FAC 31
46	■	TRIBUTE TO GENERAL ECHO CLINT EASTWOOD & GENERAL SAINT	Greensleeves GRED 49
47	49	REALITIES OF WAR DISCHARGE	Clay 2
48	■	FADE AWAY NEW AGE STEPPERS	OMU ON-U 1
49	■	JUST CAN'T TAKE ANY MORE STRAPS	Donut DONUT 1
50	46	JOURNEY OF THE SORCERER HITCH-HIKERS' GUIDE TO THE GALAXY THEME	Original ABO 5

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RADIO

On the Move

ESSEX RADIO has appointed Brian Mellor as sales controller for the station. Mellor, who makes the move from Radio Sales & Marketing will join the station in April and plans to encourage advertisers to use Essex Radio by emphasising the retail marketing strengths of the area and by including in the introductory rate card a 30 percent bonus airtime offer together with a 10 percent prepayment discount. . . Susie Mathis has joined Piccadilly Radio as the station's first female disc jockey. Mathis will be presenting *Sixty Magic Minutes*, a Sunday morning show featuring hits from the 60s and 70s. In addition to this she will continue to present her review of the week's television programmes, listeners' letters and keep fit hints on Phil Wood's weekday morning show. . . West Yorkshire Broadcasting Company has appointed Geoff Sargison as programme controller and Tony Grundy as sales and marketing controller. Sargison is at present programme organiser for Radio Sheffield and Grundy was formerly sales director for Radio Victory. Both men take up their positions in April. . .



SUSIE MATHIS, Piccadilly's first girl DJ.

Saxon/Orwell plan for Bury St. Edmunds

A JOINT proposal for an ILR contract in the Bury St. Edmunds area has been made by Saxon Radio in association with Radio Orwell. The plan is to operate a satellite station in conjunction with Orwell which would provide five hours a day of programming unique to the area and a further 12 hours of common output originating from Radio Orwell.

The proposal is so unusual that it faces no rivals. Both stations maintain that there should be an independent company, known as the Suffolk Group Radio, which would control the two stations. Each station would have its own board of directors and its own transmitters. National airtime will be

shared jointly with both companies using the Orwell sales agency, Air Services. Local advertisers, however, will be able to choose which area to buy time in.

The joint application has been made because the Bury St. Edmunds area was thought to be too small, with a potential reach of only 120,000. The IBA is expected to reach a decision on the franchise application by May, and although it will not be pressed into a decision by the fact that there have been no other bids for the area, it would be safe to assume that the decision will swing in favour of the Saxon/Orwell plan.

Mercia nets Talbot ads

AIR SERVICES' exclusive deal with the Talbot Motor Company for a corporate campaign on Mercia Sound is reported to be the biggest radio transaction ever made in the United Kingdom. The campaign started February 1 and on average there will be about four 30-second spots each day for a year.

Commented Tony Logie, sales director, Air Services: "The campaign is aimed at helping people within the catchment area of the Ryton Factory to have a better understanding of the company and their relationships with their own employees and indeed everyone connected directly or indirectly with Talbot." Logie estimates that over 95 percent of Talbot workers in the Midlands within the Mercia Sound transmission area.

The deal includes a minimum of 26

different commercials over the year, which will be made by the station's production team headed by sales controller, John Manley. The commercials were written by Mike Whittington, Air Services senior sales executive. Says Logie: "If Mercia Sound's production team have half as much fun as we had making the dummy ads, they are really going to enjoy this colossal project."

Luxembourg goes for ads in Scandinavia after survey

RADIO LUXEMBOURG has launched an airtime sales campaign for Scandinavia. The move comes after research revealed that current listeners to Radio Luxembourg account for a 51 percent penetration of the total 15-24 year-old Scandinavian population. The research was carried out through Gallup's Nordic Omnibus during 1980 in conjunction with Young and Rubicam International and Cinema International Corporation, and was based on a sample of around 5,000 adults in Norway, Sweden, Denmark and Finland. The survey also shows that nine out of ten young adults throughout Scandinavia understand English. This makes the use

of English commercials for Scandinavian clients totally viable.

