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## Companies field MCPS royalty dues criticism

THE RECORD industry is playing down MCPS claims that three major companies have reneged on the interim agreement on mechanical royalty payments struck only a fortnight ago between the BPI and the MRS.

EMI and WEA on all product and RCA on singles were accused last Monday by MCPS managing director Bob Montgomery of 'stealing a quarter' in their latest returns to the collection body.

Under a deal ratified on February 11 after four months negotiation, record companies agreed to pay royalties at the rate of 6½ percent of 135.5 percent of dealer price if they had scrapped recommended retail price. But they also agreed to start paying this new, lower rate from January 1 1981, regardless of when rps was scrapped.

According to Montgomery the interim agreement took into account the fact that EMI, Polygram companies, CBS and RCA has abolished rrp earlier in the year. Some companies had been paying more than the new terms, but they decided to continue paying the old rate against 143 percent of dealer price until the end of the year.

Last Friday strongly worded, hand-delivered letters were fired off by Montgomery to Cliff Busby, EMI's managing director, Don Ellis of RCA and Ed Byrnes of WEA pointing out the MCPS's views and asking them to put matters right.

"If you can't make deals with reputable people in the industry who can you deal with?" asked Montgomery. "If they don't put things to rights, we will

take further action, which could involve going to court, although we have not mentioned this yet.

"I think there is a certain embarrassment at the BPI about this. I was surprised when the record company returns came in last week, and I know many senior members of the MRS are very shocked at this distasteful move by EMI, RCA & WEA.

"My letter simply pointed out the breaching of the agreement we have with the BPI and gave the companies 15 days to put things right. It also reminded them that there is interest payable on the shortfall plus an additional charge for the extra work involved in processing the royalties twice.

"Instead of paying 6.25 percent royalty, the record companies will now be paying about 5.9 percent. Publishers have lost up to six percent of their mechanical revenue through this interim agreement. Both sides felt this was the best agreement we could come to, pending the results of our joint retail price survey."

## High Court delays UB40s single

RELEASE OF UB40's new single 'Don't Slow Down'/'Don't Let It Pass You By' on DEP International, due for release last Friday through Spartan, was held up by the High Court last week.

As *Record Business* went to press, David Virr of Graduate - UB40's former label - had just appealed against a High Court decision to refuse him an injunction



SEATED ON Virgin's celebrated ethnic basket-weave sofa are members of doom disco rockers Simple Minds, pictured inking a long-term worldwide recording deal with the label. In the back row are (left to right): label chief Simon Draper; lawyer Robert White and (far right) Bruce Findlay, the band's manager.

Montgomery added that the record companies' action might harm relations with the infant video industry.

"The video people are pressing us for a conciliatory attitude on mechanical royalties, but whatever they may say, the same people are behind both the record and video industries and it would be a pity if relationships were clouded by this issue."

EMI's commercial director Guy Marriot, who also negotiated on behalf of the BPI with the MRS, told *RB*: "I would hope that we will solve this issue to everybody's satisfaction in the next week or so. It is customary in this

● Turn to page 2

## CBS warning on Ja. LPs going Dutch

JAMAICA COULD be the latest source of cheap import albums flooding into Britain masquerading as legal EEC merchandise as a result of a loophole in the Common Market regulations. A consignment of 30,000 LPs by top CBS artists made in Jamaica, but reckoned to be of inferior quality by European standards, is reportedly on its way to Holland from where it is anticipated it will be transhipped to other European countries.

Already CBS UK has alerted leading British wholesalers to the legal dangers of handling imports of this kind. "We have reminded them kindly of our consistent policy of pursuing our rights in matters of copyright infringement," commented CBS chairman Maurice Oberstein.

A further danger of dealing in this type of merchandise was pointed out by Guy Marriot, EMI Music Group legal affairs director. He noted that the albums would all be manufactured on the Columbia label, a trademark name to which EMI owns the rights in the European market. "Before they could be sold in Europe, the albums would need a sticker over the Columbia label. We will sue anybody who appears to be infringing our trademark," said Marriot.

The reason that non-European albums can be "laundered" through Holland as EEC imports is that there is no copyright in the sound recording in that country, so the importers feel that there is no need to be concerned about legal transgressions.

However, the situation may not last for much longer. EMI has been taking counsel's advice on the matter in the

● Turn to page 2

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## New push for EMI £ smashers

EMI IS re-promoting its 'Pound-smashers' sliding scale catalogue discount scheme and including Liberty/UA and HMV classical product in it for the first time.

Introduced in 1979, Poundsmashers has now completely replaced the Music Centre catalogue scheme which ran for 11 years.

Enrolment in Poundsmashers will enable all retailers to order product in any quantity without a large cash outlay and still achieve a discount.

This is calculated on a base level with a rising scale of bonus discounts worked out by the amount of turnover turned in against targets on catalogue product.

Among new factors in the scheme announced last week are the inclusion of all classical product one month after release date and all pop albums and cassettes three months after release.

The scheme is available to all EMI dealers, and information can be obtained from the company's sales team or through the catalogue sales office at EMI's Uxbridge Road offices.

Sales force general manager Mike Edwards told *RB*: "We are actively aware that the public holds the belief that records are expensive, and as a result we try to encourage them to buy more records and tapes. With this in mind the Poundsmasher scheme is designed to enable dealers to stock and sell our catalogue at a competitive price and still make a reasonable margin. Judging by response so far, it is set to be extremely successful."

● **MPCS DISPUTE.** From page one business to solve disputes amicably."

An EMI spokesman added: "We have replied to the MPCS letter giving our point of view. We believe what we have to say is very reasonable and hope that an amicable conclusion is reached soon. In the meantime we feel it is better not to go into further details."

At RCA, managing director Don Ellis commented: "I think they have made a mistake as far as this company is concerned. We abolished rrp from the end of last November and have continued paying under the old scheme. I think they are overreaching as far as RCA is concerned, and they rushed into press before contacting me. If anything is amiss with our payments, it can't be more than £1,000 at the most. I will be investigating the position before we respond to their letter."

At presstime, no one was available for comment at WEA.

● **JAMAICAN IMPORTS.** From page one belief that precedent for a successful prosecution has been created in respect of importation of goods of a different kind.

"If our view is supported by counsel, then we are hoping that the BPI will agree to fund a test case before the courts," said Marriott.



JOHN OWEN Williams and his partner Paul Smith stand opposite 10 Downing Street after delivering a copy of 'Without Prejudice' (GB 001) to the Finest Hours to Margaret Thatcher to announce to launch of their new independent label, Black Label Records. Other artists signed to the label are the Royals, Charles Prince, and East Side Band who release a single 'Won't You Be Mine' (GB 002) on March 20 Black Label is at 62 The Chase, London SW4. Distribution by Stage One.

## ATV-ILR link in simulcast rock video series

A NEW SERIES of live rock concerts featuring simulcast stereo sound on four ILR radio stations begins this week on ITV.

Called *Rockstage*, the series of 12 hour-long concerts was filmed at the Theatre Royal in Nottingham.

The show is fully networked and viewers in the Midlands will be able to receive the show in stereo on radio stations Trent, Beacon, Mercia, and BRMB. This simulcast represents the first ITV/ILR tie-up involving more than one radio station.

The first programme, transmitted tonight (2), will be a sampler of the artists and groups appearing in the coming weeks. The line-up includes the Average White Band, Motorhead and Girlschool, Lene Lovich and Amy Trouble, Joe Jackson, Orchestral Manoeuvres in the Dark, Madness, the Selecter, Hazel O'Connor, Sad Cafe and Matchbox.

Says the series' producer Richard Leyland: "Television has been guilty of neglecting rock music in the past and apart from *Oh Boy!* and *Revolver*, ITV hasn't had a decent pop show since *Ready Steady Go* in the mid sixties. *Rockstage* is aimed at the sort of fans who go to watch live concerts and it will feature performers who give their best on stage as opposed to the studio."

**INDIE LABEL** Criminal Records has gone into voluntary liquidation with estimated liabilities of more than £32,000.

One of the forerunners of the small labels boom Criminal was formed four years ago by Max Hole and Jeff Jukes who had previously controlled Gama Records, a production company which placed Camel product through Decca.

Jukes later departed and Criminal was joined last year by former

## Now 1+1 tape EP due from Island

ISLAND is planning to extend its controversial 1+1 tape concept to singles with the release later this month of a Ultravox four-song cassette EP.

With the band's 'Vienna' currently riding high in the RB singles chart on *Chrysalis*, Island is putting out 'Quiet Man', 'Slow Motion', 'Hiroshima Mon Amour' and 'Dislocation' as a double-pack gatefold 45 (DWIP 6691) at a dealer price of 91p this week. All songs are culled from Ultravox back catalogue.

Simultaneously the company is releasing a three-track single minus the 'Dislocation' cut, but with a new mix of 'Hiroshima', at normal dealer price. Catalogue number is WIP6691.

And next week comes the four-song tape EP with a blank side with style of the company's 1+1 album cassettes. No price details have been revealed.

● Meanwhile talks between Island, EMI & Virgin continue under the auspices of the BPI with the aim of settling the 1+1 dispute. Island is still reporting sales into all retail outlets, apart from Boots, of the 1+1 tapes despite a BPI boycott call. And both Virgin and EMI are continuing to handle the material for sales and distribution until a compromise solution to the issue has been worked out. Also handling the tape is the industry-owned rack jobber Record Merchandisers.

## Two in Lady Di disc race

WITH LIGHTNING reaction Edge Records had Doris Taylor's 'Diana Divine' on the streets within hours of the announcement from Buckingham Palace that Prince Charles and Lady Diana Spencer were engaged.

The song was the first written by 60-year-old Doris and received a favourable reaction from Radio Blackburn last November.

Edge stepped in to sign the song and had copies already pressed in time for yesterday's announcement. It has received national newspaper exposure

and radio interviews have been arranged. 'Diana Divine' was mentioned on the *New At Ten*.

The company is hoping to attract the mums, dads, aunts and grandmothers market and with Joe Dolce and Fred Wedlock riding high are banking on a big mor hit.

● Polydor is also hoping for a congratulatory hit. Mike Berry's version of Paul Anka's 'Diana' (Polydor POSP 232) was released last week. Two special copies of the disc, complete with the dedication: "Presented to His Royal Highness Prince Charles and Lady Diana Spencer" have been sent to the Palace.

## Jockey Jonjo's single debut

CHAMPION STEEPLECHASE jockey Jonjo O'Neill, out of action with a broken leg, has turned to music as an aid to convalescence. He makes his disc debut on March 6 singing a version of the Irish traditional song 'Still I Love Her' for the OBM label in Liverpool. OBM, an offshoot of the Robert Kings-Taylor Organisation, is distributed through PRT.

"Although Jonjo can't ride at the moment, he is spending a fair amount of his time touring the country as a commentator. He will be promoting the record whenever possible while he is on his travels and will be available for local radio interviews," said OBM's Tommy Murray.

## Egerton up to buying controller

BOB EGERTON, Woolworth record buyer who was due to work into the DIY section, has instead been promoted to his position of Group Buying Controller. The promotion means that he will continue to have an involvement in the chain's record retailing activities. As a Buying Controller, Egerton joins a group of five executives responsible for the chain's total buying activities, and will have overall change of 15 departments. Among these are audio, leisure, furniture, watches and clocks, jewellery — and records.

## Criminal in liquidation with £32,000 debts

Cube-Electric general manager Jeremy Thomas.

At a creditors meeting held on Friday February 20 at the Finchley offices of Richard Anthony & Co, Peter Taylor was appointed liquidator. It was revealed that Short Trouser Records Ltd, trading as Criminal Records had estimated liabilities of £32,397 and estimated assets of £21,586.

Max Hole gave the reasons for

the failure of the company as poor trading conditions during the early part of 1980, a lack of licence arrangements and the illness of Jeremy Thomas in the latter part of the year.

Peter Taylor, contactable at 13, Station Road, Finchley, London N3 (Tel. 01-349 0353), told *RB* that there were between 40 and 50 companies on the creditors list, mainly owed relatively small sums.

## NEWS

### Dutch 'Beatles' to give CBS more Dolce-vita?

FOLLOWING THE runaway success of its offbeat hit from Australia, 'Shad-dap You Face' by Joe Dolce, CBS is anticipating another best-selling single with a disco medley of Beatles' songs which originated in Holland on the CNR label.

