

RECORD BUSINESS

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Major TV push for Televideo. . .

THE MOST ambitious attempt so far to mass merchandise video software and equipment through direct-response TV advertising begins tonight in the London area.

The two major participants in the existing Televideo direct mail record company, Bertlesmann through its UK company Eurodisc, and the Hurton advertising agency have once again joined forces this time with the Intervention company, to form Televideo. Clive Selwood, former Pye and CBS marketing director, has been appointed managing director.

Using similar techniques to those which have helped Televideo sell some 500,000 ZLPs so far, Televideo will be offering a catalogue of 175 titles, mostly for sale or rental, drawn from repertoire provided by CIC, Warner Home Video, EMI, Guild Home Video, Hokusim, VCL, Rank, Intervention and United Artists. Warner titles will not be available

for rental and UA repertoire is excluded from being sold.

The first 90-seconds commercials will be screened Monday-Thursdays on Thames TV and the campaign will run for two weeks. Depending on London-area response further regional promotion is envisaged and Televideo is committed to further TV updates during the year to promote new releases and special offers, like blank tapes and video cameras.

Because of the relatively complex nature of enrolling in the Televideo club, the focus of the TV advertising will be to direct customers first to Teledata, a company which provides an information service for this type of TV promotion. Callers will be supplied with a catalogue and details of a special-offer hardware rental scheme run in association with Granada.

Televideo's rental scheme requires a £25 deposit from members who then pay £5.95 for a five-day rental plus £1.95 to cover postage and packing in both

directions. There will, however, be a special no-deposit introductory offer covering any film in the UA catalogue for a fee of £5.95 plus 95p return postage and packing. The concessionary rate negotiated with Granada gives six weeks free hire for an annual payment and two weeks for monthly payments.

On average, Televideo's purchase price on software are claimed to be 25 percent below retail.

"We are in the business of family entertainment. There will be no soft porn in our catalogue," commented a company spokesman. "Our research indicates that awareness of home video is growing rapidly and that market penetration of equipment is greater than colour television in the early 70s. Six months or a year ago, we might have been in danger of being too early, but I don't think that is the case today."

"We are trying to provide Everyman's answer to having the machines and everything you want to play on them without going outside the front door."



HEATH LEVY Music continues to 'mop up' producers to its representation list. Chris Tsangarides, producer of Gary Moore, Roy Wood and Tygers of Pan Tang has formed Bucket Music which will be administered by Heath Levy for the world. Pictured at the mopping up ceremony (left to right) are: Geoffrey Heath, Grant Black, Eddie Levy, Chris Tsangarides, Liam Teeling and Tsangarides' manager Steve Barne.

Three singles from Eurosongs

THREE of the eight contenders in the Song for Europe competition due to be screened on BBC 1 on Wednesday have been scheduled for release on record. They are - 'Not Without Your Ticket' by Headaches (CBS A1068), 'For Only A Day' by Unity (Epic A1066), 'Making Your Mind Up' by Bucks Fizz (RCA 56). All will be out on March 12.

Release dates for the other five songs had not been decided at press-time. These are 'All Cried Out' by Gary Benson (Aura), 'Don't Panic' by Liquid Gold (Polo), 'Have You Ever Been In Love' by Gem (Hansa) and 'Wish' by Beyond (Radioactive).

. . . and Woolworth to sell video

F.W. WOOLWORTH IS poised to make a major entry into the video market this month and to take a lead over competing High Street multiples by introducing a rental scheme to complement straight sales.

Paddy Twomey, newly appointed record buyer who will also be controlling video activities, disclosed to *Record Business* that 100 key stores will be involved in the scheme. Starting date of March 20 has been chosen to coincide with the Thorn-EMI Video Programmes £500,000 TV promotion of its new 100 titles catalogue.

The bulk of Woolworth's selection of 100 film titles will be concentrated on EMI's catalogue with back-up from CIC

Video. However, because most software companies do not operate an official rental scheme, Woolworth has not been able to take advantage of the total range of blockbuster films now available for sale to the public. "Negotiations are at a delicate stage for further repertoire," commented Twomey. "We haven't given up hope yet."

As with its record retail purchasing policy, Woolworth has chosen not to buy direct, but to acquire stock through a rack supplier, in this case Pickwick, rather than Record Merchandisers, its long-standing source of full-price records and tapes.

Woolworth's rental scheme will work on a club basis, with a membership fee

of £30, refundable at any time, entitling members to hire one tape for three days for £5. A further £1 will be charged for each extra day. Members will be issued with identity cards to be shown at the point of sale. Additional tapes may be hired on payment of a further membership fee. Video cassettes will be offered for sale in accordance with manufacturers suggested prices. "Cut pricing is not envisaged," commented Twomey.

"We are committed to video," commented Twomey. "We have looked at the projections for hardware sales up to 1985 and we think that now is the time to get in on the ground floor and build up a big business."

After more than thirty years he is the most creative bluesman still recording

NEW ALBUM **B.B. KING**
THERE MUST BE A BETTER WORLD SOMEWHERE

MCA RECORDS

1 Great Pudding Street, London W1 9JW
Distributed by CBS (MCA 2055)



MCF 3095

copy of B.B. King's

BPI year – end figures for 1980 worst ever?

DESPITE A generally improved performance in the final quarter, notably on tapes, UK record sales in 1980 continued their downward trends.

The final total value of deliveries, according to figures released by the BPI, was £251.8 million, a disturbing £14 million less than in 1979, but an even worse £60 million less than the figure should have been to ensure level pegging against inflation. Significantly, 1980 may have been the worst year ever for the UK industry, for despite the problems of 1979, the year end total still showed a 6 percent value improvement on 1978.

The real bright spot, and an area in which the industry is concentrating sales promotion with increasing aggression, was clearly the continuing healthy swing towards tape as a pre-recorded sound carrier. The statistics showed that the volume of deliveries was up by 7.3 percent to 25.2 million units worth £52.5 million, 4.1 percent better than in 1979.

Singles declined by 12.7 percent in units to 77.8 million and 5.7 percent in value to £50.8 million. Deliveries of albums were down by 9.6 percent to 67.4 million units worth £148.5 million, 8.1 percent less than 1979.

In the October-December quarter deliveries of singles were up by 3.2 percent to 23.8 million copies worth £16.5 million, an increase of 12.8 percent. Album deliveries decreased by 0.9 percent to 28.1 million units worth £64.6 million, down by 2.5 percent. Deliveries of pre-recorded tapes totalled 9.3 million units worth £22.1 million, an increase in both cases of about 13.5 percent.

PRT hands over Marti's discs to Beeb licence

PRT AND BBC Records have struck a unique arrangement for the release of the new Marti Caine album *Point Of View* (REB 408) and single 'I'll Never See You Again' (RESL 90).

In contrast to the days when BBC used to look elsewhere for marketing for successful acts, PRT has licensed Marti Caine to the BBC. Marketing will be geared to her television series which begins today (March 9) and will be jointly handled by BBC and PRT. The deal is for two years with the option of a further album.

The deal represents the growing maturity of BBC Records as a market force and the success of the *Not The Nine O'Clock News* and *Fawlty Towers* albums is sure to have had a bearing. The trails for associated product like records and books which can be offered



PICKWICK RECORDS presented gold discs for outstanding sales achievements to two salesmen when the company held its sales conference in London. Md Monty Lewis, car salesman of the year Allan Pye, van salesman of the year Tom Crosbie and sales director Alan Friedlander are pictured against a background of Pickwick's successful campaigns.

Sonet enters 1 + 1 battle with Thorogood tape

SONET RECORDS is set to join Island in issuing a 'music-one-side-blank-the-other' cassette in defiance of the BPI's recent attack on the concept.

Sonet's UK managing director Rod Buckle revealed to *RB* last week: "Yes, we will release George Thorogood's *More George Thorogood* album in the same form as Island's 1+1 tapes within the next ten or 15 days.

"We will probably follow that up with Bill Haley's *Everyone Can Rock 'n' Roll* pre-recorded cassette which has been in heavy demand since Haley's death three weeks ago."

Buckle added that he would try to manufacture the cassettes on chrome tape, depending on availability at the label's manufacturers, and that they would be priced at £4.99 – £1 more expensive than the Island 1+1 equivalent. Like Island, Sonet will be leaving in the carasure lug on the blank side of the tape.

"Thorogood's album has been out for eight weeks and is about to go out of stock on tape," said Buckle, whose

at the end of each show are obviously having a positive effect on sales and further BBC Records collaborations with labels is anticipated.

"We have found that best results are achieved when our marketing is geared to a current television show and, of course, we are delighted to have the chance to work with Marti. Over the years BBC and PRT have built up a good relationship and we are now capitalising on it," said BBC Records head Alan Bilyard.

"PRT has had a lot of success with BBC Records, particularly with *NTNOM* and *Fawlty Towers* and is hoping to do the same with Marti. The album was recorded by PRT but leased to BBC. The marketing expertise is down to BBC," said a PRT spokesman.

Thorn-EMI to cease making blank tape

THORN-EMI IS to abandon manufacturing blank audio recording tape on March 31, leaving 270 jobs at the company's Hayes factory at risk.

However, Thorn-EMI will continue to market EMI tape as it will maintain assembly of cassettes at its factory in Treorchy, Wales. Tape supplies will be imported from the best sources available, said a spokesman, including Germany, Holland, Japan and the USA.