Says director of sales and marketing, Tim Bradshaw: "We want to offer a new advertising medium to the Scandinavian markets where commercial radio is not available. Commercial TV is only available in Finland." Last week agencies throughout Norway, Sweden, Denmark and Finland received Luxembourg's eight-page booklet containing breakdowns of all the research and at a press conference in Oslo Bradshaw announced that the campaign has already resulted in two new international clients and "several interesting prospects."

Rockshow Report

MOST AIRPLAY Descending Order	
1 ARC OF A DIVER	Island ILPS 9676
2 THE WILD THE WILLING & THE INNOCENT	Chrysalis CHR 1307
3 SANDINISTA	CBS FSLN 1
4 PARADISE THEATRE	Sony A&M AMLK 36719
5 WOLF	Chrysalis CHR 1293
6 MONDO BONGO	Mercury 6359 042
7 TRUST	F-Beat XXLP 11
8 EVIS COSTELLO	Vertigo 6359 034
9 STAND IN THE FIRE	Asylum K52265
10 THE NATURE OF THE BEAST	Capitol E-ST 12125

MOST ADDED Descending Order	
1 BORDERWAVE	Chrysalis CHR 1330
2 AND WE CALL THIS LEISURE TIME	Heartbeat HB4
3 CODE BLUE	Warner Bros K56868
4 STRAY CATS	Arista STRAY 1
5 MODERN DANCE	Rough Trade ROUGH 22
6 UPPERS & DOWNERS	Skaleton SKULP 2
7 1965-1980	Island ILPS 3641
8 WOKE UP THIS MORNING AND FOUND MYSELF DEAD	Red Lightning RL 0015
9 DIFFICULT TO CURE	Polydor POLD 5036
10 WEREWOLF OF LONDON	Armageddon AMR 9

AFTER WEEKS of hovering around near the top of the chart, Steve Winwood's *Arc Of A Diver* has finally gained the momentum it needed to squeeze the Clash out of the number one spot. Top add this week, Sir Douglas Quintet, has received its first play at Capital, CBC, Pennine and RTE, and number two ad the Transmitters, had support from Trent, London (Stuart Colman), Merseyside (Phil Ross), and RTE.

As far as interviews are concerned, Phil Collins seems to have been making the rounds with interviews at BRMB, Nottingham and Tees (Brian Anderson), where the new LP *Face Value* was previewed. Other interviews include Bryan Ferry at BRMB and Trent; Black Sabbath at Victory and Pennine; and the Climax Blues Band, Lindisfarne and the Ebony Rockers at 2CR.



THE LATEST effort by local stations to help unemployed youngsters find work comes from BRMB. They are flashing job opportunities on air as soon as they are informed of them, under the title of 'Lucky Breaks'. The vacancies will then be summarised more fully four times a day on regular time slots. This new scheme is being manned by BRMB's Phil Parkin, Carl Marshall and Jessica Kent.

Airlines.

PENNINE RADIO has initiated changes for weekday programming. Dorothy Box leaves the late-night show to present a lunchtime show to be known as *Lunch Box*. Her replacement is Roger Kirk. Other changes include a new-style afternoon show with Alan Ross which includes a music and news magazine, a revival of the Friday evening political phone-in, and a new format to the breakfast and morning shows.

Changes also at Radio Orwell where the playlist has been cut from 88 records to 58 records. The new A-list will consist of 20 best-sellers and the B-list will contain 30 records-the less suitable or less popular top 40 material plus the usual batch of new releases. The records of the week and the 20 playlisted albums will remain the same. . . Capital Radio wants to contact people who worked in or went to the Two T's Coffee Bar in the 50s. Their reminiscences will contribute to a series of programmes called 'The Sounds Of The City'. The station is also looking to pick the brains of people who frequented clubs like the Condor, the Marquee, Les Cousins and the Middle Earth in the 60s and punk rock venues in the 70s. . .

LIVE MUSIC

April Wine milks UK metal mania

APRIL WINE

London, Hammersmith Odeon
CANADIAN HEAVY metal bands have achieved conspicuous success in Britain recently and few more so than April Wine, a four guitar outfit with hit singles and albums to their credit. Concluding a British tour in London they held nothing back with a hard rocking performance complete with pyrotechnics. Most of the material was taken from the new Capitol album *The Nature Of The Beast* with the addition of singles the crowd called for. The fans loved it and were rewarded with three encores.