Entitled 'Stars On 45', the single took the Benelux charts by storm and shot to number one within two weeks of release. It was inspired by a Canadian-produced disco medley 'Bits And Pieces' which actually segued a number of original golden oldies, but ran into trouble

because of copyright problems. The Dutch single is a cover version by unidentified session singers performing soundalike versions of vintage hits by the Beatles and other artists like the Four Seasons and Roy Orbison.

The single will be released in 7-inch and 12-inch form, with the latter featuring 24 titles and running for 15 minutes. The regular 45 concentrates on the Beatles songs, six of seven of which have been strung together as a segue to a contemporary disco beat. A cassette single will also be released.

### Eurodisc role for Briley

ARIOLA/ARISTA has reorganised its international promotion and artist development departments. Arista US has brought in Harry Anger, based in New York, to oversee the international development of Arista/Ariola US artists.

Ex-Ariola A&R manager John Briley, based in London, has been appointed head of the new international artist development department of

Eurodisc to develop and promote the UK roster of Ariola/Arista in the rest of the world.

The Ariola International Group, which co-ordinates between Arista/Ariola companies throughout the world, is closing down its London office. All its activities will now be handled from Munich.

### MCPS warns on Toto album

THE MCPS has issued a warning to importers that the album *Turn Back* (US catalogue no. FC 36813) by Toto should not be brought into the UK because publishers, April Music, have not granted an import licence.

Anyone infringing copyright by importing the album will be liable to an

injunction, damages, delivery-up of all copies of the record and costs.

This warning also applies to the import of Ray Parker Jr and Raydio's album *Just Love* (US and Canadian catalogue no. Arista AL 9543). In this case the publishers, Warner Brothers Music, have refused an import licence.

### Fred Wedlock LPs reissued

FOLLOWING THE success of Fred Wedlock's 'Oldest Swinger In Town', Saydisc have re-released his two LPs made for the Village Thing label. They

are *The Falter* (VTS7) and *Frollicks* (VTS20). Distribution is through Lugton, H.R. Taylor, JSU and Projection.



KALEIDOSCOPE RECORDS has signed singer Angie Gold, whom md Robin Blanchflower first saw on LWT's *Search For A Star* and a single 'Everyone Should Have One' has been released. Blanchflower, seen with his signing in CBS studios, secured the song on board a plane bound for Midem.

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**LEEDS PROMO** man Glen J. Simpson announces the formation of **Hype Records Inc.** and signs **The Squares**. Pictured above are Glenn Simpson (dungarees and knife) and **Graham Barr** (beard and arm lock) gently persuading **Brian Hogan** (**Squares**) to sign on the dotted line. Nervous fellow **Squares** - **Tim Slim**, **Ray Richards** and **Paddy Hogan** look on.

## Deals

**POLYDOR RECORDS** has signed new group **The Wanderers**, made up of three former members of **Sham 69** and **Stiv Bators**, former lead singer of the **Dead Boys**. A single 'Ready To Snap' is set for release on **March 27** and an as yet untitled album will follow in **April**.

**THE RIVA Records**-controlled **Applause** label has signed new group **Loose Shoes** and releases a single 'Put The Blame On Me' (**CLAP 2**) on **February 27**.

## Merchandising

### 600 window displays for new Quo LP

**STATUS QUO** has a new album *Newer Too Late* (6302 104 album 7144 104 cassette) released by **Vertigo** on **March 13** with an extensive promotional campaign in support. Posters and display material are available and 600 window displays throughout the country have been organised. There will be comprehensive advertising in both trade and consumer press and videos for promotional purposes. The album carries an initial dealer price of £3.25. The first 100,000 copies of single 'Something 'bout You Baby I Like' - taken from the album - are available in picture bags.

**WITH THE** aim of expanding the band's area of influence outside the UK, **Bronze** has just completed a **Motorhead Week** of concentrated promotion in eight European cities.

**Motorhead**, now reformed by **Bronze** to be the UK's top metal band, attended media receptions in **Brussels**, **Barcelona**, **Oslo**, **Stockholm**, **Hamburg**, **Munich**, **Madrid** and **Milan**, organised by licensees **Arlo**, **Soner**, **Disco Records** and **Arne Bendiksen**. They were accompanied by **Bronze** md **Gerry Bron** and international co-ordinator **Gordon Simpson** and hopped from city to city in an **Executive Express** airplane.

At each reception guests were given a

## Now Tipsheet goes out to 500 dealers

**TIP-SHEET**, the weekly compilation promotional tape mailed free to DJs and producers, is now being sent to 500 record stores.

Started in September 1979 by **Mike Blunden** and **Bob Adams**, **Tip Sheet's** audience was expanded into the retail area after three pilot schemes had been conducted to assess its appeal to dealers. Linked by **Tommy Vance** in the form of a radio show, **Tip Sheet** was originally circulated to 200 people in broadcasting. The weekly programme covers about 20 titles and each is played for just over one

minute, with **Vance** providing any relevant sales information. Record companies pay £62 for each record featured.

"We are supplying to chains like **Our Price** and **Virgin**, but most of our business is through owner-operated shops," said **Mike Blunden**. "So far most of our business has come from major companies, but we are keen to attract the small labels."

For the time being **Tip Sheet's** circulation is fully subscribed, any new applications for the service are being placed on a waiting list.

## Warwick TV country albums for Wembley

COINCIDING WITH the annual burst of Easterime promotional activity on country music, **Warwick** will be TV advertising compilation albums by **Don Gibson** and **Conway Twitty**.

**Don Gibson** - *Country My Way* (WW 5103) is the second **Warwick** album by this artist to be promoted on television and is the follow-up to his **Country Number One** package released at the beginning of 1980. It goes on screen

initially in the **Anglia** area in the week of **March 23**.

The **Conway Twitty** album, produced in association with **MCA**, is entitled *It's Only Make Believe* (WW 5102), after his biggest hit, which is featured as one of four up-dated early recordings, from the period when he was working as a rock 'n' roll singer. Commercials begin in the **Harlech** and **Westward TV** areas on **March 16**.

**Motorhead** promotion pack containing records, biogs, pictures, sweatshirt, interview cassette and a concert video recording.

Next step on the band's European campaign will be a 16-date French tour starting this week to which **WEA Filipacchi** is giving heavy promotion.

**LOGO RECORDS** has joined **The Bottle Of Guinness Supporters Club**. The company released 'Brass Pinaflore', the theme music from the current **Guinness TV** campaign on **February 27**.

'Brass Pinaflore' is an instrumental version of the commercial's theme produced by **Ivor Raymonde** who helped **Logo** to sell a million copies of 'Floral Dance'.

**Guinness** is mid-way through spending £1.5 million on the barrage, and is promoting the theme through 31,000 pubs and clubs around the country, while **Logo** will be pushing the single to the trade with 4,000 posters and press advertising.

**EMI RECORDS** today (**March 2**) releases a **Gang Of Four** single 'What We All Want' in both seven and 12-inch format (**EMI 5146** and **12 EMI 5146**) and next week an album **Solid Gold** (**EMC 3364**) to coincide with a national tour.

**THE VAPORS'** second album **Magnets** (**LBG 30324**) is set for simultaneous release by **Liberty** in the UK and USA on **March 9**. The band begins a nationwide tour on **Friday (March 6)**.

**EMI RECORDS** is making the new **Snips** album **La Rocca** (**EMC 3359**) on **April 6** available at a special dealer price

**THEATRE OF Hate** release their bootleg album, *He Who Dares Wins* (**SS531**) (recorded live at **Leeds** on **March 6th**). It will retail at £2.50 and will be available through the usual independent distributors. They also have a single out on the **RS** label, 'Rebel Without a Brian' b/w 'My Own Invention', released **March 23rd**.

**NEW LONDON** label **Radioactive Records** has just released a first single 'How Many More' (**RAD 1**) by the **Papers**. It is available through most independent distributors.

**ACTRESS** **Aimi MacDonald** has launched a new record label, **Spinach Records**. First single is 'Ain't Nobody Gonna Touch my Body But My Baby and Me' (**SPIN 007**), sung by **Aimi** herself. Distribution by **Spartan**.

**DANCEVILLE RECORDS** is being revitalised to release a single 'Har-Money-Ka/Doom-Sale-Church' (**Dance 2/3**) by **Mitt** and the **Modules**. Last year's album *The Moonlight Tapes* (live bands at the **Moonlight Club**) is being re-released on the same date (**February 23**). Distribution by **Spartan**.

**THE 101'ers** release their first album *Elgin Avenue Breakdown* on **Andalucia Records** on **March 6**. Distribution by **Virgin Records**.

**A&M** STARTS a tv campaign for the new album *The Very Best of Rita Coolidge* (**AMHL 68520**) on **March 4**. The 30-second commercials will be seen initially in the **Tyne Tees** and **ATV** areas, reaching other regions after three weeks.

The 16-track album features **Rita's** hits including 'We're All Alone', 'Words', and 'Higher and Higher', and will be the subject of windows and store displays in the test areas.

**LOGO RECORDING** artists **Vardis** have parted company with their management and have asked former **Hawking** manager **Doug Smith** to look after their affairs. At the same time they release a new single 'Silver Machine' - the **Hawking** song - (**VAR 3**) with the first 15,000 copies in a special bag.

**STIFF RECORDS** has picked up **Dave Stewart's** 'What Becomes Of The Broken Hearted' which has been selling strongly on **Stewart's** own **Broken Records**. **Stiff** has rush-released the disc from Monday **February 23** keeping the **BROKEN 1** catalogue number.

## Ins & Outs

**CHERRY RED** Records has moved address to: 53 Kensington Gardens Square, **London W2 4BA**. Tel (01) 229 8854.

EPISODE THREE is about to be written in the strange story of a recording entitled 'Burundi Black' due to be released by Decca on March 20. In it, those with discerning hearing may find an influential echo of the tribal drumming which has its modern manifestation in the records of Adam and the Ants and Bow Wow Wow. The original recording made in 1967 in Zaire by tribesmen playing the ingoma drums, was sponsored by a government organisation seeking to promote African culture. It passed into the hands of the French label Barclay and in a modernised form on which a piano could be heard, was released here with some success by RCA in 1971. Now the recording has been overdubbed and re-mixed yet again according to Barclay's international livewire Cyril Brilliant. The work was done in London by **Rusty Egan**, drummer with Visage. Says Brilliant: "Because of the interest in African drumming due to the success of Antmusic, we have had a number of requests to reissue 'Burundi Black' - but we felt it needed to have an up-to-date sound." The release of the single, complete with a 12-ins version lasting for seven minutes, may well pave the way for a return to the British market, under a licensing deal of Barclay, now a member of the PolyGram group . . . another off-beat reissue concerns the 20-year-old version of 'The Hucklebuck' by Ireland's **Brendan Bowyer** and the **Royal Showband**, released again by EMI to cash in on the Polydor hit version by **Coast To Coast**. Intended for the HMV Golden Greats series, the first 2000 copies appeared by mistake on Parlophone, making a collectors' item even more collectable. Sales are reported to be sufficient for Bowyer to be invited over for a promotional stopover on his way to Las Vegas . . . another rarity rescued from the EMI vaults is **Peter Sellers'** 1965 recording of 'She Loves You' sung to Wagner's Tannhauser theme. It was left unfinished at the time, but last year producer **George Martin** decided to put the final touches to it . . .

AFTER EMI's returns arrived at the MCPS offices in Streatham, Music Group business affairs director **Guy Marriott** surprised to receive a visit from the society's chief **Bob Montgomery** and a gift of a two-foot long rubber cobra . . . composer, publisher and well-known litigant **Trevor Lyttleton** nominated for a Grammy award for his song 'I Love A Film Cliche' from the musical *A Day In Hollywood/A Night In The Ukraine* which was shortlisted for the best cast album . . . personal statement awaited from CBS product manager **Andy Murray** . . . ditto from **Jo Manuel** in the London Midem office . . . while laying plans for future employment, which may well see him joining other industry refugees in video, **Ken Maliphant** indulging his gifts for public speaking. He was heard uttering a few well chosen words at a farewell dinner for Woolworth record buyer **Bob Egerton**, organised by **Bill Groves** of A&M and **Peter Battershill** of Tandem, and has also been invited to lecture on marketing to a group of professional golfers at a PGA course at Wentworth this week . . . Stiff's prizewinning pr man **Nigel Dick** finally got round to developing his shots of last August's epic cricket match against RB - mercifully they all were blank . . . another RB prizewinner **Shirrie Stone** has left her job as RCA press officer, citing differences of opinion over marketing policies. She may join the ranks of the indie prs . . .