Despite a BPI theory that the home-taping problem has cost the record

industry as much as £200 million in 1980, Thorn-EMI said in a statement last week: "During the last two years there has been a marked decline in demand for audio tape products due to a combination of a falling consumer market and worldwide manufacturing over-capacity."

The company told *RB* that cheap foreign tape imports combined with the strong Pound had enabled competition to sell cheaply in the UK, and made exports uncompetitive. It was in the light of the resulting losses, which showed no sign of letting up, that the decision to cease manufacturing tape in the UK was taken.

Where possible, employees are being offered alternative jobs within the Thorn-EMI group. However, the company admits the number of available vacancies is small.

BPI anti-hype enquiry panel includes 15 weighty names

THE BPI has assembled 15 high level legal and entertainment business names to form its Chart Code of Conduct Enquiry panel.

Under the industry watchdog's new anti-hyping code, any allegation of chart malpractice are referred to director general of the BPI John Deacon.

He can then recommend to the BPI council that a committee of enquiry should be formed and the council then chooses a committee chairman from the 15-strong panel. The chairman then selects his full committee of enquiry from the panel providing he chooses not more than four and not less than two members. John Deacon will act as secretary to any committee of enquiry.

The full panel is as follows: David M. Baker (legal director of Video Arts Television); T.A. Blanco White QC (barrister); Geoffrey Bridge (former BPI director general); Sir James Carreras (former chairman of Hammer Film Productions and special adviser to the EMI group of companies); Jack Elliott (organiser, British Actors Equity Association); Geoffrey Everett (MAM Records md); Frank Gillard CBE (former BBC Radio md); John Hall QC (IPI director general); Sir Joseph Lockwood (honorary president of the BPI and former EMI chairman); John Morton (Musicians Union general secretary); Stephen Stewart QC (IPI director general 1961-79); Humphrey Tilling (barrister); Harry Tipple (RAYRO chairman); Anthony Walton QC (barrister); L.G. Wood CBE (honorary president of the BPI and former group director of music at EMI).

company membership of the BPI is about to expire.

The label is distributed by PRT, but nobody at the company was available for comment at press time.

The BPI has called for a ban on manufacture or distribution of 1+1 style pre-recorded cassettes by member companies.

● At press time it was understood that Island Records founder Chris Blackwell, who is credited with the launching of the controversial 1+1 series, is considering altering the tape inlay card design and packaging to emphasise the pre-recorded music aspect of the tapes. Talks continue between Island and the BPI over continuing releases of 1+1 product – still being handled by distributors EMI and sales company Virgin.

Ten WEA hits on cassingles

WEA IS plundering its back catalogue of hits from last year to extend its marketing trial of cassette singles. Vinyl hits by such as The Pretenders, Gary Numan, Saxon and Talking Heads will be used as a 10-tape cassette pack campaign.

Point-of-sale display has been a major drawback to the success of the cassette singles and WEA hopes to overcome this with a counter browser and poster advertising all 10 tapes in the promotion and previously released cassette singles by John Lennon, The Pretenders and Yoko Ono.

WEA's sales force is currently working on the promotion and the packs of tapes should be in the shops in early April. Each of the tapes is double 'A' side but carries the standard dealer price for a single.

"We have had success with cassette singles but are still testing the market. Our promotion is of special interest because they are all previous hit singles. If anything will show the potential of the cassette tape market this will be it," said WEA general manager of sales and promotion Mike Heap.

MULLINGS

MUGH JUBILATION at the Robert Kingston Organisation which has pulled off the considerable coup of acquiring both the publishing and recording rights worldwide to the music score of *Lion Of The Desert*. Four years in the preparation and making at a cost of 30 million dollars, it tells the epic story of the 20-year struggle of Libyan patriot Omar Mukhtar to free his country from the Italian occupiers. It has echoes of *Lawrence Of Arabia* in more ways than one, for the music played by the LSO has been composed by the celebrated Maurice Jarre. Deals for American and Japan have already been made, and other territories will follow as distribution plans are confirmed. In the UK, RK Records will release the album when the film opens in August. . . intriguing settlement in New York of the 'He's So Fine' - 'My Sweet Lord' plagiarism case. **George Harrison** has been ordered to pay former manager **Allen Klein** \$87,000 dollars for the copyright infringement of the 1963 Chiffons hit which Klein bought in 1978 for precisely the same amount. The judge denied any profits to Klein because he objected to his business tactics . . .

WITH CBS soon to launch its UK video division, the name of ex-Phonogram md **Ken Maliphant** is already being connected with the top job . . . also rumblings that all may not be well with another company with interests in records and video . . . although WEA well pleased to have signed **Bureau**, the ex-Dexys, neither **Island** nor **Phonogram** exactly thrilled to have lost a deal which both at different times thought was in the bag . . . seated adjacent to the regal right hand of Princess Alexandra in the royal box at the Marvin Hamlisch charity gala was former PolyGram Leisure chief **Steve Gottlieb**, who also got a name check from his composer pal on stage - another unexpected sight was the arrival together, to introduce Hamlisch, of **Tim Rice** and **Andrew Lloyd Webber**, looking the best of pals and gagging 'Don't believe everything you read' . . . incidentally Webber's protegee **Marti Webb's** next single will be a duet with **Justin Hayward**, 'Unexpected Song', based on a theme from **Julian Lloyd Webber's** *Variations* album, has **Don Black's** lyrics and is supposed to be the theme from a film version of *Tell Me On A Sunday*, the album which finally gave the patient Ms. Webb her big break . . .

EX-RCA pressgal **Shirley Stone**, having turned down six jobs since her recent exit, likely to announce an indie partnership with fellow publicist **Roz Grudgeon**, with a record company and several major accounts (ELO?) in prospect . . . handsome tans adorning the faces of Ariola md **Andrew Pryor**, back from a much needed holiday in the West Indies, and Capitol manager **Martyn Cox** who sheltered from the hottest February this century in business meetings in L.A. Likely to be joining the bronzed brigade is WEA marketing manager **Peter Iken** now in Antigua convalescing from a bout of hepatitis which has kept him out of action for most of this year . . . typical of ITV's attitude to rock that the first of the *Rockstage* series failed to get simultaneous network screening and in London was buried in a late night spot, but presentation didn't exactly stir the blood for its imaginative treatment . . . veteran pr **Roger St. Pierre** has taken on an intriguing new account - **Sterling Management Services**, one of the country's biggest debt collection agencies. He has put together a package for music business clients which can send the duns round on either side of the Atlantic . . . rumours gathering strength that rival consortia are bidding to manage current UK resident **Marvin Gaye**. The competition is reportedly between a group of Jewish businessmen not unconnected with the Rainbow and an assembly of West African noblemen . . . on Saturday in Beaconsfield, *Video Business* editor **Tim Smith** married **Charlotte Cornwell**, followed by a reception at Pinewood Studios and a honeymoon in Paris . . . sometime in the week of March 16 singer **Eve Graham** and publicist **Howard Harding** will be parachuting, after coaching by the Red Devils in Aldershot, to raise money to help pay for medical treatment for former Pickettywich singer **Sheila Rossall** who is in hospital in Los Angeles recovering from the total allergy syndrome. Harding would like a Radio-1 dj to join the jump - but more importantly potential contributors can contact him at Bastable PR (408 1818) .

RECORD BUSINESS

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

EDITOR/MANAGING DIRECTOR Brian Mulligan

DEPUTY EDITOR (News) John Hayward

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

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

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

COMMERCIAL/CIRCULATION Richard Tan (Manager).

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Crystal Gayle takes you all the way



New single

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'Half The Way'

'Half The Way'



CBS A 1024

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Island debuts band with free flexidisc

IN ANOTHER controversial move, Island Records, is releasing the debut single from Japanese band The Plastics as a flexidisc later this month, and to make sure it gets off to a flying start, the first 5,000 will be given away.

Signed to Island late last year, The Plastics first UK album *Welcome Back Plastics* will be in the shops in early April. Meanwhile, the band's first 45 'Diamond Head' c/w 'Peace' (NIP) will only be available as a flexidisc, with the

first 5,000 being given away through branches of Virgin and HMV.

After the 5,000 have gone, the disc will go on sale with a list price of 20p and a dealer price of 10p.

The flexidisc will be pressed on gold vinyl and packaged in a gold and black bag, available from March 9. Both songs are featured on the 'A' side and the 'B' side is blank.

Stiff vinyl copies are being mailed to radio stations.



PICTURED ABOVE are Phil Wainman and BA Robertson raising the new flag at Utopia Studios, which has recently undergone a three-week refurbishment. Studio 1 has been completely redesigned, rewired and equipped with a new 48-channel Neve in-line mixing console. Wainman has also acquired the 100,000 square foot office development in London's Primrose Hill in which the studio is based and re-named it Utopia Village.

● MERCHANDISING CONT.

CHARISMA RECORDS this Friday (March 13) releases a follow-up to the *Hicks From The Sticks* compilation. Called *Hat From The Street* (CLASS 8) it has 13 tracks and should sell at £3.99 or less. Promotion is planned for April when several of the acts featured will tour the country. Competitions are being arranged with regional newspapers and radio stations and co-operative advertising will be taken in several of the band's 'home' areas. Since the album was recorded The Cuban Heels has been picked up by Virgin, Eyeless In Giza by Cherry Red and Albania by Caswick.

ATLANTIC RECORDS has released the debut single by heavy band *Mere We Are The Band* in 12-inch form only. It comes in a special picture bag with a free *Mere* patch. Consumer press advertising is being taken.