PAUL CAMPBELL

PSYCHEDELIC FURS London, Marquee

THE PSYCHEDELIC Furs' many staunch fans were out in force for the second of two midweek gigs at the Marquee. The band is soon to release a new album, produced by Steve Lillywhite, and had apparently intended to base the sets entirely around the new songs. However, despite the obvious enthusiasm of the crowd the Furs played it safe and included several favourites from the first album. The new material seemed lyrically rather less gloomy but as enigmatic as ever, largely due to the stage presence of singer Richard Butler. Talking of which, the band looked a little cramped on the Marquee stage. It's perhaps not their ideal venue, but it was still a very impressive performance.

SARAH LEWIS

THE CHEATERS

London, Hammersmith Odeon
MANCHESTER R&B group The Cheaters captured the hearts of a packed Rock Garden with a performance of vintage and contemporary good time music which promises well for their recording future with EMI. In London to record a single and in this claustrophobic venue they had people dancing at the bar. They showed why British R&B replaced rockability in the 60s.

PAUL CAMPBELL

Film: DANCE CRAZE

ON THE face of it, assembling footage of Britain's top six neo-ska bands is a great idea for a teenage movie hit. The music is still very hot on the charts, the 2-Tone ethic has always meant a highly visual show and their whole approach is geared to dancehalls rather than static home consumption on the hi-fi.

The film kicks off with Bob Danvers-

Walker doing his Pathe News bit about a new youth craze sweeping the country. And then it's all down to The Specials, The Beat, Bad Manners, Madness, The Selecter and Bodysnatchers who contribute a 90-minute non-stop barrage of jumpy, well-recorded skank, broken only by a reprise of the Pathe News theme in an interlude of light relief featuring hilarious moments from the 50s.

Perhaps the film would have worked better if the aforesaid moments from the 50s had been cut into the action more freely, because Dance Craze's main drawback must be its inordinate length coupled with the camera's refusal to catch anything but head-on shots of the bands in action. Bad Manners, for instance, have a vivid stage presentation which is hardly adequately caught by the director Joe Massot. It seems the film had to be padded out to 90 minutes, so there is unnecessary footage of the below-par Bodysnatchers and a little too much ordinary music in general.

On the other hand, during the long 90 minutes, there are moments to savour: The Beat cooking away on 'Ranking Full Stop', Chas Smash's nutty, dancing on the 'Night Boat To Cairo' sequence, The Selecter performing a definitive version of 'Missing Words' and others. As a 55-minute TV special, the film would have been a great exercise. In the form of a top-of-the-bill feature it misses an element of excitement that might have been sustained with a few more shots of the audience going wild - as it always does as a 2-Tone gig.

JOHN HAYWARD



THE BEAT: in new film *Dance Craze*

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ALBUM REVIEWS

Top 10



IRON MAIDEN: Killers (EMI EMC 3357) Prod: Martin Birch.

Second album from the young British headers of the new wave of heavy metal bands. The music is a mixture of breathtaking high energy boogie and measured melodies. Iron Maiden inject their music with a dramatic edge and the riff-swopping of lead guitarists Dave Murray and Adrian Smith is reminiscent of Wishbone Ash at their best. *Killers* is sure to satisfy the deminorhodes with instrumentals such as opener 'The Ides Of March' and 'Genghis Khan' and the powerful songs performed by Paul DiAnno. Producer Birch has worked with Deep Purple and Whitesnake.

Top 40

THE MENINBLACK: The Stranglers (Liberty LBG 30313) Prod: The Stranglers

The Stranglers, (HughinBlack, JMBlack etc) have retreated into a world of mystic themes and imaginings on this their fifth - album. The self-consciously sinister four explore concepts of the unknown from religion - 'Second Coming', space - 'Waiting For The MeninBlack' and science - 'Two Sunspots'. Accompanying the intense, ominous lyrics are swirling keyboards (at times sounding like a nirground organ), chimes and typical Stranglers heavy bass and vocals. In one of two moments on *MeninBlack* border on the ludicrous, the whole thing goes together rather well, even if no other band could get away with it.