DESPERATE TO give up smoking, Island promo manager **Mick Carling** visited a hypnotherapist, but the nicotine-alert lad left with a refund of his fee when he failed to succumb to the "Are you feeling sleepy?" routine . . . scarcely had last week's Mullings about **Kevin Rowland** hit the streets, than ailing **Janice Hague** was phoning from her sickbed to report that mournful Keef has assembled a whole new DMR and is planning a 'Midnight Runners Project Passion Revue' tour and a single on March 9 . . . for those wanting the best seats and with £12.50 to spare, **Ella Fitzgerald** and **Oscar Peterson** will be at the London Palladium from April 14-19, followed by the bespangled **Liberace** and his full revue . . . the *Motorhead In Europe* whiststop tour for **Lemmy** and his friends dreamed up by Bronze general manager **Robert Lamon**, included 350 snappy promo kits, complete with a concert video, and cans of *Motorhead Special Brew* provided by Carlsberg.

## "How do you make Mondays feel like Wednesdays?"

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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).  
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ADVERTISING **Howard Rosen** (Manager); **Jane Redman** (Assistant Manager); **Roger Kent** (Sales Executive); **Jacque Harvey** (Production).  
COMMERCIAL/CIRCULATION **Richard Tan** (Manager).

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# Singles Top 100

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

**AIRPLAY RATING**  
maximum radio play plus BBC's  
100% = 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, eg. CABL11503 indicates CABL 503 = 7-inch single  
CABL 503 = 12-inch single  
*Record Business guide to last week's market strength*

Ths Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No.	D	Disc Use
★ 1	1	4	119 84 SHADDAP YOU FACE JOE DOLCE	● EPIC EPC 95 18		C
★ 2	2	7	89 57 VIENNA ULTRAVOX	○ CHRYSLIS CHS (12)2481 F		F
★ 3	4	6	62 61 I SURRENDER RAINBOW	● POLYDOR POSP 221		F
★ 4	7	3	52 85 JEALOUS GUY ROXY MUSIC	● POLYDOR/E.G. ROXY 2		F
★ 5	9	3	52 40 "ST. VALENTINE'S DAY MASSACRE" MOTORHEAD/GIRLSCHOOL	● BRONZE BRO(X) 116		F
	6	3	7 45 81 WOMAN JOHN LENNON	○ GEFEN K79195(M)		W
★ 7	8	6	37 84 THE RETURN OF THE LOS PALMAS 7 MADNESS	○ STIFF BUY(IT) 108		C
★ 8	30	9	35 37 KINGS OF THE WILD FRONTIER ADAM & THE ANTS	● CBS 8877		C
★ 9	16	5	35 76 SOUTHERN FREEZE FREEZE	● BEGGARS BANQUET BEG5(1T)		W
★ 10	18	6	33 71 DO THE HUCKLEBOO COAST TO COAST	● POLYDOR POSP 214		F
	11	5	7 29 39 IN THE AIR TONIGHT PHIL COLLINS	○ VIRGIN VSK 102		C
★ 12	13	4	29 72 ROCK THIS TOWN STRAY CATS	● ARISTA (CISCAT 2		F
	13	6	6 27 56 OLDEST SWINGER IN TOWN FRED WEDLOCK	● ROCKET XPRES 46		F
★ 14	14	8	27 58 ROMEO & JULIET DIRE STRAITS	● VERTIGO MOVIE 1		F
	15	11	5 26 43 WE'LL BRING THE HOUSE DOWN SLADE	● CHEAPSKATE CHEAP 16		R
	16	10	4 26 72 MESSAGE OF LOVE PRETENDERS	● REAL ARE 15 (M)		W
	17	15	4 22 42 THAT'S ENTERTAINMENT JAM	● METRONOME 0030 364		
	18	12	21 16 ANTMUSIC ADAM & THE ANTS	● CBS 9352		C
	19	19	12 20 18 FADE TO GREY VISAGE	● POLYDOR POSP(X) 194		F
★ 20	27	4	20 64 ONCE IN A LIFETIME TALKING HEADS	● SIRE SIR 4048(T)		W
	21	17	6 19 67 SGT. ROCK (IS GOING TO HELP ME) XTC	● VIRGIN VS 384		C
★ 22	47	4	18 7 FOUR FROM TOYAH (EP) TOYAH	● SAFARI TOY 1		M
★ 23	■	1	17 74 SOMETHING 'BOUT YOU BABY I LIKE STATUS QUO	● VERTIGO QUO 5		F
★ 24	29	5	16 47 (SOMEBODY) HELP ME OUT BEGGAR & CO.	● ENSIGN ENY(T) 201		R
	25	20	12 16 15 IMAGINE JOHN LENNON	☆ APPLE R6009		F
★ 26	37	6	14 27 REWARD TEARDROP EXPLODES	● MERCURY TEAR 2		E
★ 27	28	12	14 9 CARTROUBLE ADAM & THE ANTS	● DO IT DUN 10		M
	28	21	7 14 53 RAPTURE BLONDIE	○ CHRYSLIS CHS (12)2485 F		F
	29	26	13 13 5 YOUNG PARISIANS ADAM & THE ANTS	● DECCA F13803		C
★ 30	80	2	11 8 BOYS AND GIRLS HUMAN LEAGUE	● VIRGIN VS 395		F
	31	25	5 11 65 I'M IN LOVE WITH A GERMAN FILM STAR PASSIONS	● POLYDOR POSP 222		F
	32	24	6 10 35 THE FREEZE SPANDAU BALET	● REFORMATION CHS (12)2486 F		F
★ 33	59	3	9 62 STAR KIKI DEE	● ARIOLA ARO 251		A
★ 34	46	4	9 52 HOT LOVE KELLY MARIE	● CALIBRE PLUS (LUS) 5		A
★ 35	23	11	11 13 DON'T STOP THE MUSIC YARBROUGH & PEOPLES	● MERCURY MER(X) 53		F
	36	31	7 8 78 A LITTLE IN LOVE CLIFF RICHARD	● EMI 5123		E
★ 37	■	1	9 57 WALKING ON THIN ICE YOKO ONO	● GEFEN K7920(M)		W
	38	51	5 9 36 UNDERWATER HARRY THUMANN	● DECCA (LIF 13901		F
	39	38	3 8 74 GUITAR MAN ELVIS PRESLEY	● RCA 43		R
	40	32	6 8 43 JUST WHEN I NEEDED YOU MOST BARBARA JONES	● A-SIDE SON 2221 / GG 088		A
	41	22	4 9 2 MUTUALLY ASSURED DESTRUCTION GILLAN	● VIRGIN VSK 103		C
	42	36	5 7 61 I MADE IT THROUGH THE RAIN BARRY MANILOW	● ARISTA ARIST 384/5		F
★ 43	49	7	7 42 SAILING CHRISTOPHER CROSS	● WARNER BROS K17695		W
★ 44	78	2	6 54 KIDS IN AMERICA KIM WILDE	● RAK 327		E
★ 45	50	3	7 22 DON'T GO JUDAS PRIEST	● CBS 9520		C
★ 46	64	2	7 32 JONES VS JONES KOOL & THE GANG	● DE-LITE KOOL 11(12)		F
★ 47	53	3	7 33 PLANET EARTH DURAN DURAN	● EMI (12)EMI 5137		E
★ 48	33	8	7 19 TWILIGHT CAFE SUSAN FASSBENDER	● CBS 9468		C
	49	45	3 5 72 TAKE MY TIME SHEENA EASTON	● EMI 5135		E
★ 50	70	2	6 31 CAN YOU FEEL IT JACKSONS	● EPIC EPC (13)9554		C
	51	41	12 7 1 ZEROX ADAM & THE ANTS	● DO IT DUN 8		M
	52	34	8 6 5 BURN RUBBER ON ME (WHY YOU WANNA HURT ME) GAP BAND	● MERCURY MER(X) 52		F
	53	39	4 5 46 WHAT'S ON YOUR MIND GEORGE BENSON	● WARNER BROS K17748(T)		W
	54	72	4 4 71 9 TO 5 DOLLY PARTON	● RCA 25		R
	55	35	7 6 14 IT'S MY TURN DIANA ROSS	● MOTOWN TMC 1217		E
	56	52	4 5 20 SLIDE RAH BAND	● D/JM DJS (DJR) 10964		C
	57	42	7 5 6 GANGSTERS OF THE GROOVE HEATWAVE	● GTO GT (13)285		C
	58	58	21 5 * DOG EAT DOG ADAM & THE ANTS	○ CBS 9039		C
	59	55	3 5 48 HELLO AGAIN NEIL DIAMOND	● CAPITOL CL 16176		E
	60	54	3 5 1 HELLBOUND TYGERS OF PAN TANG	● MCA 672		C



## Virgin goes up to 24

VIRGIN RETAIL began to expand again on Monday when it opened a superstore in Portsmouth, giving it 24 stores throughout Britain.

The opening comes after the chain had closed smaller stores in Croydon and Notting Hill Gate, London, in order to concentrate its investment programme.

Portsmouth is an entirely new city to Virgin and they have taken 4,000 square feet in the Tricorn shopping centre, Charlotte Street. In addition to the book-service record sales the store has a book department and a Sony audio dealer with video hardware and software.

The next development for Virgin is to open a home entertainments centre on the same lines in Edinburgh, where a smaller store will make way. Virgin has been looking for a suitable building for 2½ years and has now found it. The chain intends to open a further four shops in the next four or five months.

"We have quite a heavy investment programme but feel that the current depressed state of the industry is not said to be frightened of investment," said md Steve Mandy.



NEW YORK rock group The dB's featured in a spectacular window display at the Virgin Megastore, Oxford Street, London, with record company Albion making the cassette available in cans. The group made live appearances in London.

## M & P ordering

DEALERS ARE no longer able to order Music For Pleasure albums and cassettes through EMI Records distribution centre at Uxbridge Road, Hayes, following a reorganisation within the company.

Instead all orders for MFP should be directed to the company itself, 80 Blyth Road, Hayes, Middlesex, or ordered by telephone on 01-561 3125.

This arrangement does not, however, involve single releases from MFP. All current and future singles will continue to be handled by the EMI distribution centre.

## Wholesale & Import Round-up

SPECIAL OFFERS from Lighting this week include Bruce Springsteen's *The River* (dealer price 3.45 + VAT), *The Best of David Bowie* (2.50 + VAT dp) and *The Jam's Sound Affects* (2.65 + VAT dp) and *Kate Bush's Never For Ever* (2.75 + VAT dp).

Lugton's have begun distributing the Response label with such diverse items as *Hi Fi For Pleasure*, a test disc, railway

recordings: *Party Dances 70s Style*, *Italian Baroque Guitar* and *The Pershers Sing*.

The company has also added a further 26 titles to its range of Walt Disney seven-inch talking books. On the subject of books the BBC publications *The 9 O'Clock News* and *The Lennon Tapes* are both popular. All Pickwick single cassettes will be increased in recommended retail price from 1.99 to 2.00 from April 1.

Lugton's also have four Bill Haley albums available, *Rock Around The Clock* (SHM 668/HSC 134 dp 1.99), *The Bill Haley Collection* (PDA 006/PDC 006 dp 3.99, double album) and *Rock The Joint* (ROLL 2002 dp 4.25).

PolyGram subsidiary IMS is bringing in several new rock albums. From America comes *Thru! The Back Door* (SRM 13849) a compilation of singles from the Back Door label. It comes with three free singles including the first 'Who release 'I'm The Face'. *Heaty* (6448 071 dp £3) contains tracks by Thin Lizzy, Black Sabbath, Rush, Krokus, Nazareth, Def Leppard and The Sensational Alex Harvey Band. A German compilation, it comes in a striking cover. By great comparison IMS is importing *The Oberammergau Passion Play 1980*, a recording of the historic religious event.

Rumours, of Romford, has several special offers including John Lennon's *Imagine* and *Shaved Fish* at 2.99 + VAT dp, *The Beatles' red, blue and white doubles* at 4.39 + VAT dp, *Diana Ross Diana* at 2.15 + VAT dp, *Madness's One Step Beyond* and *Absolutely* at 2.15 and 2.39 + VAT dp respectively.

## Disco Dealer

IN A CHART which contains only four new entries and one re-entry (Altitude's '6-9 Shuffle'), there has nevertheless been a lot of movement on the disco scene over the last week. Sharon Redd looks likely for the chart top with a jump to 3 from 10, but apart from the expected Kool & The Gang challenge (see below), there is a sudden burst of movement from Harry Truman's 'Underwater' which moves it smartly into the top 5.