LATEST CASSETTE single release is 'Oh God I Wish I Was Home Tonight' by Rod Stewart (RIVA 29M) at the same dealer price as the vinyl release. The latter version is packaged in a full colour bag with the lyrics printed on it.

POLYDOR RECORDS this Friday (March 13) releases the soundtrack album from *Chariots Of Fire* (2383 602), the film which will have its Royal Premiere before the Queen in London on March 30. The soundtrack was performed by Vangelis and Polydor is also releasing a vocal version of the theme 'Race To The End' (POSP 238) sung by Denis Roussos - not on the album - this Friday.

Deals

CHISWICK RECORDS has signed new rock'n'roll trio The Meteors to its Ace label - normally reserved for authentic 1950s rockability and R & B groups - and released a four-track EP from the band last Friday (March 6) called *Meteor Madness*.

The Meteors, who describe their music as 'Psychobilly', include two numbers featured in their 20-minute movie *Meteor Madness* currently on release with the 2-Tone movie *Dance Craze*. The discs come in full colour covers.

HAVING ABANDONED exclusive promotion - handed over deatly to Record Sales - Rush Release is now specialising in disc/club and radio promotion.

Currently handling product from Charly, DJM and RCA, Rush Release's mailing list is now computerised and sub-divided into eleven separate lists covering all types of music, with list size varying from 50 to 600 recipients, a system which the company feels is more cost effective. The company has recently reorganised its staffing arrangements, with Ian and Nick Titchener as directors, Robert Blenman as promotions manager and Richard Bowley as radio liaison man.

PINNACLE HAS signed an exclusive UK distribution deal with L.P. Records of Spalding for the Hillside's new album *Hillside's* (LP 005) and the group's current single 'Driver Get Me Home On Time' (LP 006).

Pinnacle is also distributing Westwood Records of Powys with a country catalogue which includes albums from Marvin Rainwater *Especially For You Greatest Hits* (WRS 101), Kitty Wells *Hall Of Fame Volume 1* (WRS 156) and Ronnie Prophet's *Faces & Phases* (WRS 151).

LENNY HENRY - also known as Algeron Razamatay, Bellamy etc - star of *Tiswas*, has released a double A side single. His first for Yet Records, it features 'The Algeron Wants You To Say OK Song' and a reggae version of 'Mole In The Hole'. The 'OK Song' is to be featured on the *Tiswas* show.

Ins & Outs

ROGER ST. Pierre and his St. Pierre Publicity company has a new telephone number. It is 01-229 1182.

MAX NEEDHAM, better known as Waxie Maxie, has been appointed head of press promotions, encompassing all national and regional press in an expansion of *Battle of the Bands* Records, headed by directors Steve Lishman and Daniel Christini.

Bernie Cochran becomes head of radio and TV promotion and Graham Coote becomes general promotions manager. Claire Ballard is now press and radio co-ordinator while Ingleise Maufe is promotion assistant to Needham and Cochran.

Merchandising

Smurfs for Midland TV advertising

K-TEL LAUNCHES two campaigns next Monday (March 16) with Midland TV advertising starting for *The Smurfs All Star Show* (NE 116) and *Rhythm 'N' Reggae* (NE 115), a compilation containing several reggae hits.

A single 'The Clapping And Jumping Song' from the Smurfs is being released by Creole Records, through CBS, although the album will be distributed by the usual wholesalers. National TV advertising will follow in April.

The reggae album contains tracks by Eddy Grant, Sheila Hylton, Susan Cadogan, Desmond Dekker, Barbara Jones, UB40, Jimmy Cliff and Black Slate and will receive three weeks exposure in the Midlands as a trial run.

THE WHO releases its first all-new album set since 1978 this week following a British tour. Entitled *Face Dancers* (WHOD 5037) it receives a major campaign from Polydor including in-store displays. National and consumer press teaser advertisements and double page spreads are being taken and there will be co-operative advertising. National radio advertisements will be taken on IRL stations and there will be flyposting in London. The single 'You Better You Bet' is taken from the album.

Capitol pushes U.S. Bonds with Springsteen-composed tracks

WITH INTEREST in Bruce Springsteen and his E Street Band running high, Capitol Records is hoping for big things from an April album release by Gary US Bonds - including three tracks written, produced and featuring Springsteen.

The release was unveiled at a Capitol mini-convention in America, attended by Martyyn Cox, general manager of the Capitol/Liberty/EMI America label in the UK.

Representatives from Japan, South Africa, Spain, France, Germany, Australia, Holland, the UK and USA met

VERTIGO RECORDS joins the futuristic bandwagon with the release of a new single by Philip Lynott, of Thin Lizzy. 'Yellow Pearl' (Solo 3) is a version of a song from the *Solo In Soho* album with drumming by Rusty Egan (Visage) remixed by Midge Ure (Ultravox and Visage). It is available in 12-inch form (Solo 312) in a limited edition of 12,500 and the first 10,000 seven inch copies come in clear vinyl. Both come in picture bags.

THE TEAM which created *Christmas Hit 'No One Quite Like Grandma'* has done it again. Writer Gordon Lorenz and producer Peter Tattersall took 20 children from the Derbyshire village school of Tansley into Strawberry Studios to record 'My Mum Is One In A Million' (EMI 515) released in time for Mother's Day, March 29.

EMI RECORDS has issued a limited edition 12-inch version of the Classix Nouveaux single 'Guiltily', currently enjoying chart success. The 12-inch version is a disco mix, backed by 'The Robots Dance' (12 BP 388) which was the band's first single. Classix Nouveaux is currently on a national tour of Britain and a debut album *Night People* (LBG 30325) is set for April release.

EMI RECORDS has reissued the *Gina X Performance* single 'Nice Mover' in response to the popularity of 'futurist' material. The single was originally released in 1978 and the new issue will be available in seven and 12-inch form (12 EMI 5148) in a picture sleeve.

In Palm Springs for marketing meetings and then went on to Los Angeles to see the acts in action.

They saw The Tubes in the studio recording an album which will be released to tie in with dates on an 11-month world tour to be undertaken by the band. Other forthcoming product is due from Anne Murray, The Knack, Lee Clayton, Juice Newton, Eve Moon and Fast Forward. Lionel Richie, of The Commodores, has produced a new Kenny Rogers album due for release in May.

Fripp puts on show at Virgin

THE VIRGIN megastore in Oxford Street, London, becomes stage, studio and hairdressing salon on Thursday for the ultimate in personal appearances.

Robert Fripp will be supporting the release of the debut album by the League Of Gentlemen and the forthcoming release of his own *Fripptronics* album (EG/Polydor) by displaying guitar prowess in the store – but that is only where the fun starts.

Fashion consultant Mary Lou Green is flying in from America to accompany Fripp, whose hair she cuts, and she too will be performing for the customers.

Ms. Green once styled hair with a laser and it is this eccentricity which will attract a BBC film crew for the appearance. They have been filming the hair, make-up and fashion expert for a documentary in 'The Image Maker's' series.

In addition to Fripp – formerly of King Crimson – several other stars will have their hair styled in the Megastore by Ms. Green. EG was busy making final arrangements last week and Steve



AMERICAN STAR Harry Chapin made a personal visit to Smyths for Records, best during his visit to the province and he opened the store's new video centre. Chapin took the opportunity to meet local fans and sign autographs. Here he signs for Linda McKeown, a Smyths assistant.

Strange was rumoured to be among their number.

The event is being described as 'Barbertronics'.

Wholesale & Import Round-up

RELAY RECORDS has picked up an exclusive deal to distribute the Irish label Tara in the UK which means that it will be making available product from the successful Planxty and other Irish acts. Another label picked up is Big R – featuring the country star Boxcar Willie.

Meanwhile Stage One has arranged sole distribution of the Surprise budget label from Belgium which offers a

TV GUIDE

Forecasting TV-advertisements. All prices dealer prices except K-tel (trp)

| | |
|---|-------------------------|
| ANGLIA HT MACHINE Various (Now, 1 week) (£495.49) 20 COUNTRY CLASSICS George Harrison IV (Now, 1 week) (£495.49) THE MAN, THE MUSIC, THE LEGEND Merle Haggard (March 23, 5 weeks) (£499.49) Ronco (4C) RTI, 2055 | K-tel NE 1113 (CE 2113) |
| ATV RHYTHM & REGGAE Various (Now, 1 week) (£495.49) | K-tel NE 1115 (CE 2115) |
| GRAMPHAN HT MACHINE Various (Now, 1 week) (£495.49) | K-tel NE 1113 (CE 2113) |
| GRANADA HT MACHINE Various (Now, 1 week) (£495.49) | K-tel NE 1113 (CE 2113) |
| MAGIC OF JOAN BAZZ (Now, 1 week) (£495.49) | K-tel NE 1114 (CE 2114) |
| THE MAN, THE MUSIC, THE LEGEND Merle Haggard (March 23, 5 weeks) (£499.49) | Ronco (4C) RTI, 2055 |
| THE ROGER WHITTAKER ALBUM (Now, 4 weeks) (£495.49) | K-tel NE 1106 (CE 2105) |
| HTV VERY BEST OF Pat Boone (Now, 1 week) (£495.20) | Warwick WW4 (4) 5089 |
| WEST HT MACHINE Various (Now, 1 week) (£495.49) | K-tel NE 1113 (CE 2113) |
| SCOTLAND HT MACHINE Various (Now, 1 week) (£495.49) | K-tel NE 1113 (CE 2113) |
| TRIDENT HT MACHINE Various (Now, 1 week) (£495.49) | K-tel NE 1113 (CE 2113) |
| WESTWARD VERY BEST OF Pat Boone (Now, 1 week) (£495.20) | Warwick WW4 (4) 5089 |
| THE ROGER WHITTAKER ALBUM (Now, 4 weeks) (£495.49) | K-tel NE 1106 (CE 2105) |

Ireland Irish trade hails WEA's rrp cuts

IN THE most radical move in the Irish record business in a long time, as of March 1 WEA Ireland has put its rrp on almost a half cent catalogue to £4.99.