Best of the rest

CREEDENCE CLEARWATER REVIVAL: The Royal Albert Hall Concert (Fantasy MPF 4501)

CCR were perhaps the greatest rock 'n' roll group and regardless of where this album was recorded (it has been found that the wrong tape was used and it certainly wasn't the RAH) this is an exceptional piece of rock history. Drawing on black R&B and cajun influences, CCR - once called The Gollwoys - created a series of great rock singles between 1967 and 1972. 'Proud Mary', 'Bad Moon Rising', 'Down On The Corner', 'Green River' and 'Travelin' Band' - all British hits -

are included on this album. Naturally the full excitement of the concert has been missed but the sound quality has been improved in the studio.

BLUES BROTHERS: Made In America (Atlantic K50768) Prod: Bob Tishler/Paul Shaffer.

By all accounts the best part of the film 'The Blues Brothers' was the music, mainly the appearances of such luminaries as Aretha Franklin. The films' stars John Belushi and Dan Aykroyd take their blues personas one step further with an album of R&B greats performed before an audience at Universal studios. For the purists the most interesting feature will be the participation of Steve Cropper - one of the great Stax session players best known as guitarist with Booker T & The MGs. For the uninitiated this is a celebration of the Atlantic sound with such greats as 'Soul Singer', 'Who's Making Love', 'Riot In Cell Block Number Nine', 'Green Onions' and 'I Ain't Got You'. It makes for a great party record.

BARCLAY JAMES HARVEST: Best Of Volume 3 (Harvest SHSM 2033) Prod: Norman Smith/Wholly Aller/BJH

A sound so thick with orchestration you could cut it with a knife and a collector of terribly introverted numbers draw little from the EMI albums, made up an amazing three volume of rehashed material. BJH have gone on to better things and there is no doubt that the greatest material has been gathered elsewhere. The comes out of the Lancashire moorlands which might explain the bleak nature of even their most lavish production.

WALKIE TALKIES: Surveillance (Rialto ALTO 101) Prod: Rob Spensley/Dave Fuller

Bassist Bob Spensley and guitarist Dave Fuller have been around long enough to put together seamless music of individual character, and this shows in their Walkie Talkies project. With the help of Dave Stewart on keyboards they combine to manufacture a lightweight and slick style of jazz rock reminiscent of the old Hatfield and the North band in a peculiarly English sort of way, although it is hard to judge just how big a market exists for this kind of material.

BAR-KAYS: As One (Mercury 6337 108) Prod: Allen A. Jones

Successors to a famous name, the present Bar Kays include just one member of the ill-fated Stax house band that went down with Otis Redding. The music too bears little resemblance to the heady days of the late 60s and is now competent, though not outrageously out of the ordinary funk. Unlikely to set the chart on fire.

YARROUGH & PEOPLES: The Two Of Us (Mercury 9110 162) Prod: Lonnie Simmons/Jonah Ellis

This dance music duo looks likely to follow up the 'Don't Stop The Music' hit with similar success on album. Although there are bound to be comparisons with Stevie Wonder on many

of the production and structural techniques, Calvin Yarbrough and Alisa Peoples have got minds of their own and have the ability to inject genuine funk into their self-penned material. Should do very well once exposure gets going in the discos.

LEIF GARRETT: Can't Explain (Scotti Brothers WEA SB 7111) Prod: Richard Finch

American teenage skateboard idol Leif Garrett foresees sad skateboard for a white horse and pale pink jumper (see sleeve) 'How can he lose? If you're Leif' doesn't actually get around to writing the songs or playing the instruments on *Can't Explain*, no-one could fault his effortless, well rehearsed treatments of 60s standards like 'Bits and Pieces', 'I Can't Explain', and 'Gimme Good Lovin'. British teenage girls will probably prefer Adam Ant.

GROVER WASHINGTON Jr.: Baddest (Motown TMSP 6011) Prod: Creed Taylor

An inadequately annotated retrospective of Washington's recordings since 1972, the year in which his collaboration with producer Creed Taylor presumably began. However, the sleeve gives absolutely no information about anything other than recording dates. Those who have bought the saxman's previous albums will know what to expect - sweetish, tasteful lounge jazz with voices and orchestral colouring filling out the basics from time to time. Others may wonder why a 2LP was necessary in the first place.