Big moves elsewhere from Linx, Ray Carless and Firefly into the top 20, and from the Whispers and Sister Sledge into the 30. The Whispers single has been an import seller for some two months, and the original story was that RCA had definitely decided to go with different track from the *Imagination* album as a single; obviously there was a change of mind, which seems to be making sense. Firefly's 'Love (Is Gone Be On Your Side)' is now confirmed for Excalibur release, and gives the label an immediate two-fisted chart assault with the new entry of Young & Co's 'Sexy Lady' at 23.

Down in the breakers, a few items of interest are getting under way. Shakata's 'Living In The UK', which has hardly hit the shops yet, seems due for a good run and should certainly surpass the showing of 'Dance Dance Dance' by Second Image, already faltering despite Polydor's apparent confidence in it. Carol Jiani's 'Hit n Run Lover' and Quincy Jones' cover of Chas Jankel's 'Al No Corrida' are among the most successful of the new batch of imports, the former being a 12-inch on the Matra label, and the latter a U.S. A&M 7-inch only. Both are spreading well around import shops and should see top 50 action next week, possibly to be joined by 'Lock It Up' from Leprechaun (Gitation), and 'Body Music' by the Strikers (Prelude), both of which only just missed the breakers after just a few days of sales.

In at 61, 'Friends Again' by Not James Player is worth a comment. A new British production on the Ultimate label via Disc Empire (01 352 6861), this is actually the B-side of 'Can We Still Be Friends' (the old Todd Rundgren song) by James Player. Being instrumental and therefore not featuring Player's vocal contribution, it is the more popular 'Friends Again' side is quite reasonably credited to 'NOT James Player!' Catalogue number is Ultimate ULT 101, and most of the usual black music distributors will probably have it within a week or so.

On the albums front, Bernard Wright and Gene Dunlap make solid entries into the UK albums chart at 22 and 5 respectively, although interestingly both of them are being marketed by Arista and EMI respectively in the form of American pressings over-stickered with British catalogue numbers. This is becoming a fairly common practice, RCA in particular using stickered imports for much of their black music product when it is first released.

By far the most in-demand import album at the moment, Alphonse Mouzon's *By All Means* (Pausa), is still not in the country in any quantity, due to supply problems at the American end of the pipeline. Assuming it finally makes it to the shops during the coming days, this guest-player-studded package has sufficient eager punters awaiting it to make a chart-topping debut on next week's import album chart.

BARRY LAZELL

## Breakers

51	1 I HAD TO SAY IT	Millie Jackson	Spring
52	5 FREE FALL	Don Azco	Ram's Horn (import)
53	64 CHILL-OUT	Free Pressions	Vanogard
54	55 SANE BASS	Wuzuzum	TK (import)
55	41 ALL NIGHT	DMZ (Feat)	UK Champagne
56	GET TOUCH	Arts	MCB
57	4 SOUL	Frankie Valli	MCB
58	HT 'N RUN	LOVER	Capitol
59	MAGIC	Tom Browne	Arista/Pop
60	4	Shakata	Polydor
61	1	Friends Again	Not James Player
62	55	BOOGIE BODY	LAD
63	63	ALL I WANT TO DO	IS MAKE YOU 20th Century
64	64	SINGING	Delia
65	65	GOLDEN	DELUXE ROYCE
66	49	LAST CALL	Crescent
67	4	WATCHING YOU	SUNNY
68	53	WATCHING YOU	SUNNY
69	66	DANCE TO THE FLY	GROOVE
70	1	AINO	CORRIDA Quincy Jones

## Import Albums

1	LICENSE TO DREAM	Kleeber	Atlantic
2	SHARON REDD	Sharon Redd	Prelude
3	4	WET	MCB
4	FURSE ONE	FUSE	CTI
5	4	ROCK	MCB
6	ALICIA	ALICIA MYERS	Capitol
7	SIXTY	THRILLS A MINUTE	Capitol
8	SATISFACTION	GUARANTEED	MCB
9	19	UNLIMITED TOUCH	Unlimited Touch
10	4	WORTHY	MCB
11	13	A PIECE OF MY LIFE	Fantasy/WMP
12	10	ALL AROUND THE TOWN	20th Century
13	10	TOO COOLD	Capitol
14	11	4	MCB
15	11	JUMP ON IT	Ozono
16	14	CALL IT WHAT YOU WANT	BIT Summers
17	10	ROCK	MCB
18	10	BEINGS	WITH YOU Smokey Robinson
19	17	SPECIAL	Capitol
20	20	FRANK HOOKER & POSITIVE PEOPLE	Frank Hooker & Positive People

## Disco Albums

1	1	SOUTHERN FREEZE	Freeze	Beggars Banquet
2	NARD	Bernard Wright	Wright	Arista/Pop
3	4	IN OUR LIFE	Movin'Gaye	Motown
4	1	ITS JUST THE WAY I LIVE	Gene Dunlap	Capitol
5	3	VOICES IN THE RAIN	Jay Saville	MCB
6	4	ROUND TRIP	Light Of The World	Arista/Pop
7	10	10	ALL AMERICAN GIRLS	Sister Sledge
8	11	MOUNTAIN	Clay Aiken	Arista/Pop
9	12	MAGIC	Tom Browne	Arista/Pop
10	11	MOUNTAIN	Clay Aiken	Arista/Pop
11	14	MYSTERY	OF THE WORLD	MFSB
12	15	4	MCB	
13	16	DIANA	Diana Ross	Motown
14	17	4	MCB	
15	14	GIVE ME THE NIGHT	MCB	
16	19	17	POSH	Ruthless
17	19	17	POSH	Ruthless
18	19	17	POSH	Ruthless
19	17	19	POSH	Ruthless
20	19	17	POSH	Ruthless

## Twelve Inchers

1	1	SOUTHERN FREEZE	Freeze	Beggars Banquet
2	2	(SOMEBODY) HELP ME	Out	Ensign
3	3	CAN YOU HANDLE IT	Sharon Redd	Ensign
4	4	THON	IT TO THE TOP	Record Shack
5	3	SOUL	Arts	MCB
6	5	4	MCB	
7	15	UNDERWATER	Harry Truman	Decca
8	10	4	MCB	
9	5	DONT STOP THE MUSIC	Arts	Ensign
10	11	IN-TUNITION	LOVE	Capitol
11	11	LOVE	GONNA BE ON YOUR SIDE	Excalibur
12	12	MANTUL	WALK	Capitol
13	13	CAN YOU FEEL IT	JONES	Capitol
14	14	MR MACK	AND JACKSON	Capitol
15	15	MYSTERY	OF THE WORLD	MFSB
16	16	4	MCB	
17	18	RUBBER	ON THE MOUNTAIN	Capitol
18	18	RUBBER	ON THE MOUNTAIN	Capitol
19	19	19	POSH	Ruthless
20	20	LOVE	NO LONGER	HAS A HOLD

## TV GUIDE

Fortcoming TV-advertised albums. All prices are dealer prices except K-tel (mp)

ANGLIA			
HT MACHINE	Various	K-tel NE 113 (ICE 213)	
20 COUNTRY CLASSICS	George Hamilton IV	Warwick WW(4) 5101	
GRAMPIAN			
HT MACHINE	Various	K-tel NE 113 (ICE 213)	
GRANDRA			
HT MACHINE	Various	K-tel NE 113 (ICE 213)	
MAGIC OF	Don Bales	K-tel NE 114 (ICE 214)	
HDV			
VERY BEST OF Phil Boone		Warwick WW(4) 5089	
THE MACHINE	Various	K-tel NE 113 (ICE 213)	
SCOTLAND			
HT MACHINE	Various	K-tel NE 113 (ICE 213)	
TRIDENT			
HT MACHINE	Various	K-tel NE 113 (ICE 213)	
WESTWARD			
VERY BEST OF Phil Boone		Warwick WW(4) 5089	

WALKING ON THIN ICE  
-FOR JOHN

STEVE  
WINWOOD

WHILE YOU SEE A CHANCE

ULTRAVOX

SLOW MOTION  
HIROSHIMA MON AMOUR  
QUIET MEN  
DISLOCATION

ALL THESE  
CASSETTE SINGLES  
WERE

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NEW 'FLIP-TOP'  
PACK DESIGNED  
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EXCLUSIVELY BY  
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PACKAGING FOR  
THE RECORD INDUSTRY

ROD  
STEAR



STEVIE  
WONDER  
LATELY

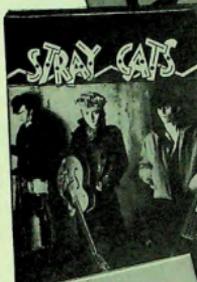


LENE  
LOVICH



NEW JOY  
by  
Lene Lovich

CASSETTE SINGLE



**GARROD & LOFTHOUSE**

PHONE OUR AUDIO SALES DEPARTMENT  
ON CATERHAM 45266.

# Cassingles – who's buying and why

AN INVESTIGATION into the new tape-single phenomenon. By PAUL CAMPBELL

CASSETTE SINGLES are either a short term gimmick or a new market to be exploited by dealers, record companies and tape manufacturers. Early indications are that the latter could be true with 13 on the market and more planned.

Both HMV and Virgin report reasonable business with the cassette singles and the most promising sign is that they appear to be going to a tape market. "We are selling more from the cassette racks than the singles counter so they could be going to people who do not normally buy singles," said John Webster of Virgin.

Nick Alexander, marketing manager of HMV, added that it was noticeable that proper packing of cassette singles paid dividends – highlighting the problem of letting the public know of availability. "At the moment we are treating them as a short term gimmick aimed at the mobile listener or novelty collector but we are keeping an open mind. Anything which puts a bit more interest in the singles market is useful," he said.

This attitude mirrors that of the

record companies, who are, on the whole, satisfied with results so far. Certainly the availability of the cassette version has not affected vinyl sales.

Peter Buckleigh, marketing director of EMI, which started the current spat with Bow Wow Wow said that it had certainly proved successful. "We were looking only for a percentage of the vinyl sales on the cassette and they achieved sales over and above the ordinary.

Mike Heap, general manager of sales and promotion at WEA said that it had been extremely successful in the case of the John Lennon release, where 10 percent extra sales had been achieved. He thinks that they are useful for either very big acts or very small ones. In April WEA release a pack of cassette singles featuring hits of 1980.

Both RCA and Arista have released one cassette single to test the market. Gareth Harris, merchandising manager at RCA is uncertain of long term prospects but is sure there is a market, especially for David Bowie. Tim Read, at Arista reported the trial Stray Cats release appeared successful. "The jury's still out on this one and we'll watch the record carefully," he said.

In no doubt about the potential of the cassette singles are tape manufacturers Tape Duplicating and Fraser Records Associates who have specialised in tape

## HAVE YOU BEEN GETTING ENOUGH LATELY?



THE ORIGINAL VERSION  
CASSETTE SINGLE TC TMG 1226. 7" SINGLE TMG 1226.  
ORDER NOW FROM YOUR EMI SALESMAN OR EMI RECORDS  
DISTRIBUTION CENTRE. TELEPHONE 01-561 8722.



A SELECTION of the new Cassingles.

single and have a joint arrangement in order that they can produce as many as possible in the shortest time possible.

Peter Robey, md of Tape Duplicating, said that there was a large mobile audience who could now play singles, the single cassettes were being made of top quality tape and could help discourage home taping. David Tuckman, md of Fraser Peacock added that the number of people buying singles had been increased and with the right dealer response cassettes and cassette singles could enjoy even more success.

One development which looks certain to succeed is the flip-top packaging which most of the cassette singles have used. Made by Garrud & Lofthouse the flip-top pack – similar to a cigarette pack – enables better design than the standard cassette inlay and could well find a place in the album market soon.

# WHO MAKES MORE CASSETTE SINGLES THAN ANYONE ELSE?

Single cassettes manufactured from your master for as little as...