This figure represents a cut of 80p on a single album. The rrp on WEA albums having stood at £5.79, a shift which most certainly gives WEA a competitive edge in the market as a whole.

The new dealer price is £3.03, a reduction from £3.51. Double albums come down from £8.99 to £6.99 and these rrp's are matched for cassettes.

This move is typical of WEA Ireland's competitive and aggressive approach to marketing. "In a tight market you've got to work to sell records," says Clive Hudson, WEA general manager. "We want to give the public the kind of value that will encourage them to buy records rather than spending their dwindling leisure money on other activities."

WEA will also, Hudson adds, be entering into a major campaign to let the consumer be aware of the move. New albums will be priced at £5.79 unless otherwise stated.

Brian Godfrey of Golden Discs, Ireland's largest retail chain, described the move as "fantastic". "It's good to see someone doing something actively to boost sales."

NIALL STOKES

Scotland Virgin launches Cuba Libre with panache

IT WAS without question the biggest bash of its kind seen in Glasgow for some time and many are saying a true pointer to just how seriously Virgin Records is taking its latest recruits.

Chairman Richard Branson even made the trip to witness the signing of the Cuban Heels and drummer Ali Mackenzie's Cuba Libre label.

The event was stage-managed with some panache and took place in Virgin's city centre Megastore. While Cuba Libre's Shakin' Pyramids – a rockabilly trio which started off busking "for beer money" at the city's Barrowland market – entertained the large crowds on the pavement outside the store, the Heels played a tight set for the guests inside.

With the signing, Virgin has also declared an interest in the two other acts on the small label – former Zones frontman Willie Gardner and ex-Backstoppers' guitarist, James King. Meanwhile, the Shakin' Pyramids will have a five-track double-pack record

release on March 6, the 'A' side of which is 'Take A Trip'. Also due for release on the same date is James King's debut effort entitled 'Back From The Dead'.

Product from The Cuban Heels and Gardner should be in the shops soon too.

ANOTHER GLASGOW band who at long last appear to be getting the breaks are Modern Man, recently signed to MAM. The band have had a couple of singles well received since they were first discovered by fellow Scot and Ultravox vocalist Midge Ure. Now, the band have caught the eye of producer Michael Appleton and the outcome should be a well-deserved *Old Grey Whistle Time* session in the near future. The band's debut album won critical approval and the current single, 'Things Could Be Better', is picking up Radio-1 daytime airplay. Both were produced by Ure.

SCOTS HEAVY rock fans had a special interest in the March 4 Glasgow Apollo concert by Ronnie Montrose and his new band Gamma. The band is now fronted by West of Scotland vocalist, Davie Pattison who had played the rock circuit in these parts for several years before being invited to cross the Atlantic and join the San Francisco-based outfit. Many in these parts rate the carrot-haired Pattison above Glasgow's own Frankie Miller.

Scot's band The Minutes, still without a major deal despite considerable interest for several months, will be guaranteed major nationwide exposure later this month when they embark on a 19-date UK tour as support act to Dr Feelgood.

POSITIVE NOISE, who grabbed the headlines after the release of their debut plastic (finance for which was shared by Restricted Code and The Alleged) shot to the number one slot in the NME alternative charts on advance orders for their latest single – the double 'A' 'Give Me Passion' and 'Ghosts'. A 12-inch version which will have 'The End Of A Dream' as an additional track, should be out soon and an album, the provisional working title of which is 'Heart Of Darkness' will follow. The product will be on the independent Statik label but Virgin will be getting the goods to all the outlets.

Restricted Code, in the meantime, will follow up their debut Statik single 'From The Top' with 'Monkey, Monkey, Monkey' which will be out on Bob Last's Pop Aural label by mid-March. The Alleged, alas, split up some time ago.

ELECTRONIC FASHION band End Games have just finished a studio session for Brian Young in his CaVa Studios and the end result should be a single called 'Both Of Us' out in late March on Young's Circle In The Square label. There is so much excitement over the fact that the song was produced by John Leckie, well known for his work with Simple Minds and Magazine.

End Games will also have three tracks included on the up and coming 101 Club 'live' compilation LP on the 101 Clapham label.

LOUDON TEMPL

Disco Dealer

SURPRISINGLY, no change in this release's disco top 3. Despite a further strong sales increase for Sharon Reed, both Freeze and Beggar & Co also gained similarly, thus holding the three records in the same relative positions. It will be most interesting to see what impact Kleer, an incredibly strong new entry at No. 4, has on this trio next week.

Most of the high new entries were anticipated, but Yoko Ono might cause a few raised eyebrows at No. 25 with 'Walking On Thin Ice'. This overtly disco-styled number highlighted by John Lennon's guitarwork is getting strong reaction from DJ buyers despite the lack of a 12-inch pressing. The cassette release does not seem to be making notable headway through specialised outlets, however.

With Firefly's 'Love Is Gonna Be On Your Side' now on UK release through Excalibur, several new imports are showing through strongly, notably Carol Jani's 'Hit 'N Run Lover' (Unidisc/Matra) and 'Loc-It-Up' by Leprechaun (Citation), both 12-inches which were mentioned here last week, and now stand at Nos. 32 and 33 respectively. 'Fun' by Bliss (Rap City) and the Strikers' 'Body Music' (Prelude) have also made the 50, whilst in the breakers are Nightlife Unlimited and 'Love Is In You' and 'Can I Take You Home' from Mel Sheppard. The latter disc is on the TSOB label - that's right, TSOB; it actually stands for 'The Sound Of Brooklyn'. One imagines Gamble & Huff and TSOP will not be very amused.

On the albums front all the activity in specialist shops has, as anticipated, been centred around Alphonse Mouzon's *By All Means* (Pausa), which at last is being imported in something like respectable amounts, although many shops still report selling immediately out of their initial orders and then being unable to pick up replacement stocks. Debra Laws' *Very Special* (Elektra) has come somewhat from left field to run Mouzon a fair second; this is also getting good sales wherever dealers have it. Otherwise, current new imports are moving comparatively quietly, but big things are expected for some just-in items like the Isley Brothers' *Grand Slam* (T-Neck); Champagn's *How Bout Us* (US Columbia); and the eponymous *Silver Platinum* (SRI). Other new arrivals from the States include *Connections And Disconnections* from Funkadelic (L.A.); *Let 'Em Dance* by the Love Unlimited Orchestra (Unlimited Gold); Arni Egilsson's *Basus Erectus* (Inner City); *Perfect Fit* from Jerry Knight (A&M); and *One Way Love Affair* by Sadate (Warner Bros).

Looking ahead, Champagne issues what promises to be a very interesting mid-price album at the end of March. The five tracks included will all be long remixes of current hot disco charters, namely the Inventions' 'Mr Mac'; 'Love Music' by Funk Masters; 'Journey' from Powerline; the RAH

Band's 'Slide'; and 'Friends Again' by Not James Player, which is a new top 50 entry as a single this week.

Also at the end of March are a UK release for Leprechaun on Excalibur, and on the same label a 12-inch from Carlos Mason excerpted from her currently strong-selling import album *A Piece Of My Life*.

BARRY LAZELL

Breakers

| | | | |
|----|----|---|----------------------|
| 51 | 38 | YOU'RE TOO LATE Fantasy | Epic |
| 52 | 50 | THE BOTTLE The Untouchables | Windsong Champagne |
| 53 | 42 | I HEAR MUSIC IN THE STREETS Unlimited Touch | Epic |
| 54 | 40 | HERES TO YOU New York Sky | Excalibur |
| 55 | — | CHILDREN GO TO SCHOOL Supreme Paul | Ensign |
| 56 | 38 | LATELY Rudy Grant | Ensign |
| 57 | 70 | AHO CORRIDOR Quincy Jones | A&M |
| 58 | 44 | ALL MY LOVE L.A. | Epic |
| 59 | 47 | NIGHTS (FEEL LIKE GETTING DOWN) | GTD |
| 60 | 51 | HIGH TO SAY IT Millie Jackson | Sprung |
| 61 | 39 | FREE TO GO The Untouchables | Windsong |
| 62 | 45 | THE BEP'S TOO BIG WITHOUT YOU | Island |
| 63 | 50 | TOUCH TO ECSTASY Ram's Horn | Island |
| 64 | 52 | SAN SEBASTIAN Azoto | Rain's Horn (import) |
| 65 | — | CAN I TAKE YOU HOME | Kalidoscopa |
| 66 | — | ALL NIGHT LONG | TSOB (import) |
| 67 | 59 | BRONIGHT BRIDLE Tom Brown | Antia (imp) |
| 68 | — | MAKE THAT MOVE Shalamar | Solar (imp) |
| 69 | 43 | LOVE IS IN YOU | UK Champagne |
| 70 | — | LOVE IS IN YOU Nightlife Unlimited | (import) |