Top 60

FAULTY TOWERS: Second Sitting (BBC REB 405) Prod: William Gibson

Two more episodes from the classic series, selections from which are being repeated yet again on BBC-2 and will undoubtedly continue to be required viewing by the devoted millions. Featured on the album are 'The Rat', the sequence involving Manuel's pet hamster and the public health inspector, and 'The Builders' in which chaos reigns supreme when Manuel and Polly are left in charge while the Faultys take a weekend off. The first album has now almost gone gold and this one will follow it in due course. Andrew Sachs' specially recorded links for the two episodes are an added delight.

NAZARETH: The Fool Circle (NEMS NEL 6019) Prod: Jeffrey Baxter

Pressed on the world's thinnest vinyl, Nazareth makes its NEMS debut with nine new songs, and a live cover of J.J. Cale's 'Cocaine'. The album is chiefly interesting for the Scottish outfit's retreat from the harder end of the heavy metal spectrum into a style that allows in some acoustic guitars and more thoughtful lyrics, although Dan McCafferty's vocals can still curdle blood. 'Dressed To Kill', for instance, is a nicely-judged anti-war song and 'Another Year' is a sideswipe at a businessman. Should do well as fans

REXY: Running Out Of Time (Allen BEALIN 2) Prod: Vic Martin

Interesting album along the lines of Silicone Teens - deadpan female vocals and electronic backing, but with the added bonus of bubbling Hammond organ throughout. Tiny Allen Records is making sure everyone gets to hear about REXY by distributing flexidiscs free to dealers and when they cast an ear to the unusual dance tune 'Funky Butt', the flat angst of 'Don't Turn Me Away' or the unusual treatment of 'Heartbreak Hotel', in-store play may well stimulate demand.

ELOISE LAWS: Eloise Laws (UAG 30331) Prod: Linda Creed

The surname will be familiar to soul fans because Eloise is the sister of Ronnie and Hubert Laws. Her Liberty debut has a luxurious sound in keeping with the talents of Linda Creed and the 'Don't Sell of the impeccable Gamble-Huff pedigree. Eloise creates a soulful atmosphere particularly on the single 'Strength of A Woman' and the Bee Gees - written 'Search, Find'.

JACK GREEN: Humesque (RCALP 5004) Prod: Jack Green

Sophisticated rock music from Jack Green, rhythm guitarist and vocalist, formerly of T. Rex, Pretty Things and Rainbow. A mid-Atlantic sound in the Dire Straits mould, the music is high class and Green has pulled off a major coup in forming a respectable studio band to handle lead guitar on one track. That said, it needs a strong single to get over the 'Jack who?' problem which is bound to have a bearing on sales.

PHIL COLLINS: Face Value (Virgin V2185) Prod: Phil Collins

With 'In The Air Tonight' establishing Collins' bona fides as a solo act in the single charts right now, he unleashes an album that is bound to repeat the trick on the LPs front. The Genesis drummer and singer has assembled a wide-ranging collection of material, backed by top sidemen, that takes in a country lament ('The Roof Is Leaking') and several dance numbers with horn sections that betray his affection for classy jazz-funk and finishes side two with a masterful cover of the Beatles 'Tomorrow Never Knows'. The album is bound to be priority rockshow airplay fodder.

CHARIOTS: Dance Craze (2-Tone CHR TT5004) Prod: Various

A total of 15 live cuts from the forthcoming movie that is bound to be box office around half-term time. It's a diet of non-stop British scha featuring The Specials, The Beat, Bad Manners, Madness, The Selecter, and Body Snatchers, with the Beat making the best impression of all in 'Mirror In The Bathroom', 'Big Shot' and 'Ranking Full Stop'. What comes across loud and clear from the plethora of bluebeat is the way the bands have matured musically, and what a good show The Specials, Madness and Bad Manners put on for the fans. The LP is bound to sell well in its own right, and the push around the film will make sure of a major hit.

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