Contact

The Tape Duplicating Company Ltd

Peter Robey  
The Tape Duplicating Company Limited  
4-10 North Road  
London N7  
Telephone 01-609 0087

**15 1/2 p**  
**EACH**  
PLUS PACKAGING AND VAT

Contact

**fpa**

David Tuckman  
Fraser-Peacock Associates (Cassettes) Limited  
94 High Street, Wimbledon Village  
London SW19 5EG  
Telephone 01-947 7551

Chromium Dioxide Tape also available

# BOWWOWWOW

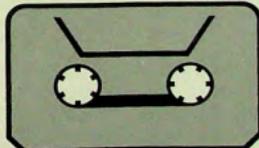
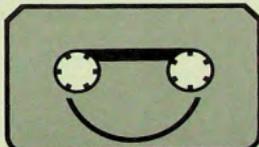
**BOWWOWWOW**

C-30 C-60 C-90 GO

**1ST**

**BOWWOWWOW**

*Your Cassette Pet*

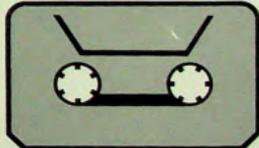
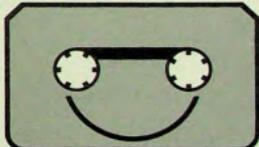


**2ND**

**BOWWOWWOW**

*W.O.R.K.*

(N.O. NAH NO! NO! MY DADDY DON'T)



**3RD**

# Disco Top 50

1	SOUTHERN FREEZE FREEZE	Beggars Banquet BEG 51(T)
2	(SOMEBODY) HELP ME OUT BEGGAR & CO.	Ensign ENY(T) 201
3	CAN YOU HANDLE IT SHARON REDD	Epic EPC (13)956
4	SLIDE RAH BAND	DJM DJS(DJR) 10964
5	UNDERWATER HARRY THUMANN	Decca (LJF) 13901
6	JONES VS JONES KOOL & THE GANG	De-Lite KOOL 11(12)
7	TAKIN' IT TO THE TOP SPECTRUM	Record Shack SMJD 001
8	DON'T STOP K.I.D.	Groover/EMI (12)EMI 5143
9	DON'T STOP THE MUSIC YARBROUGH & PEOPLES	Mercury MER(X) 53
10	CAN YOU FEEL IT JACKSONS	Epic EPC (13)9554
11	INTUITION LINX	Chrysalis CHS (12)2500
12	RAPTURE BLONDIE	Chrysalis CHS (12)2485
13	BURN RUBBER ON ME (WHY YOU WANNA HURT ME) GAP BAND	Mercury MER(X) 52
14	L.A. 14 BREAKFAST BAND	Disc Empire DEF 1
15	MYSTERIES OF THE WORLD MF5B	TSOP PIR (13) 9501
16	WHAT'S ON YOUR MIND GEORGE BENSON	Warner Bros K17748(T)
17	JUST WHEN I NEEDED YOU MOST BARBARA JONES	A-Side SON 2221/6G 088
18	LOVE (IS GONNA BE ON YOUR SIDE) FIREFLY	Excaliber EXC(L) 506
19	TARANTULA WALK RAY CARLESS	Ensign ENY(T) 204
20	GANGSTERS OF THE GROOVE HEATWAVE	GTO GT (13)285
21	IT'S A LOVE THING WHISPERS	Solar SO(T) 16
22	BON BON VIE T.S. MONK	Mirage K11653(T)
23	(STRUT YOUR STUFF) SEXY LADY YOUNG & CO.	Excaliber EXC(L) 505
24	MR MAC INVERSIONS	Groove Productions GP 106(T)
25	LOVE NO LONGER HAS A HOLD ON ME JOHNNY BRISTOL	Ariola/Hansa AHA(L) 567
26	ALL-AMERICAN GIRLS SISTER SLEDGE	Atlantic K11656(T)
27	JOURNEY POWERLINE	Elite DAZZ 7
28	DON'T KNOW WHAT TO SAY BLACKBYRDS	Fantasy FT(C) 194
29	BURNIN' UP THE CARNIVAL JOE SAMPLE	MCA MCA(T) 671
30	IT'S JUST THE WAY I FEEL GENE DUNLAP	Capitol (12)JCI 16183
31	LOVE MONEY FUNK MASTERS	Tania TAN 001
32	FANTASTIC VOYAGE LAKESIDE	Solar SO(T) 15
33	AND LOVE GOES ON EARTH WIND & FIRE	CBS (13)9521
34	TO PROVE MY LOVE NED DOHENY	CBS (13)9481
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36	LATELY RUDY GRANT	Ensign ENY(T) 202
37	(YOU KNOW) YOU CAN DO IT CENTRAL LINE	Mercury LINE 7(12)
38	YOU'RE TOO LATE FANTASY	Epic EPC (13)9500
39	HOT LOVE KELLY MARIE	Calibre Plus PLUS(L) 5
40	HERE'S TO YOU NEW YORK SKYY	Excaliber EXCL 504
41	GET YOURSELF TOGETHER MYSTIC TOUCH	(Reflection) CBL 135
42	I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH	Epic EPC (13)9477
43	A LITTLE BIT OF JAZZ NICK STRAKER BAND	CBS (13)9519
44	ALL MY LOVE L.A.X.	Epic (12)EPC 9457
45	THE BED'S TOO BIG WITHOUT YOU SHEILA HYLTON	Island (12)WIP 6671
46	HANG TOGETHER ODYSSEY	RCA(T) 23
47	NIGHTS (FEEL LIKE GETTING DOWN) BILLY OCEAN	GTO GT (13)286
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2	3	<b>FOUR FROM TOYAH (EP)</b> TOYAH	Safari TOY 1
3	1	<b>CARTROUBLE</b> ADAM & THE ANTS	Do it DUN 10
4	2	<b>ZEROX</b> ADAM & THE ANTS	Do it DUN 8
5	5	<b>IS VIC THERE?</b> DEPARTMENT S	Demon D 1003
6	4	<b>TRANSMISSION</b> JOY DIVISION	Factory FAC 13(12)
7	6	<b>BULLSHIT DETECTOR</b> VARIOUS	Crass 421984/4
8	7	<b>LAST ROCKERS</b> VICE SQUAD	Riot City RIOT 1
9	8	<b>IT'S OBVIOUS</b> DIET AU PAIRS	Human OTO 4
10	—	<b>UNEXPECTED GUEST</b> U.K. DECAY	Fresh FRESH 26
11	29	<b>FEEDING OF THE 5,000 (SECOND SITTING)</b> CRASS	Crass 621984
12	11	<b>ORIGINAL SIN</b> THEATRE OF HATE	SS 3
13	15	<b>WHAT BECOMES OF THE BROKEN HEARTED</b> DAVE STEWART/COLIN BLUNSTONE	Broken BROKEN 1
14	9	<b>DECONTROL</b> DISCHARGE	Clay 5
15	13	<b>ATMOSPHERE</b> JOY DIVISION	Factory FACUS 2 UK
16	10	<b>LET THEM FREE</b> ANTI-PASTI	Rondelet ROUND 5
17	12	<b>FOUR SORE POINTS (EP)</b> ANTI-PASTI	Rondelet ROUND 2
18	20	<b>WARDANCE/PSYCHE</b> KILLING JOKE	Malicious Damage MD 540
19	26	<b>REALITY ASYLUM</b> CRASS	Crass 19454U
20	17	<b>GET UP AND USE ME</b> FIRE ENGINES	Codex Communications CDX 1
21	14	<b>SIMPLY THRILLED</b> HONEY ORANGE JUICE	Postcard 80/6
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23	30	<b>ARMY LIFE</b> EXPLOITED	Exploited EXP 1001
24	21	<b>KILL THE POOR</b> DEAD KENNEDYS	Cherry Red CHERRY 16
25	16	<b>SEVEN MINUTES TO MIDNIGHT</b> WAHI HEAT ...	Inevitable INEV 004
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37	—	<b>WARRIOR STYLEE</b> MIKEY DREAD	Dread At The Controls DCD 033
38	38	<b>DANCED</b> TOYAH	Safari SAFE 32
39	31	<b>HOLIDAY IN CAMBODIA</b> DEAD KENNEDYS	Cherry Red CHERRY 13
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43	—	<b>A FOOL LIKE YOU</b> YACHTS	Demon D 1005
44	—	<b>DREAMING OF ME</b> DEPECHE MODE	Mute MUTE 013
45	—	<b>I'M FALLING</b> DEAD OR ALIVE	Inevitable INEV 005
46	37	<b>POLITICS! IT'S FASHION</b> GIRLS AT OUR BEST	Record/Rough Trade RR2/RT055
47	25	<b>TWENTY TENS (I'VE BEEN SMOKING ALL NIGHT)</b> VIRGIN PRUNES	Baby BABY 001
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# 'Smallness is best' admits Maliphant

RECENTLY DEPARTED head of Phonogram, Ken Maliphant, gives some prophetic views on the industry's current situation to BRIAN MULLIGAN.

WITH NO signs of a sales pick-up currently on the horizon, whether the British record industry?

Most people have views to offer on the subject, but one of the most controversial is offered by Ken Maliphant, now in the position of being able to take an objective view of his surroundings while he ponders his own future following his resignation after three years in the front-line as managing director of Phonogram.

"My firm belief," says Maliphant bluntly, "is that the British industry is intrinsically unprofitable, at least so far as the major companies are concerned. The problem they have to face is how to cover overheads with escalating costs aggravated by squeezed margins due to the need to be price aggressive in order to attract people to buy recorded music. The UK market is no longer big enough to support the investment required to attract talent, but the competition is such that in order to recoup on the investment it is necessary to take the world market into consideration."

He argues that the basis for a profitable record company in 1981 is that "smallness is best", with a roster of about 10 artists of whom "four pay the rent, two pay the wages, two provide the profits and two are in a stage of development."

Since this is not a workable arrangement for a major company to operate

effectively, Maliphant predicts that there will inevitably be a polarisation in the direction of fewer, but bigger corporations, making greater use of their financial and technological resources to operate as service companies while taking most of their creative input from small satellite labels.

He considers that artists will find a higher degree of compatibility in terms of personalized promotion from small labels and that the traditional attraction of distribution efficiency will no longer be a deciding factor in attracting talent in the early stages of development. In any event, it is his view that distribution reputations do not go hand in hand with creativity, and that skills in one area are frequently outweighed by a decline in the other. His prediction is that within five years "two if not more majors will combine their distribution activities." While Maliphant contends that the decline of the majors as talent centres is inevitable, he admits that it will take time to become clearly evident. In the interval, majors will continue to compete with satellites on the signing of acts and will maintain a strong commitment to talent. But this will be more in the nature of a trading activity, than as a reflection of a genuine regard for creativity.

"There will obviously be artists who want to plug into a multi-national major at an appropriate time, particularly if they want lots of dollars for putting their name to a new worldwide contract," he says. "Small companies will have to recognise that they can't compete above a certain level to keep the acts they have nurtured and will have to organise themselves in such a way as to ensure

that they benefit when the time comes for an act to move to a higher level. It will be similar to football where small teams need the money to be made from transferring a budding star to one of the wealthy clubs in the First Division."

Obviously, the industry is in a stage of metamorphosis with its position as a major source of home entertainment being seriously challenged both by new technology and changing lifestyles. Competition for leisure time and the spending associated with it is coming hard and fast - a fourth ITV channel, breakfast television, advances in the domestic use of the small screen via video cassettes and discs, Prestel and credit-card buying using freephones.

"I don't know what colour butterfly will eventually emerge," says Maliphant, "but the multi-nationals will be well diversified in home entertainment with recorded music forming one part of their activities in which major artists will have a place. If the industry tries to isolate itself from what is going on around it, then it has no future. And that applies to record dealers as well."

While the industry is undergoing a period of searching reassessment of its future direction, so should the record dealer simultaneously subject himself to a reappraisal of his potential to develop his shop as a centre catering for the public's domestic entertainment needs in the 1980s. And this means a sensible appreciation of the opportunities offered by video in its infancy for the independent entrepreneur to develop a local reputation before the multiples move in and skim the cream off the

market, as has already happened with recorded music. To take advantage of what is available, he would like to see the trade better organised and using collective muscle to make their views and needs known at the highest level, something which experience has shown cannot easily be achieved by the individual.

As an executive closely connected with the development of the cassette as a soundcarrier since the very beginning of his business career - he was once tape manager with Philips Industries - Maliphant is concerned to see that the companies take a more enlightened attitude towards video software than they did to pre-recorded tapes. For years it was a widely held retail view, only overcome in recent years, that because of the investment in record factories, companies deliberately made tape an unattractive stock item. It was more expensive than the comparable album, did not enjoy the same profit margin and wasn't cushioned by similar returns allowances. As a result, retailers tended to the view that the manufacturers were expecting the trade to take too big a slice of the stock risk in promoting a new medium.

"If manufacturers are investing huge sums of money in hardware and software and wish to develop the market, then distribution is essential. To ensure wide distribution, the manufacturers must make it easy for dealers to stock their products," he stresses.

"It is incredible that such a fast-moving business as ours should be more concerned with product rather than with the need to market it effectively."