Import Albums

| | | | |
|----|---|----------------------------------|---------------|
| 1 | — | BY ALL MEANS Alphonse Mouzon | Pausa |
| 2 | — | NARD Bernard Wright | Antia (imp) |
| 3 | — | LICENSE TO DREAM Kleer | Atlantic |
| 4 | — | SHARON REED Sharon Reed | Prelude |
| 5 | — | UNLIMITED TOUCH | Prelude |
| 6 | — | SIXTY SECONDS TO A MINUTE | Mystic Merlin |
| 7 | — | SALCYERS Alicia Mayes | Capitol |
| 8 | — | ROCKIN' UP ETERNALLY Leon Ware | Elektra |
| 9 | — | LOVE IS IN YOU | UK Champagne |
| 10 | — | TOO COOLD Gold Fire | Capitol |
| 11 | — | BEING WITH YOU Smoke Robinson | Motown |
| 12 | — | SATISFACTION GUARANTEED | MCA |
| 13 | — | LISTEN AND DANCE Willie Mitchell | Beaverville |
| 14 | — | PIECE OF MY LIFE | Fantasy/WMT |
| 15 | — | TANTRA Tara MacLean | Imposta |
| 16 | — | EVERYTHING IS COOL T-Connection | WMT |
| 17 | — | BEFORE THE DAWN Skyline | Motown |
| 18 | — | JUMP IT ON Ozone | Motown |

Disco Albums

| | | | |
|----|----|----------------------------------|-----------------|
| 1 | 1 | SOUTHERN FREEZE Freeze | Beggars Banquet |
| 2 | 2 | IMAGINATION Whispers | Solan |
| 3 | 3 | IN OUR LIFE The Marvin Gaye | Motown |
| 4 | 5 | IT'S JUST THE WAY I FEEL | Capitol |
| 5 | 6 | HOTTER THAN JULY Steve Wonder | Motown |
| 6 | 4 | VOICES IN THE BARN Joe Sample | MCA |
| 7 | 7 | WINEGLASS Grover Washington Jr | Elektra |
| 8 | 8 | REAR END | Atlantic |
| 9 | 11 | MOUNTAIN DANCE Dave Grusin | Antia (GRP) |
| 10 | 10 | AMERICAN GIRLS Sister Sledge | Atlantic |
| 11 | 10 | ALL AMERICAN GIRLS Sister Sledge | Atlantic |
| 12 | 11 | GIVE ME THE NIGHT | Warner Bros |
| 13 | 16 | ALL AROUND THE TOWN Bob James | CBS |
| 14 | 14 | MYSTERY OF THE WORLD MFSL | Mercury |
| 15 | 18 | CAMPBELL BELL | Epic |
| 16 | 18 | TRIMPPY Jacksons | Epic |
| 17 | 20 | MAGIC Tom Browne | Capitol |

Twelve Inchers

| | | | |
|----|----|---------------------------------|-------------------|
| 1 | 1 | SOUTHERN FREEZE Freeze | Beggars Banquet |
| 2 | 2 | (GONNABOY) HELP ME OUT | Ensign |
| 3 | 3 | CAN YOU HANDLE IT Sharon Reed | Ensign |
| 4 | 4 | GET TOUCH Kleer | Atlantic |
| 5 | 5 | SON OF TROPIC I.D. | Ensign |
| 6 | 12 | TARANTULA WALK Ray Charles | Ensign |
| 7 | 13 | THE BELL | Ensign |
| 8 | 14 | L.A. 14 Debra Laws | Disc Empire |
| 9 | 15 | THE BELL | Chrysalis |
| 10 | 16 | TAKIN' IT TO THE TOP | Capitol |
| 11 | 11 | LOVE (IS GONNA BE ON YOUR SIDE) | Excalibur |
| 12 | 12 | UNDERWATER Jones The Gang | Decca |
| 13 | 13 | UNDERWATER Jerry Trueman | Decca |
| 14 | 14 | GLAD TO BE HERE | Excalibur |
| 15 | 15 | LIVING IN THE SHAK | Excalibur |
| 16 | 17 | STUFF I BELIEVE SEXY LADY | Polystar |
| 17 | 17 | IT'S JUST THE WAY I FEEL | Capitol |
| 18 | 18 | IT'S JUST THE WAY I FEEL | Capitol |
| 19 | 19 | OC-TOP Leprechaun | Citation (import) |
| 20 | 20 | PARADISE CHANGE | WEA |

Strong time for budget with Contour's re-launch



GLADYS KNIGHT on Pickwick.

THE RE-LAUNCH of the Contour label, following a new deal for PolyGram Group repertoire, and the introduction of a spokesperson label, will form the highlights of activity at Pickwick during the next two months.

Wider access to budget repertoire from PolyGram will provide Contour with a much needed injection of new classical and pop material. It is not generally known that since Pickwick took over Contour following PolyGram's decision some five years ago to retreat from the budget business, there has been no addition of fresh titles. Pickwick has carefully reassessed all available material and it is testimony to the company's flair that what managing director Mory Lewis describes as 'a substantial sum in royalties' has been paid each year.

Both Contour Classics and Contour Pop are due to be on the market in May, with the classical label being particularly well catered for, with first call on deleted repertoire from the vast Decca catalogue as well as the Philips and DG labels.

A month earlier Pickwick will be unveiling its first spoken word label. Interestingly for a company which

tends to specialise in repackaging of existing repertoire, the bulk of the first release of 25 titles will be drawn from original recordings. Like LP, Pickwick's line will be tape-only, but the company will be concentrating on single albums which suggests extracts rather than the full or abridged version. Meanwhile Pickwick's March supplement looks to have a best-seller on its hands with a new package from Lena Martell. Her last album was a front-runner in Pickwick's Superstars promotion last Autumn, and the company is anticipating a strong response to this compilation, particularly since it features her 'One Day At A Time' chart-topper. The album is entitled *Feelings*. Another female artist in the March spotlight is Gladys Knight, with a collection of Budday recordings under the title *Midnight Train To Georgia*.

The remaining albums in Pickwick's March release are all taken from CBS back catalogue and feature Bob Marley, Vince Hill, Biddu and Mott The Hoople.

Pickwick

| | | |
|--|-----------------------------------|-----------------------|
| Single albums and cassettes (RRP £1.99) | | |
| 1 | RETURN TO SENDER | Capitol (SOL 528) |
| 2 | BEA NATEL | ESP 3072 (ASC 3072) |
| 3 | ELVA PADILLA | ESP 3073 (ASC 3073) |
| 4 | GOLDEN LABELS OF SOUL | ESP 3079 (ASC 3079) |
| 5 | BEN NEWHART | BMH 3030 (HSC 3030) |
| 6 | VARIOUS ARTISTS | BMH 3030 (HSC 3030) |
| 7 | THE SIX MUST GO ON | BMH 3035 (HSC 3035) |
| 8 | BOB WILLIAMS WITH THE POPS | SECCO SECCO 303 |
| 9 | POPO SECCO | SECCO 3031 (HSC 3031) |
| 10 | THE GREAT CLOPPY PARTON | CEC 1194 (CAN 424) |
| 11 | THE KING EYES Presley | CEC 1190 (CAN 300) |
| 12 | THE KING EYES Presley | CEC 1190 (CAN 300) |
| Double albums and two-cassette packs (RRP £3.99) | | |
| 1 | THE TWO SIDES OF THE BARRON KINGS | BMH 3030 (HSC 3030) |
| 2 | THE NOLAN SISTERS COLLECTION | BMH 3030 (HSC 3030) |
| 3 | THE DAVID ESSLER COLLECTION | BMH 3030 (HSC 3030) |
| 4 | THE ELVIS PRESLEY COLLECTION | BMH 3030 (HSC 3030) |
| 5 | STATUS QUO | BMH 3030 (HSC 3030) |

MP

| | | |
|--|------------------------------------|-------|
| Single albums (RRP £1.99) | | |
| Single cassettes (add TC price, RRP £2.25) | | |
| 1 | MIND GAMES John Lennon | 50509 |
| 2 | BEATLES ROCK & ROLL VOL 1 | 50506 |
| 3 | MY VERY OWN PARTY RECORD | 50507 |
| 4 | ST. WINNED'S SCHOOL Choir | 50505 |
| 5 | THE GREAT CLOPPY PARTON | 50483 |
| 6 | 20 GOLDEN 1's Various | 50481 |
| 7 | AS TIME GOES BY Shirley Bassey | 50484 |
| 8 | THE KING EYES Presley | 50482 |
| 9 | CAMPBELL BELL | 50533 |
| 10 | NELD MAMBO | 50533 |
| Double albums (RRP £2.99) | | |
| Double plus cassette (add TC price, RRP £3.25) | | |
| 1 | LISTEN TO CLIFF Cliff Swinging | 1011 |
| 2 | FROM THE SWINGING 60's | 1012 |
| 3 | GREATEST SINGERS, GREATEST SONGS | 1004 |
| 4 | FAVOURITES OF THE PHILHARMONIC LPO | 1004 |
| 5 | SMASH HITS, COUNTRY STYLE | 1006 |

MP's 'Hovis' 45

WITH NO new albums released this month while the annual stocktaking takes place, Music For Pleasure is looking to repeat its Christmas success, 'No One Quite Like Grandma', with another novelty single.

Now on sale is 'Come On Down To T-Bread Shop' by The Grumblebees (FP.90). The song has been inspired by the Hovis TV commercial.