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KEN MALIPHANT: a belief that the British industry is unprofitable, at least as far as the majors are concerned.

## RADIO

# Mel Smith, Rhys Jones launch radio production company

NOT THE Nine O'Clock News men Mel Smith and Griff Rhys Jones are the latest to jump on the radio production company bandwagon. The pair are launching a company called Talkback early next month and their first radio commercial was played at the TV and Radio Conference in Monte Carlo last week as part of a presentation by the AIRC. It is possible that Saatchi and Saatchi, the agency handling the Association's marketing campaign, may Talkback to write and produce radio ads for the AIRC on a more permanent basis soon.

The new company will be based in London with Rhys Jones looking after the production side and Smith taking charge of performers and contacts. The aim of the company is to make radio programmes as well as commercials. A



PICCADILLY RADIO invited Kiki Dee to appear on Mike Sweeney's afternoon rock show last week in support of her single 'Star' and ended up with Kiki acting as the show's DJ.

### "WE'RE INTERESTED in the mechanics of what makes a few seconds count"

pilots for Capital is already under way. Says Rhys Jones, "We're interested in short bursts and the mechanics of what makes a few seconds count. There's not enough thought at the moment about the way commercials are made. They don't seem to have identity or tone or character because they try to cram too many words into a limited time. We want to manufacture a distinctive style that will make a radio commercial rise above the ordinary."

## IBA puts out programme list to encourage sharing

THE IBA has released a list of programmes and features available to the stations in the ILR network. Produced by individual ILR stations the programmes represents only a small fraction of any station's total output and the IBA is encouraging programme sharing as "a potentially entertaining and useful addition to each station's essentially local programming."

Some of the titles available (producing company in brackets) are *Sherlock Holmes* (LBC), a documentary on the career of the detective and commentary from Sunday Times critic H.R.F. Keating, *Scotland Yard's Pip Dalton*

and Sir Hugh Green; *You Can't Say That* (Capital), a five-part series on censorship around the world narrated by Melvin Bragg; *Who Killed Julia* (City), an investigation into the 50-year-old unsolved murder of Julia Wallace; *Rick Wakeman Special* (Hereford); *Murder By Gullight* (Piccadilly), a series of dramatisations of Victorian murder mysteries; and *Russia* (Trent), a three-part series for those interested in travelling to the country. Full details on the programmes can be obtained from the producing companies and a full list of programmes is available from the IBA's information office.

## Airlines

THE LOCAL Radio Association will be holding a lunch seminar in London on March 27. The agenda includes Colin Mason, managing director of Chiltern Radio, talking about his experiences in the formation of the franchise, John Thompson reporting on the latest developments in ILR, and speeches by George Fitch, managing director of LBC/ILR, David Maker programme director at Radio City and Beverly Smith, head of programming, IBA. . . . BRMB has started regular broadcasts on life in Birmingham's twin cities Lyon, Frankfurt and Milan. The aim of the broadcasts, which go out three times per week, is to familiarise the station's audience with the lifestyles of people in

foreign parts. . . . £17,000 has been raised by Beacon Radio for the International Year of the Disabled. The money was pledged in return for dedications broadcast during the station's Radio Marathon, which was intended to run from noon February 15 to noon February 16, but had to be extended for another 12 hours due to overwhelming audience response. . . . The stars were shining in Coventry when Merzia Sound experienced one of its busiest days interviewing four star guests in as many hours during the day. Frank Windsor, Derek Jason and Chuck Bootfield of the Rockin' Berries; Judy Tuzek and co-writer Mike Paxman, and Suzi Quatro kept the staff on their toes and head of music Tony Gillham was heard to mutter "It's like a blooming production line here today!" . . .

## SKY

London, Westminster Abbey  
IF A Sky concert is something special in its own right the first ever rock concert at the Abbey held the electric atmosphere of a true sense of occasion. John Williams, the country's most accomplished classical guitarist, brought his electric group to the Abbey in order to make the 20th anniversary event of Amnesty International something extra special and he succeeded. Superb musicianship is the key to Sky's success and in their own fields Herbie Flowers, Steve Gray, Kevin Peek and Tristan Fry are equal in stature to Williams.

The audience represented as wide a social mix as can be found at a contemporary concert; whole families and those who grew up with Pink Floyd or Bach on the turntable rubbed shoulders in the awe inspiring aisles of the Abbey.

BBC Television was there to record the historic concert for international broadcast and only the day's announcement of the possibility of a Royal wedding at the Abbey detracted from a truly momentous occasion. UK viewers will be able to see the concert on March 12.  
Sky performed a set of haunting, intricate numbers from the new album *Sky 3*, including a tune 'Sarabande' written by Handel who is buried in the Abbey. Flowers has emerged as the group's leading songwriter and the concert was played deliberately low-key in respect for the surroundings. Nobody felt this more than the audience who reserved the real thunderous applause for the encore of hit single 'Tocatta'.

PAUL CAMPBELL

## 'TAKING LIBERTIES' SHOWCASE London, Finsbury Park Rainbow

ON THE face of it bringing six young bands from New York for a showcase concert in London was a good idea. If anybody has any suggestions as to how it could have gone further wrong, it would be very interesting to hear them. All the bands had technical problems, the hall was freezing cold, the audience was small, with just 30 minutes to impress the bands sacrificed communication for getting as many numbers in as possible and, frankly, they were not very good in the first place.

First band The Bongos were very reminiscent of Dirty Looks the excellent Stiff signing from New York who could really have lived up to these proceedings. Second on were The Raybats a Shadows soundalike band which generated little excitement. Albion Records signing The dB's came along to save the first half of the show with strong material and good harmonies and had things followed the progress of the first three bands things would have been different.

Instead we got The Bush Tetras, a three-quarter female outfit with a line in 1976 style punk which makes the film *Times Square* look like the *Sound Of Music*. They attacked with bone jarring ferocity but wasted a powerful rhythmic sound with sub-Rotten vocals. RCA

signing Polyrock followed with a set of half instrumentals and half songs which were uniformly uninspiring. To cap an unhappy evening the guitarist tossed his instrument away at the end, injuring a member of the audience. Final band The Fishstones banked on nostalgia with a set of spectacular rhythm and blues numbers.

PAUL CAMPBELL

## MARVIN HAMLISCH/ELAINE PAIGE London, Royal Festival Hall

BEST KNOWN as a composer of hit musical and Oscar-winning film scores, Marvin Hamlisch also has much to offer as in-person performer. His headline appearance at the Festival Hall last week in a charity concert was a highly enjoyable affair, during which Hamlisch displayed an engaging, witty personality which warmly complimented his undoubted keyboard expertise.

Accompanied by the full symphonic might of the massed Wren Orchestra, under the musical direction of Alyn Ainsworth, Hamlisch was the solo performer on arrangements of 'The Entertainer', 'Nobody Does It Better' and a *Chorus Line* medley and took over the baton to lead the orchestra through the elgic theme from a new movie *Ordinary People*. His efforts as a vocalist were sensibly limited — even such a multi-talented performer must have a weak spot somewhere — and were most effective when done tongue-in-cheek as in an impromptu and highly inventive display of instant song writing in response to titles suggested by the audience. 'I Can't Say Goodbye Because You Won't Go Away' was delivered as a tremulous Johnnie Mathis treatment, while 'I Want To Have Breakfast With Barry Manilow' was tackled in the manner of a fatalistic yiddish morma writing to her absent son.

The serious signing was in the capable hands of Elaine Paige, who had impressed Hamlisch during her appearance in *Evita*. Naturally she sang 'Argentina' and it was as moving as ever, but showed the extent of her range with a punchy version of her single 'If You Don't Want My Love' and a vibrant interpretation of the Hamlisch song 'What I Did For Love'. It was an important opportunity for the Artists' singer to prove she has a future now that she is no longer appearing in a hit musical. She took it well.

BRIAN MULLIGAN.

## THE FOUR BUCKETEERS London, The Venue

THE FOUR Bucketeers, otherwise known as *Tiswas* presenters Sally James, Chris Tarrant, John Gorman and Bob Carlööes transformed their act from children's TV to the over-eighteens Venue with little difficulty. The slapstick element — buckets of water and shaving cream 'flans' — seems to appeal to all ages. Perhaps the jokes were slightly bluer than those used on *Tiswas*, but otherwise the evening was pure pantomime for adults.

SARAH LEWIS

# SHOWCASE

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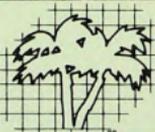
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# Library music is lucrative for indie

## SOME FORGOTTEN

background music is suddenly proving a source of good, low-outlay business for Butt Records.

TWO OF the more curious artifacts available for international exploitation at MIDEM this year were a couple of albums by a band called Electric Banana - entitled simply *The Sixties* and *The Seventies*.

Close examination of the back covers of the albums revealed credits for one Phil May doing the singing, Wally Waller on bass, Dick Taylor on guitar and other familiar monickers. Were these hitherto unknown tracks by seminal British R&B rock and psychedelic

combo The Pretty Things?

"Indeed they are," came the reply from the ever-smiling Brian Leaf, boss of Butt Records, to this writer's unspoken question. He must have had to answer queries like this before.

Leaf, who has recently concluded a distribution deal for his label with Spartan Records, seems to have made a study of the more arcane methods of repertoire acquisition on a shoestring. "I used to work in the sales department of Caroline Exports," he explained. "Occasionally requests would come in from America for the Electric Banana albums, I became interested and discovered that they were actually library music tracks recorded for De Wolfe Music over a period of years by the Pretty Things when they were between deals and a bit hard up."

"The music was used on films and TV plays where it had to be evocative of a period without actually being the Rolling Stones or the Beatles which would tie the scene down too closely to a date."

Leaf started to follow up the trail and negotiated a deal for two compilation albums culled from the five sets actually put down by the penless Pretties. As major leaders in the library music business De Wolfe was only too pleased to see bona fide release for the material, while Phil May's only objection was concerned with the wallpaper design in the background of one of the cover shots.

Said James De Wolfe, the company's chief: "We are looking for some hard track for the library, and the Pretty Things were introduced to us. They recorded several albums for us and some



THE COVER of the mysterious Electric Banana *The Seventies* album that started the whole thing off.

of these found their way on to the market in America where they were changing hands at up to 100 dollars a piece.

So Brian Leaf was happy, but he had a record that had never been available in the shops before, DeWolfe was happy to licence the tracks and see some legitimate retail sales and founding Pretty Thing May was pleased with the extra few pounds that came his way.

Other repertoire has now begun to come Leaf's way.

These include *The Long Hello* which was a private pressing made by Van Der Graaf Generator minus Peter Hamill. All the Butt Records deals are done for a high royalty against a tiny advance, and although sales are not huge by major company standards - the Bill Nelson album probably turns over between 3-4,000 worldwide every year - it makes for good business because Leaf has no origination costs to bear outside of designing album sleeves and pressing up the product as required.

Meanwhile, back on the library music scene, Leaf can look out for a band called The Plain Chairactors in years to come - they do DeWolfe's new wave music, and will soon be recording in the company's £1.2 million 24/48 track Angel Record Studios.

And it wasn't so long ago that 'Eye

**SPARTAN RECORDS'** Dave Thomas inspects a copy of Butt Records Kevin Coyne three album boxed set shortly after inking a distribution pact. Brian Leaf, Butt's managing director, is on the left.

Level' the Van Der Valk theme by the Simon Park Orchestra came out of the DeWolfe vaults to become an international hit and sell three and a half million copies.

## DISTRIBUTOR AND WHOLESALERS DIRECTORY 1981

### SONET RECORDS AND PUBLISHING

121 Ledbury Road, London W11 2AQ

Telephone: 01-229 7267

Contact: Dee Sparrow

**Labels Distributed:** Sonet, Specialty, Kicking Mule, Takoma, Titanic, Stone Alligator, (Soma), Rounder, Grand Prix, Red Stripe, 'A' Side, Diacetic. Catalogue request and information from Sonet. Record orders from Pye order phone.

## Indie Albums

- 1 DIRK WEARS WHITE SOX Do # RIDE 3 Adams & The Axis Factory FACT 23
- 2 CLOSER Joy Division Factory FACT 23
- 3 SIGNING OFF UB40 Graduate GRAD LP 2
- 4 STATIONS OF THE CROSS Craxi Craxi SOT 884
- 5 UNKNOWN PLEASURES Joy Division Factory FACT 10
- 6 LUBRICATE YOUR LIVING ROOM Fire Engines Accessory ACC-001
- 7 THIRST Clock DVA Fish FR 2002
- 8 TOYAH! TOYAH! TOYAH! Toyah! Salsal LIVE 9
- 9 FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedys Cherry Red RED 102
- 10 NEW AGE STEPPERS ON-U SOUND 2
- 11 LIVE AT THE COUNTER EUROVISION 79 People Unite PU 003 ALP
- 12 IN THE FLAT FIELD BIZARRA H&C CAD 13
- 13 GROTESQUE (AFTER THE GRAMME) Rough Trade RUGH 10
- 14 THE HITCH-HIKER'S GUIDE TO THE GALAXY PART TWO: THE RESTAURANT AT THE END OF THE UNIVERSE Original Cast ORA 52
- 15 SCIENTIST MEETS THE SPACE INVADERS Scientist Greenwise GREL 19
- 16 THE POOL CIRCLE Mizzaretti NEWS NEL 5019
- 17 PEACOCK PARTY Gordon Giltrap PVK GIL 1
- 18 I CHAPPAQUICK BRIDGE Polson Girls Craxi 421984/2
- 19 STANDS FOR DECISIONS def's Alison ALB 108
- 20 THE MODERN DANCE Rough Trade RUGH 22

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# High court actions against two dealers

HIGH COURT actions alleging infringement of copyright have been brought against two video retailers.

At a recent hearing, Video Tape Time and Carla Jones (alias Suzy Harding), of Mitcham Lane, Streatham, London gave interim undertakings not to make copies of films owned by members of the Society of Film Distributors, Walt Disney Productions or members of the Motion Picture Association of America.

The undertakings are effective until full trial of the infringement of copyright action brought by the film companies, or until further court order.

In a separate hearing, a video dealer

was banned in the High Court from taping cinema films from television, either for sale or for his private use.

An injunction was granted against John Roberts, trading as J.R. Film Agency, of Bridge Road, Benthall, Shropshire, in an infringement action brought by ITC Film Distributors, United Artists and Warner Brothers.

Mr Justice Vinelott rejected an offer by Roberts not to video tape films, except for his own use. The judge said that Roberts had admitted copying a large number of films from TV and dealing in video films, the copyrights of which were held by the plaintiffs.



VIDEO DIRECTOR, Stuart Orme, who recently joined Jon Roseman Television, films the Nolans in Trafalgar Square last week for a live satellite transmission to Japan. The production, commissioned by Epic/Sony, featured the Nolans signing 'Who's Gonna Rock You'. Further production in association with Japanese TV are planned by Roseman.

## Second Abba package amid rush of new releases

NEW ATTEMPTS are being made by major video companies to prevent retailers operating unauthorised rental and exchange systems for pre-recorded cassettes.

Under pressure from Warner Home Video, leading wholesaler Carnaby Video has sent a trading terms contract to all dealers it supplies which states that Warner Home Video, Precision, Thorn-EMI and Rank product cannot be rented or exchanged.

Carnaby director, John Whelan, said:

"After being approached by Warner, we took the initiative and approached the other companies whose product is only available for direct sale. Dealers who do not sign the trading agreement will not be supplied."

Thorn-EMI Video Programmes, which has taken action against a number of dealers in recent months, has also brought out a new terms of trading agreement which emphasises that its titles are only available for direct sale.

Warner Home Video general manager, Geoff Grimes, commented: "Retailers we supply direct have to sign our trading terms, and those who order from wholesalers will in future have to sign trading agreements. All the wholesalers are co-operating with us to stop dealers renting our titles."

He added: "Retailers who breach the agreements will initially receive a warning and the next step will be a test case in the courts."

## Companies move to stop rental abuse

A WEALTH of new video releases have been announced over the last few years by Twentieth Century Fox subsidiary Magnetic Video, Rank Audio Visual, Intervention and Guild Home Video.

Magnetic Video spearheads its batch of new product with the Betty Midler movie *The Rose*. Also lined-up are *Silver Streak*, starring Gene Wilder, and *Richard Pryor, The Hustler, An Unmarried Woman, The Agency And The Ecstasy and Hills Angels On Wheels*.

Major new release from Rank Audio Visual is *Cabaret*, starring Liza Minelli and Michael York. The company is also putting out Woody Allen's *Take The Money And Run* and *Power Play*, featuring David Hemmings and Peter O'Toole.

Leading rental company Intervention is releasing *The Abba Music Show No 2, Stamping Ground*, which features live footage of Pink Floyd, Santana and Canned Heat, *The Funniest Man In The World* with Charlie Chaplin, and *Goodbye Norma Jean*.

Meanwhile, Guild Home Video has increased the size of its catalogue to 79

titles with the release of four feature films - *The Warming, Massacre At Fort Holman, Deathchangers* and *Mattie The Gooseboy*.

And, as already reported, the other major March releases come from Thorn-EMI Video Programmes which has lined up such movies as *The Deer Hunter* and *One Flew Over The Cuckoo's Nest* plus various Thames TV programmes.

## Unique rental scheme from Carnaby goes national

LEADING WHOLESALE Carnaby Video has introduced a unique rental scheme for video retailers and announced that it will shortly be selling video cassettes through filling stations.

The new rental scheme - known as the "Option Purchase Plan" - has already been tested in Carnaby's three London outlets and is now being made available to UK dealers.

Under the scheme, consumers are

able to buy tapes at the full retail price and then return them at any time receiving their money back less £5 for every week that they keep the cassette. Carnaby emphasises that it is not designed to provide a loophole for unauthorised rentals.

Almost 400 titles - which have already been cleared for rental or exchange - are included in the plan. There is no pay back royalty to Carnaby so retailers keep all the rental revenue.

As for the plan to sell cassettes through filling stations, talks are being held between Carnaby and major chains, and the scheme will be promoted under the slogan "Drive Out Movies".

### Rental Chart

1	JAWS (CIC Video)	VHA BEA 1001	39.95
2	DREY HARRY (Warner Home Video)	PEVN PEKX 1009	39.95
3	BLAZING SADDLES (Warner Home Video)	PEVN PEKX 1001	39.95
4	THE PYTHON (Warner Home Video) (Brent Walker)	PEVN PEKX 1001	39.95
5	THE NIGHT FIGHTER (Warner Home Video)	VHA BEA 2001	39.95
6	THE ELECTRIC DRAGON (Warner Home Video)	PEVN PEKX 1006	39.95
7	STRAW DOGS (Guild Home Video)	NA	39.95
8	MAGNUM FORCE (Warner Home Video)	PEVN PEKX 1009	39.95
9	SMOKEY AND THE BANDIT (Warner Home Video)	VHA BEA 1009	39.95
10	GREASE (CIC Video)	VHA BEA 2003	39.95
11	THE TERMINATOR (Warner Home Video)	VHA BEA 2007	39.95
12	THE CHINESE HOUSE (Warner Home Video)	VHA BEA 1002	39.95
13	THE TERMINATOR (CIC Video)	VHA BEA 1004	39.95
14	JAWS 2 (CIC Video)	VHA BEA 1002	39.95
15	BATTLESTAR GALACTICA (Warner Home Video)	VHA BEA 1006	39.95
16	THE TEXAS CHAINSAW MASSACRE (Warner Home Video)	NA	39.95
17	HOOPER (Warner Home Video)	PEVN PEKX 1008	39.95
18	THE WILD GESE (Horn Audio Visual)	PEVN PEKX 10130	39.95
19	THE ELECTRIC HORSEMAN (CIC Video)	VHA BEA 1003	39.95
20	RIISING DAMP (Intervention Video)	VTC BITC 2035	29.95
21	THE OMEGA (Magnetic Video)	SA 0096	39.95
22	3 A STAR IS BORN (Warner Home Video)	PEVN PEKX 1020	39.95
23	13 DEADTH VIDEOS (CIC Video)	VHA BEA 2004	39.95
24	ESCAPE TO ATHENA (CIC Video)	VTC BITC 2012	39.95
25	BABY FACE (CIC Video)	NA	39.95
26	THE MURPET MOVIE (CIC Video)	VTC BITC 2013	29.95
27	THE MURPET MOVIE (Warner Home Video)	NA	39.95
28	7 ELECTRIC BLUE 004 (Horn Audio Visual)	NA	29.95
29	20 CAPRICORN ONE (Warner Home Video)	VTC BITC 3011	39.95
30	THE STUD (IPC)	VTC BITC 3011	39.95
31	24 THE STRING (Warner Home Video)	VHA BEA 1005	39.95
32	28 SILENT PARTNER (IPC)	NA	39.95
33	THE TEN COMMANDMENTS (CIC Video)	VHA BEA 2010	39.95
34	THE TEN COMMANDMENTS (Warner Home Video)	VTC BITC 2029	39.95
35	THE DOMINO KILLINGS (Warner Home Video)	PEVN PEKX 1015	39.95
36	SUMMER OF '42 (Warner Home Video)	PEVN PEKX 1015	39.95
37	THE EAGLE HAS LANDED (Warner Home Video)	VTC BITC 3009	39.95
38	22 WOODSTOCK (Warner Home Video)	PEVN PEKX 1015	39.95
39	RED TAPE (Horn Audio Visual)	PEVN PEKX 1015	39.95
40	ABBA MUSIC SHOW 2 (Intervention)	NA	39.95
41	JAWS (CIC VIDEO)	VHA BEA 1001	39.95
42	THE WARRIORS (CIC VIDEO)	VHA BEA 2007	39.95
43	DEATH WISH (CIC VIDEO)	VHA BEA 2004	39.95
44	THE ELECTRIC HORSEMAN (CIC VIDEO)	VHA BEA 1003	39.95
45	CARRIE (INTERVISION)	UAAB 5006	39.95
46	BATTLESTAR GALACTICA (CIC VIDEO)	VHA BEA 1006	39.95
47	ROLLERBALL (INTERVISION)	UAAB 5005	39.95
48	ANIMAL HOUSE (CIC VIDEO)	VHA BEA 1004	39.95
49	SATURDAY NIGHT FEVER (CIC VIDEO)	VHA BEA 2001	39.95
50	JAWS 2 (CIC VIDEO)	VHA BEA 2001	39.95
51	ROCKY (INTERVISION)	UAAB 5017	39.95
52	ROCKY 2 (INTERVISION)	UAAB 5018	39.95
53	A BRIDGE TOO FAR (INTERVISION)	UAAB 5014	39.95
54	SUCKY AND THE BANDET (CIC VIDEO)	VHA BEA 2003	39.95
55	GREASE (CIC VIDEO)	VHA BEA 1009	39.95
56	CHITTY CHITTY BANG BANG (INTERVISION)	UAAB 5019	39.95
57	LENNY (INTERVISION)	UAAB 5003	39.95
58	JUST AN ANGEL (CIC VIDEO)	UAAB 5004	39.95
59	CHINATOWN (CIC VIDEO)	VHA BEA 1002	39.95
60	NETWORK (INTERVISION)	UAAB 5018	39.95

## Briefs

THE FIRST International Video Week will be held at the National Film Theatre, London, from May 11-15 jointly sponsored by the British Film Institute, the British Industrial and Scientific Film Association, the Economist magazine and the International Television Association.

It will include workshops, seminars and various screenings, and guest speakers already lined up include Peter Jay, head of the new breakfast time television franchise TV AM, and Jack Valenti, president of the Motion Picture Association of America.

A New video production company - Videobands - has been formed by top commercial production house Jenny & Co and Jon Pope and Ian Cassie of Stiletto Records.

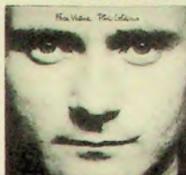
Aiming to pick up business within the music industry, the company employs such directors as Adrian Lyne, Alan Blake and Nick Levin who have produced commercials for Levis, Bertel and Brutus Jeans.