Offered to MP in the wake of their 'Grandma' best-seller, the Grumblebees single is available through the EMI sales force and has been enclosed in a picture sleeve.

LIVE MUSIC

Passions gain popularity

THE PASSIONS went down extremely well. Singer Barbara Brogan has retained the bewitching, haunting quality of her vocals, but has also gained a certain confidence/stage presence that projects the Passions songs effectively, reaching a wider audience. The band has style and originality and certainly an optimistic future.

SARAH LEWIS

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- * Cassette Rack Strips
- * Ceiling Cards
- * Posters
- * Wobblers
- * Window Banners
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- BILLY JOEL Piano Man
- SANTANA Santana
- JANIS JOPLIN Cheap Thrills
- JUDAS PRIEST Sin After Sin
- SPIRIT 12 Dreams
- HERBIE HANCOCK Head Hunters
- ABBA Waterloo
- BARBRA STREISAND First Album
- ANDY WILLIAMS G. His Vol 2
- JOHNNY MATHIS Killing Me Softly
- TAMMY WYNETTE The Best Of Tammy Wynette
- JOHNNY CASH One Price At A Time
- EARTH WIND & FIRE Head To The Sky
- JANIS IAN Aertones
- AL STEWART Modern Times
- SIMON & GARFUNKEL Sound Of Silence
- BOB DYLAN The Times They Are A Changin'
- BARBRA STREISAND Second Album
- MILES DAVIES Sketches Of Spain
- WEATHER REPORT First Album
- BLUE OYSTER CULT First Album
- AL DI MEOLA Land Of The Midnight Sun
- TED NUGENT Ted Nugent
- SLY STONE Greatest Hits
- LOUIS ARMSTRONG Greatest Hits
- SIMON & GARFUNKEL Parsley, Sage, Rosemary And Thyme
- SANTANA Abraxas
- EARTH WIND & FIRE Open Our Eyes
- BOB DYLAN Another Side Of Bob Dylan
- BILLY JOEL Streetlife Serenade
- BOZ SCAGGS Silk Degrees
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- BOSTON Boston
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Top 60

PAT BOONE: 22 Original Classics (Warwick WW 5089)

Not to be confused with an earlier TV-promoted Pat Boone compilation which was a re-recording. These are the originals from waybackwhen. Pat Boone presented the acceptable face of rock'n'roll, clean, scrubbed and with never a sideburn in sight. Warwick has picked 22 tracks out of the vaults and will be using TV to find out whether the plaintive appeal of 'April Love', 'I'll Be Home', 'Love Letters', 'Friendly Persuasion', 'Speedy Gonzales', and the politer version of 'Long Tall Sally' ever recorded, still have the nostalgic appeal of 1955 and thereafter. Should be a painless exercise.

GEORGE HAMILTON IV: 20 Country Classics (Warwick WW 5101) Prod: Arthur Smith

Hamilton mixes some of his own identifiable favourites like 'Ablene' and 'Early Morning Rain' with tried and tested material like 'Jambalaya', 'Amazing Grace', 'You're My Best Friend' and 'The Last Farewell'. His relaxed charm and regular visits to these shores have made him synonymous with country, particularly among the uncommitted fans of the music and this package should have a better chance than most as the music heads for its annual burst of Easterlime exposure.

SAD CAFE: Live in Concert (RCA SADDL 5) Prod: Sad Cafe/Nell Levine

The slightly awkward title says a lot about the situation Sad Cafe find themselves in. Something of a legend in Manchester (where this double album set was recorded) they have had the promotion, the exposure and some of the hits they deserved but must be wondering what they have to do to hit the real big time. Live they are impressively different to the recorded sound though maintaining high quality. Best tracks are 'Strange Little Girl', 'Hungry Eyes', 'Every Day Hurts', 'My Oh My' and 'Black Rose'.

KEVIN PEEK: Awakening (Ariola ARV 5065) Prod: David Reilly/Kevin Peek

Like most session guitarists Kevin Peek can sound accomplished on most styles of music. With Sky he is responsible for the harder-edged pieces, but on his first solo album he is able to showcase his deft acoustic touches and a certain talent for the grandly-stated theme. The LP's second side is entirely taken up with the 'Starship Suite', composed by David Reilly, which is nice if not exactly action-packed. It is the selection of six numbers on side one that really make the grade especially 'Awakening' and 'Spanish Blues', aided by excellent synth-work from Nick Glennie-Smith and Ron Asprey's saxophones. Sky's broad-based market will accept this work with open arms.

JOURNEY: Captured (CBS 88525) Prod: Kevin Elson

Beezer double set of this American pomp-rock band which toured the UK last year. Journey hasn't really registered yet in the UK although many feel that the band could be the next heavy rock unit to catch on. This album, recorded at various venues during a mammoth American tour, admirably captures the true spirit of Journey and is nicely packaged too. But it's still difficult to say how the set will do in the British market.

STEVE GIBBONS BAND: Street Parade (RCA RCLAP 5005) Prod: Steve Gibbons Band/Bobby Pridden

The voice of Gibbons has been heard on rock'n'roll stages for getting on 20 years, so it's not surprising that he now sounds closer to JJ Cale than Little Richard. 'A to Z', the best cut on the album, retains plenty of bite, however, and the well-stated narrative song 'Sonny Day And The Tropics' works well. Odd snatches of marching songs and the addition of ragged, mardi gras-type brass helps convey a relaxed but rocking atmosphere.

9 BELOW ZERO: Don't Point Your Finger (A&M AMLH 68521) Prod: Glyn Johns

9 Below Zero, a premier club R&B outfit gets the star treatment from A&M. The album is pressed in green vinyl and Glyn Johns is brought in to produce. The result is a cut above the average UK boogie, employing very few covers and most of the material coming from the pen of lead guitarist and singer Dennis Greaves. The band-written stuff is very good indeed - managing to maintain an R&B feel without labouring the old cliches and graced by the powerful harp playing of Mark Feltham - something of a prodigy. The band tours continuously and will find this paying off now.

BONNIE TYLER: Goodbye To The Islands (RCA LP 5002) Prod: Hugh Murphy/Ronnie Scott/Steve Wolfe

Bonnie Tyler is in danger of becoming a forgotten talent unless she can score another hit single. The album sleeve presents her with a more sultry image than usual but there's no getting away from the fact that this is an album of moderately good songs of varying style, well sung, but with not enough commercial appeal to stand up in its own right.

THE HOLLIES: The Best Of The Hollies EPs (EMI NUTM 30) Prod: Ron Richards

Not an actual 'Best Of' compilation but a judicious collection of tracks from Hollies EPs during the period 1964 to 1966. Hit tracks include 'Here I Go Again', 'Look Through Any Window' and 'Just One Look'. The rest are heavy on old rock'n'roll or R&B covers - 'Too Much Monkey Business', 'Watcha Gonna Do 'Bout It', 'Memphis' and so on. All have a freshness and excitement typical of the Northern beat boom. Sleeve notes are by John Tobler.

Best of the rest

POLYROCK: Polyrock (RCA PL 43502) Prod: Phillip Glass/Kurt Munkacs

Polyrock on record are more of an inventive force than could be imagined from watching them in the Rainbow 'Taking Liberties' debacle - which must make them wish even more that they had not taken part. Inspired in some part by Phillip Glass and by American and British new wave and avant garde masters in general, Polyrock's minimal sound relies on a rock steady drum sound and electronic bass. Guitars and more keyboards whip the sound into ecstasy. While the chosen single combines a clinical musical approach with emotional cuts it is the B side 'Your Dragging Feet' which stands out as a landmark on an album of superbly crafted songs.

VARIOUS: Heavy (Vertigo 6448 071 German Import)

British and foreign heavy bands collected for the first time in a celebration of metal. Each is represented not by its best material but one track which adequately sums up their particular style. Surprise first act is The Sensational Alex Harvey Band on whom the HM cap sits awkwardly to say the least. Their's is one of the most entertaining tracks despite opposition from Def Leppard, Thin Lizzy, The Kids, Nazareth, Black Sabbath, Krokus, and Rush. All but the SAHB track is from the late 70s and the cover is quite spectacular.

ELVIS PRESLEY: Guitar Man (RCA LP 5010) Prod: Felton Jarvis

ELVIS PRESLEY: Elvis For Everyone (RCA International INTS 5073) Prod: Various
Guitar Man is the result of a project completed in Nashville by Presley's former producer Felton Jarvis just before his own recent death. The vocals from ten previously-issued, country-orientated tracks from the late 60s and 70s have been imixed into new, sparser and tighter backings which lend more emphasis to the singer's voice. The package is a well-balanced mixture of rockers and ballads, and Jerry Reed's new guitar work shines on the title track just as his earlier contribution did on the original release.

Elvis for Everyone is another in RCA's series of mid-price Presley catalogue reinstatements, the original coming from 1965 and comprising a then previously-unissued collection of studio and soundtrack cuts from the 50s and early 60s. This one could score particularly with fans and collectors, as it uses the original American sleeve and track line-up, both of which were altered on the first British release. 'Your Cheating Heart' and 'Memphis Tennessee' are particularly strong cuts.

LOVERBOY: Loverboy (CBS 84798)

Prod: Bruce Fairbairn
Loverboy comes into the American production category Adult Oriented Rock (AOR), although this term would seem to refer to the age of the

musicians rather than any 'adult' sophistication. It is basically the pop heavy rock of Styx, Toto, Kiss etc that sounds specifically designed for performance in 50,000 seater stadiums. The songs, while titles like 'Turn Me Loose' and 'Little Girl', have tunes you can sing along to after the first chorus and tire after the second. Not an album for over-attentive listening.