# Albums/Tapes Top 60

☆ Platinum Disc (300,000 sales)  
● Gold Disc (100,000 sales)  
○ Silver Disc (50,000 sales)  
See New Singles  
for Distributor Code details

This Week	Last Week	Wks	Artist Title (Producer)	Cat. No.	(Price)	Dist. Code	Distributor
1	3		<b>PHIL COLLINS</b> FACE VALUE ● (Phil Collins/Pugh Pugh)	VIRGN (TCN) 2185	(2) 29.20	C	
2	3		<b>RAINBOW</b> DIFFICULT TO CURE (Roger Glover)	POLYDOR/POLY(C) 5036	(2) 25.36	F	
3	6		<b>ULTRAVOX</b> VIENNA ● (Cathy Nipper/Ultron)	CHRYSALIS (Z)CHR 1236	(3) 34.54	F	
4	3		<b>RUSH</b> MOVING PICTURES (Terry Brown/Rush)	MERCURY 6337 160(1)140	(3) 34.14	F	
5	4		<b>SOUNDTRACK</b> DANCE CRAZE ○ (Danness/Langer/Lomas/Sargant/Wesley)	2 TONE (Z)CHR TT 5004	(2) 32.72	F	
6	15		<b>JOHN LENNON/YOKO ONO</b> DOUBLE FANTASY ☆ (Jack Douglas/John Lennon/Yoko Ono)	GEFFEN KA499134	(3) 34.54	W	
7	39		<b>STRAY CATS</b> STRAY CATS (David Edmunds/Brian Setton/Stray Cats)	ARISTA/STRAY (CAT) 1	(3) 35.05	F	
8	19		<b>DIRE STRAITS</b> MAKING MOVIES ● (Jimmy Irvine/Mark Knopfler)	VERITGO 6329 034(1)7159	(3) 44.33	F	
9	16		<b>ADAM &amp; THE ANTS</b> KINGS OF THE WILD FRONTIER ● (Chris Hughes)	CBS 4984549	(2) 42.74	C	
10	16		<b>NEIL DIAMOND</b> THE JAZZ SINGER ● (Bob Gaikale)	CAPITOL (TC)EAST 1210	(3) 29.23	E	

## Number One



Phil Collins

## Bubbling Under

**GENESIS** DUKE (Charisma CBR/C) 101)  
(Genesis David Hirschbach)  
**ORIGINAL CAST** THE HITCH-HIKERS GUIDE TO THE GALAXY (Original ORA 54)  
(Geoffrey Peckins)  
**HAZARET** THE FOOL CIRCLE (NEMS NEL 6019)  
(Jeff Baxter)  
**YES** YESSHOWS (ATLANTIC K)4610142  
(Yes)  
**JAM** SETTING SONS (Polydor POLD(C) 5028)  
(Vic Cooper/John Heaven/Lam)  
**I.F.O.** THE WILD, THE WILLING AND THE INNOCENT (Chrysalis (Z)CHR 1307)  
(I.F.O.)  
**NEIL DIAMOND** LOVE SONGS (MCA MCF(C)3092)  
(Neil Diamond)  
**AC/DC** BACK IN BLACK (Atlantic K)450735)  
(Robert John Lange)  
**ROWAN ATKINSON** LIVE IN BELFAST (ARIST SPART (TCART) 1150)  
(George Nicholson)  
**QUEEN** FLASH GORDON (EMI (TC) EMC 3351)  
(Brian May/Mack)

This Week	Last Week	Wks	Artist Title (Producer)	Cat. No.	(Price)	Dist. Code	Distributor
11	20		<b>IRON MAIDEN</b> KILLERS (Ron Egan)	EMI (EMVIC) 3357	(2) 29.07	E	
12	6		<b>VISAGE</b> VISAGE (Village/249) (Village)	POLYDOR 249 151(1)184 151	(2) 25.36	F	
13	9		<b>STRANGLERS</b> THE GOSPEL ACCORDING TO THE MENNBALCK (Derek Williams)	LIBERTY (TC)LRG 3013	(3) 29.07	E	
14	78		<b>BARRY MANILOW</b> MANILOW MAGIC ☆ (Ron Davis/Barry Manilow)	ARISTA/ARISTVCZ 2	(2) 50.21	F	
15	4		<b>FREZZ</b> SOUTHERN FREEZE (John Bocal)	BEGEMARS/BAND/4/88GA 27	(2) 44.74	W	
16	2		<b>BRIAN ENO/DAVID BYRNE</b> MY LIFE IN THE BUSH OF GEBRAS (David Byrne/Brian Eno)	POLYDOR E.G. 1010(1)48	(2) 29.36	F	
17	23		<b>MADNESS</b> ABSOLUTELY ☆ (Chris Langan/Len Kenyon)	STFF (Z)CHR 22	(3) 33.23	C	
18	14		<b>BARRY MANILOW</b> BARRY ☆ (Ron Davis/Barry Manilow)	ARISTALSTAR (L)ART 2	(2) 34.54	F	
19	8		<b>STEVE WINWOOD</b> ARC OF A DIVER (Steve Blackwell/Mike Miller/Mundy/Steve Winwood)	ISLAND/RPS (Z)201 9576	(2) 42.74	C	
20	22		<b>BARBRA STREISAND</b> GUILTY ☆ (Albny Galatin/Barry Goss/Karl Richardson)	CBS 48081182	(2) 42.74	C	
21	12		<b>JOHN LENNON</b> IMAGINE (John Lennon)	APPLE (TC)PAS 1004	(2) 29.20	E	
22	8		<b>DAVID BOWIE</b> THE VERY BEST OF DAVID BOWIE ● (David Bowie)	K-TEL NE 1111(C) 2111	(4) 49.49	G	
23	6		<b>ELVIS COSTELLO &amp; THE ATTRACTIORS</b> TRUST (Roger Becham/Neil Linn)	F-BEAT LP (X)CD 11	(3) 34.54	W	
24	8		<b>TALKING HEADS</b> REMAIN IN LIGHT (Brian Eno/Talking Heads)	SIRE/SRK (EPC) 6055	(3) 34.54	W	
25	2		<b>UK</b> SUSSEX DIMINISHED RESPONSIBILITY (Nicko Barratt/Mike Landon)	GEM/GRPL (GEM) 110	(3) 34.34	R	
26	4		<b>ADAM &amp; THE ANTS</b> DIRK WEARS WHITE SOX (Adam Ant)	DOIT RICE 3	(2) 29.20	F	
27	21		<b>JOHN LENNON</b> SHAVED FISH (John Lennon/Yoko Ono/Phil Spector)	APPLE (TC)PAS 1173	(3) 29.20	E	
28	18		<b>STEVIE WONDER</b> HOTTER THAN JULY ● (Clarence Williams)	MOTOWN (TC)STWA 825	(3) 29.20	E	
29	16		<b>ABBA</b> SUPER TROUPER ☆ (Benny Andersson/Bjorn Ulvhaug)	EPIC (EPC) 4101002	(2) 45.45	C	
30	28		<b>UB40</b> SIGNING OFF ● (Bob Lamb)	GRADUATE/GRAELP/GRADDC 7	(2) 29.20	M	
31	40		<b>KROKUS</b> HARDWARE (Mike Chapman)	ARISTA ARL 5064	(2) 35.05	A	
32	15		<b>BLONDIE</b> AUTOAMERICAN ☆ (Mike Chapman)	CHRYSALIS (Z)CDL 1290	(2) 32.32	F	
33	31		<b>DIRE STRAITS</b> DIRE STRAITS (Markus Dymally)	VERITGO 9102(1)17211(1)161	(3) 34.04	F	
34	4		<b>ORIGINAL CAST</b> SEVEN SITTING FAWLTOWERS (William G. Stewart)	BBC/REB (Z)CF 405	(3) 34.03	A	
35	41		<b>VARIOUS</b> HIT MACHINE (Various)	K-TEL NE 1111(C) 2112	(4) 49.49	G	

This Week	Last Week	Wks	Artist Title (Producer)	Cat. No.	(Price)	Dist. Code	Distributor
36	19	6	<b>STYX</b> PARADISE THEATER ○ (Styx)	ALM/ATL (DM) 63719	(3) 34.54	C	
37	35	14	<b>JAM</b> SOUND AFFECTS ● (Vic Cooper/John Heaven/Lam)	POLYDOR (POLD(C) 5035	(2) 25.36	F	
38	14		<b>DR. HOOK</b> DR. HOOK'S GREATEST HITS ☆ (Ron Mullins)	CAPITOL (TC) ST 28037	(2) 26.26	E	
39	32	6	<b>SHEENA EASTON</b> TAKE MY TIME ○ (Christopher Lee)	EMI (EMVIC) 3254	(3) 37.07	E	
40	1		<b>ERIC CLAPTON</b> ANOTHER TICKET (Tom Dowd)	RSD/RSO (C) 5008	(3) 25.36	F	
41	36	4	<b>POLICE</b> ZENYATTA MONDATTI ☆ (Robert John Lange)	ALM/ATL (DM) 64021	(3) 34.54	C	
42	3		<b>HEATWAVE</b> CANDLES (James Sullivan/Suzanne Whigg/S.P.)	5101 (TP) (TP) MCD 047	(2) 42.74	T	
43	49	2	<b>J.J. CALE</b> SHADES (John Cale)	SHELTER SA 5021	(3) 37.07	E	
44	54	20	<b>BRUCE SPRINGSTEEN</b> THE RIVER ● (Bruce Springsteen)	CBS 4401 88510	(4) 25.25	C	
45	39		<b>ROXY MUSIC</b> FLESH AND BLOOD ☆ (Brett Davis/Roxy Music)	POLYDOR (POLD(C) 5030 5050	F		
46	33	7	<b>BOOMTOWN RATS</b> MONDO BONGO ○ (John Joseph/Bloomfield Rats)	MERCURY 6329 042(1)190 0421	(3) 44.53	W	
47	25		<b>GEORGE BENSON</b> GIVE ME THE NIGHT ● (George Benson)	WARNER/BROS KA458623	(3) 34.03	W	
48	124		<b>MED LOAF</b> BAT OUT OF HELL ☆ (Med Loaf)	EPIC (EPC) 4028419	(2) 42.74	G	
49	55	2	<b>CHRISTOPHER CROSS</b> CHRISTOPHER CROSS (Michael Omartian)	WARNER/BROS KA458679	(2) 44.42	W	
50	36		<b>SKY</b> SKY 2 ☆ (Marty Stroup/Tony Clark/Larry)	ARISTA/ARISTVCZ (Z)SKY 21	(4) 45.45	A	
51	37		<b>EMMYLOU HARRIS</b> EVANGELINE (Emmylou Harris)	WARNER/BROS KA458682	(3) 34.03	W	
52	17		<b>ORIGINAL CAST</b> NOT THE NINE O'CLOCK NEWS ☆ (Sean Harber/John Lloyd)	BBC/REB 412590	(3) 34.03	A	
53	1		<b>JAMES LAST</b> ROSES FROM THE SOUTH (James Last)	POLYDOR 2372 (3)3151 (1)1	(2) 25.36	F	
54	1		<b>JUDAS PRIEST</b> POINT OF ENTRY (Tom Aldrich/Judas Priest)	CBS 4401 8434	(2) 42.74	C	
55	24		<b>DAVID BOWIE</b> SCARY MONSTERS AND SUPERCREEPS ● (David Bowie/Tony Visconti)	RECA/BOWP/BOWN 2	(3) 34.54	R	
56	90		<b>FLEETWOOD MAC</b> RUMOURS ☆ (Ronnie Lane/Richard Plant/Peter Dinklage)	WARNER/BROS KA458634	(2) 44.42	W	
57	5		<b>CAMEL</b> NUDE (Hayden Bendis/Tony Clark/Came)	DECCA SCL (KSD) 1320	(3) 34.03	F	
58	56		<b>MADNESS</b> ONE STEP BEYOND ☆ (Chris Langan/Madness)	STFF (Z)GELZ 11	(2) 29.20	C	
59	1		<b>MARVIN GAYE</b> IN OUR LIFETIME (Marvin Gaye)	MOTOWN (TC)TML 12148	(3) 37.07	E	
60	13		<b>JAMES LAST</b> CLASSICS FOR DREAMING (James Last)	POLYDOR/POLY(POL)W 11	(3) 29.25	F	





# DISCO DEALS FOR THE DISCO DEALER



## **LANDSCAPE**

### *Einstein a go-go*

7" RCA 22, 12" RCAT 22  
from the forthcoming album 'From The Tea Rooms  
Of Mars... To The Hell Holes Of Uranus' **RCA**



## **THE WHISPERS**

### *It's A Love Thing*

7" SO 16, 12" SOT 16  
from the album 'Imagination' SOLA 7 **Sola**



## **LAKESIDE**

### *Fantastic Voyage*

7" SO 15, 12" SOT 15  
from the album 'Fantastic Voyage' SOLA 6 **Sola**



## **JAMES BROWN**

### *Stay With Me*

7" RCA 44, 12" RCAT 44  
from the album 'Soul Syndrome' RCALP 5006  
**RCA**



## **RAY CARLESS**

### *Tarantula Walk*

7" ENY 204, 12" ENYT 204  
**Enigma**  
1976



## **EUGENE PAUL**

### *Children Go To School*

7" ENY 205, 12" ENYT 205 ENYT 205  
**Enigma**  
1976