THE YETIES: A Little Bit Of Dorset (ASV ALA 3001) Prod: Kevin Daly

A nicely diversified collection of Yetties music, mostly concerned with songs popular in the Dorset countryside. Traditional fare like 'Poor Poor Farmer' and 'The Gray Hawk', contrast with fun songs like 'Nellie The Elephant' and 'My Grandfather's Clock' and something as recent as Don Williams' 'Gypsy Woman'. The Yetties are veterans of the British folk circuit and their re-emergence on this new label will be welcomed by their wide and enthusiastic following.

VARIOUS ARTISTS: A Decade Of Jazz Vols. 1-2-3 (Blue Note LCP 101/2)

One of the most important jazz packages of the year. The three 2LPs delve into the catalogue riches of Blue Note and the 44 choice tracks incorporate some of the finest jazz ever recorded. They cover a 20-year span, beginning in 1949 with some classic vintage material like the boogie woogie piano of Albert Ammons and Meade 'Lux' Lewis and progressing through the New Orleans revivalist jazz of Bunk Johnson and George Lewis to Tad Dameron, Thelonious Monk and Stanley Turrentine and the move towards the avantgarde by Eric Dolphy and Ornette Coleman. The albums are splendidly annotated.

GOODF LOVE ORCHESTRA: Your Hundred Instrumental Favourites (MIF 50498)

A half-and-half collection comprising a reprise of seven previously issued recordings and an equal number of new tracks as part of a new long-range assignment for Love. Volume One covers such stylistically divergent material as the theme from *The Big Country* and 'Zorba's Dance' to the swing revival of 'String Of Pearls'. Love is virtually the only British standard-bearer for MOR instrumental music and his sales popularity reflects the special position he occupies among album buyers.

RALPH MCTELL: Streets Of London (Transatlantic TRS 104)

The title track has become something of a cliché after being done to death in countless folk clubs for seven years and the material on this album, having back to the days of peace, love and understanding, seems sadly alien to today. Ralph McTell survives it all but his voice is too soporific for comfort.

Singles Top 100

SALES RATING
100 = Strong No. 1 Sales

AIRPLAY RATING
100% = Top Of The Pops
maximum radio play since 88 C/W's

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 figures are rounded to nearest whole number
- D **Distributor Code** details: see New Singles Page
- I **Brackets** as part of a catalogue number indicates 12-inch availability, eg. CABL1 503 indicates CABL 503 = 7-inch single CABL 503 = 12-inch single

Record Business guide to last week's market strength

| This Week | Last Week | Wks on Chart | TITLE/ARTIST | Label/Cat. No. | D | Debut |
|-----------|-----------|--------------|---|-----------------------------|---|-------|
| 1 | 2 | 8 | 69 56 VIENNA ULTRAVOX | ○ CHRYSALIS CHS (12)2481 | F | C |
| 2 | 1 | 5 | 69 55 SHADDAP YOU FACE JOE DOLCE | ● EPIC EPC 9518 | C | F |
| ★ | 3 | 4 | 64 73 JEALOUS GUY ROXY MUSIC | POLYDOR/E.G. ROXY 2 | F | F |
| ★ | 4 | 3 | 7 49 60 I SURRENDER RAINBOW | POLYDOR POSP 221 | F | F |
| ★ | 5 | 8 | 10 43 64 KINGS OF THE WILD FRONTIER ADAM & THE ANTS | CBS 8877 | C | F |
| ★ | 6 | 9 | 6 41 66 SOUTHERN FREEZE FREEZ | BEGGARS BANQUET BEG5 (1T) W | W | F |
| 7 | 5 | 4 | 40 65 'ST. VALENTINE'S DAY MASSACRE' MOTORHEAD/GIRLSCHOOL | BRONZE BROIX) 116 | F | F |
| 8 | 10 | 7 | 35 63 DO THE HUCKLEBUCK COAST TO COAST | POLYDOR POSP 214 | F | F |
| ★ | 9 | 23 | 2 32 67 SOMETHING 'QUO YOU BABY I LIKE STATUS QUO | VERTIGO QUO 5 | F | F |
| 10 | 7 | 7 | 27 64 THE RETURN OF THE LOS PALMAS 7 MADNESS | ○ STIFF BUY(IT) 108 | C | F |
| 11 | 6 | 8 | 27 51 WOMAN JOHN LENNON | ○ GEFEN K79195(M) | W | W |
| ★ | 12 | 22 | 5 23 32 FOUR FROM TOYAH (EP) TOYAH | SAFARI TOY 1 | M | W |
| ★ | 13 | 20 | 5 23 77 ONCE IN A LIFETIME TALKING HEADS | SIRE SIR 4048(T) | W | F |
| ★ | 14 | 24 | 6 21 48 (SOMEBODY) HELP ME OUT BEGGAR & CO. | ENSGIN ENV(T) 201 | R | F |
| 15 | 14 | 9 | 19 48 ROMEO & JULIET DIRE STRAITS | VERTIGO MOVIE 1 | F | F |
| ★ | 16 | 33 | 4 19 76 STAR KIKI DEE | ARIOLA ARO 251 | A | E |
| ★ | 17 | 44 | 3 18 51 KIDS IN AMERICA KIM WILDE | RAK 327 | E | A |
| 18 | 12 | 5 | 18 71 ROCK THIS TOWN STRAY CATS | ARISTA (CISCAT 2 | F | F |
| ★ | 19 | 26 | 7 17 63 REWARD TEARDROP EXPLODES | MERCURY TEAR 2 | F | F |
| 20 | 18 | 13 | 17 16 ANTMUSIC ADAM & THE ANTS | ● CBS 9352 | C | C |
| 21 | 13 | 7 | 17 33 OLDEST SWINGER IN TOWN FRED WEDLOCK | ROCKET XPRES 46 | F | F |
| ★ | 22 | 75 | 2 15 67 THIS OLE HOUSE SHAKIN' STEVENS | EPIC EPC 9555 | C | F |
| 23 | 17 | 5 | 15 53 THAT'S ENTERTAINMENT JAM | METRONOME 0030 364 | F | F |
| 24 | 11 | 8 | 15 3 IN THE AIR TONIGHT PHIL COLLINS | ○ VIRGIN VSK 102 | C | C |
| 25 | 16 | 5 | 15 71 MESSAGE OF LOVE PRETENDERS | REAL ARE 15 (M) | W | F |
| 26 | 19 | 13 | 14 10 FADE TO GREY VISAGE | POLYDOR POSP(X) 194 | F | F |
| 27 | 15 | 6 | 13 28 WE'LL BRING THE HOUSE DOWN SLADE | CHEAPSKATE CHEAP 16 | R | A |
| ★ | 28 | 34 | 5 13 43 HOT LOVE KELLY MARIE | CALIBRE PLUS PLUS(L) 5 | A | F |
| ★ | 29 | 37 | 2 12 24 WALKING ON THIN ICE YOKO ONO | GEFFEN K79202(M) | W | W |
| 30 | 30 | 3 | 13 4 BOYS AND GIRLS HUMAN LEAGUE | VIRGIN VS 395 | C | C |
| 31 | 21 | 7 | 12 55 SGT. ROCK (IS GOING TO HELP ME) XTC | VIRGIN VS 384 | C | C |
| ★ | 32 | 74 | 2 11 81 I MISSED AGAIN PHIL COLLINS | VIRGIN VS 402(12) | C | C |
| ★ | 33 | 72 | 2 11 76 YOU BETTER YOU BET WHO | POLYDOR WHO 4 | F | F |
| ★ | 34 | 46 | 3 10 73 JONES VS JONES KOOL & THE GANG | DE-LITE KOOL 11(12) | F | F |
| 35 | 27 | 13 | 10 5 CARTRIOBLE ADAM & THE ANTS | DO IT DUN 10 | M | M |
| 36 | 31 | 6 | 10 56 I'M IN LOVE WITH A GERMAN FILM STAR PASSIONS | POLYDOR POSP 222 | F | F |
| 37 | 25 | 13 | 10 5 IMAGINE JOHN LENNON | ☆ APPLE R6009 | E | E |
| ★ | 38 | 50 | 3 9 30 CAN YOU FEEL IT JACKSONS | EPIC EPC (13)9554 | C | C |
| ★ | 39 | 47 | 4 8 46 PLANET EARTH DURAN DURAN | EMI (12)EMI 5137 | E | E |
| 40 | 38 | 6 | 8 35 UNDERWATER HARRY THUMANN | DECCA (L)F 13901 | F | F |
| ★ | 41 | ■ | 1 8 49 LATELY STEVIE WONDER | MOTOWN (TC)ITMG 1226 | E | E |
| 42 | 29 | 14 | 8 5 YOUNG PARISIANS ADAM & THE ANTS | DECCA F13803 | F | F |
| 43 | 43 | 8 | 7 47 SAILING CHRISTOPHER CROSS | WARNER BROS K17695 | W | F |
| ★ | 44 | 69 | 2 8 * NAGASAKI NIGHTMARE CRASS | CRASS 421984/5 | H | H |
| ★ | 45 | ■ | 1 7 33 CAN YOU HANDLE IT SHARON REDD | EPIC EPC (13)9572 | C | C |
| 46 | 28 | 8 | 7 14 RAPTURE BLONDIE | ○ CHRYSALIS CHS (12)2485 | F | F |
| ★ | 47 | 73 | 2 7 9 EINSTEIN A GO-GO LANDSCAPE | RCA 22 | R | A |
| ★ | 48 | 61 | 2 6 39 SHERRY DARLING BRUCE SPRINGSTEEN | CBS 9568 | C | C |
| 49 | 51 | 13 | 6 1 ZEROX ADAM & THE ANTS | DO IT DUN 8 | M | M |
| 50 | 45 | 4 | 6 10 DON'T GO JUDAS PRIEST | CBS 9520 | C | C |
| 51 | 32 | 7 | 6 5 THE FREEZE SPANDAU BALLET | REFORMATION CHS (12)2486 | F | F |
| 52 | 42 | 6 | 5 43 I MADE IT THROUGH THE RAIN BARRY MANILOW | ARISTA ARIST 384/5 | F | F |
| 53 | 54 | 5 | 4 75 9 TO 5 DOLLY PARTON | RCA 25 | R | R |
| 54 | 39 | 4 | 4 67 GUITAR MAN ELVIS PRESLEY | RCA 43 | R | R |
| ★ | 55 | ■ | 1 8 * CEREMONY NEW ORDER | FACTORY FAC 33 | N | N |
| ★ | 56 | 71 | 2 5 44 INTUITION LIX | CHRYSALIS CHS (12)2500 | F | F |
| 57 | 36 | 8 | 5 32 A LITTLE IN LOVE CLIFF RICHARD | EMI 5123 | E | E |
| ★ | 58 | ■ | 1 5 36 ALL AMERICAN GIRLS SISTER SLEDGE | ATLANTIC K11656(T) | W | W |
| ★ | 59 | 99 | 2 4 55 I LOVE A RAINY NIGHT EDDIE RABBITT | ELEKTRA K12498 | W | W |
| 60 | 35 | 12 | 5 2 DON'T STOP THE MUSIC YARBROUGH & PEOPLES | MERCURY MER(X) 53 | F | F |

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Mickey Jupp gets a new deal

GOOD FOOT Records, recently formed by former Procul Harum lyricist Keith Reid, has signed an exclusive distribution deal with Pinnacle. The first single is 'Don't Talk To Me' c/w 'Junk In My Trunk' (GFR 001) by Mickey Jupp, formerly with Stiff and Chrysalis. Both tracks were produced by Iain and Gavin Sutherland. Mickey Jupp has an album and tour planned for April.



THE INIMITABLE Wild Willy Barrett has separated from partner John Orway (again) to concentrate on a solo career. A new single 'Tales From the Raj' (Dark 4) is released on March 20th on Black Eye Records - distribution by Spartan. An album and tour are planned for the end of April.

DISTRIBUTOR AND WHOLESALEERS DIRECTORY 1981

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Telephone: 01-229 7267

Contact: Dee Sparrow

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Briefs

LIPSTICK RECORDS has released a first single 'Granny Did It' (Lips 1) by Jody St. featuring vocalist Noel McCalla. Lipstick, who take charge of their own distribution, can be contacted on (01) 267 7222.

THE TELEVISION Personalities have now formed their own company, Whaam Music, and they plan a number of projects which include a magazine and graphic work besides the release of records. The first Whaam single is 'Painting by Numbers'/'Lichenstein Painting' (WHAAM ONE) by the Gifted Children, and 'Red With Purple Flashes'/'Biff! Bam! Pow!' (WHAAM TWO) by the Times.

MAGNUM FORCE Records has released Johnny Storm's first album *Flame On* (MFLP 003) on March 6. The LP featuring 12 original songs by 20-year-old Johnny who will be touring this month culminating in a headline appearance at London's Lyceum Ballroom on March 31. Distribution by Pinnacle.

PINNACLE HAS signed an exclusive UK distribution deal with LP Records on British country act The Hillsideers for their new album *Hillsideers* (LP005) and their

current single 'Driver Get Me Home On Time' (LP006). Pinnacle is also distributing Wetwood Records of Ponoy, which has albums, by American country stars Marvin Rainwater, Kitty Wells and Ronnie Probst.

INDIE LABEL FX Records is now distributed exclusively by Spartan. V-Tone Records has also come to this agreement with Spartan.

Indie Albums

- | | | |
|----|--------------------------------------|---------------------------------------|
| 1 | DIRK WEARS WHITE SOX | Do it RIDE 3 |
| 2 | CLOSER by Division | Factory FACT 25 |
| 3 | SOUNDING OFF USAD | Graduate GRAD LP 2 |
| 4 | STATIONS OF THE CRAB9 | Crisis 921/994 |
| 5 | UNKNOWN PLEASURES | Factory FACT 10 |
| 6 | TOYAH! TOYAH! TOYAH! | Safari LIVE 2 |
| 7 | THIRST CLOK DVA | Festival FR 2002 |
| 8 | FRESH FRUIT FOR ROTTING VEGETABLES | Graduate GRAD LP 2 |
| 9 | LUBRICATE YOUR LIVING ROOM | Dead Karmahedy Cherry Red B RED 10 |
| 10 | LIVE AT THE COUNTER EUROVISION 79 | Fire Engines Accessory ACC-001 |
| 11 | NEW AGE SLEEPERS | Misty In Roots People Unite PU003 ALB |
| 12 | IN THE FLAT FIELD (AFTER THE GRAMME) | On-U SOUND 2 |
| 13 | SCIENTIST MEETS THE SPACE INVADERS | 4AD CAD 13 |
| 14 | THE FOOL CIRCLE NAZZARIN | Greeneyes GREENE 19 |
| 15 | STANDS FOR DECIBELS dB 1 | Album ALB 105 |
| 16 | WAKE UP THIS MORNING | Album ALB 105 |
| 17 | AND FOUND MYSELF DEAD | Red Lightnin' RL 0015 |
| 18 | CHIAFFAPADOCK BRIDGE | Cross 42/1984-2 |
| 19 | PHOTOGRAPHS AS MEMORIES | Cherry Red B RED 13 |
| 20 | | |



FOLK SINGER Tony Capstick has teamed up with a local brass band to produce a double A side single, released last week. 'Sheffield Grinder' is a traditional song from the city, while 'Capstick Comes Home' is a humorous version of a well known TV commercial for brown bread. The single is available on the Dingles label (SID 27). Distribution by Spartan, also available from Radio Sheffield: Ashdell Grove, 60 Westbourne Road, Sheffield S10 2QU.

BLURT



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RECORD BUSINESS RECORD BUSINESS RECORD BUSINESS

Disco Top 50

| | | | |
|----|----|--|------------------------------|
| 1 | 1 | SOUTHERN FREEZE FREEZE | Beggars Banquet BEG 51(T) |
| 2 | 2 | (SOMEBODY) HELP ME OUT BEGGAR & CO | Ensign ENY(T) 201 |
| 3 | 3 | CAN YOU HANDLE IT SHARON REDD | Epic EPC (13)9572 |
| 4 | 4 | GET TOUGH KLEENER | Atlantic K11566(T) |
| 5 | 10 | CAN YOU FEEL IT JACKSONS | Epic EPC (13)9554 |
| 6 | 6 | JONES VS JONES KOOL & THE GANG | De-Lite KOOL 11(12) |
| 7 | 5 | UNDERWATER HARRY THUMANN | Decca (LJ) 13901 |
| 8 | 8 | DON'T STOP K.I.D. | Groove/EMI (12)EMI 5143 |
| 9 | 11 | INTUITION LINX | Chrysalis CHS (12)2500 |
| 10 | 4 | SLIDE RAH BAND | DJM DJS(DJR) 10964 |
| 11 | 19 | TARANTULA WALK RAY CARLESS | Ensign ENY(T) 204 |
| 12 | 14 | L.A. 14 BREAKFAST BAND | Disc Empire DEF 1 |
| 13 | 18 | LOVE (IS GONNA BE ON YOUR SIDE) FIREFLY | Excaliber EXC(L) 506 |
| 14 | 23 | (STRUT YOUR STUFF) SEXY LADY YOUNG & CO | Excaliber EXC(L) 505 |
| 15 | 21 | IT'S A LOVE THING WHISPERS | Solar SO(T) 16 |
| 16 | 7 | TAKIN' IT TO THE TOP SPECTRUM | Record Shack SMJD 001 |
| 17 | 26 | ALL AMERICAN GIRLS SISTER SLEDGE | Atlantic K11656(T) |
| 18 | 8 | LIVING IN THE U.K. SHAKATAK | Polydor POSP(X) 230 |
| 19 | 30 | IT'S JUST THE WAY I FEEL LOVE DANCING GENE DUNLAP | Capitol (12)CL 16183 |
| 20 | 9 | BURN RUBBER ON ME (WHY YOU WANNA HURT ME) GAP BAND | Mercury MER(X) 52 |
| 21 | 19 | DON'T STOP THE MUSIC YARBROUGH & PEOPLES | Mercury MER(X) 53 |
| 22 | 22 | PARADISE CHANGE | WEA K79196(T) |
| 23 | 23 | LATELY STEVIE WONDER | Motown TMG 1226 |
| 24 | 35 | DANCE DANCE DANCE SECOND IMAGE | Polydor POSP(X) 224 |
| 25 | 25 | WALKING ON THIN ICE YOKO ONO | Geffen K79202(M) |
| 26 | 33 | AND LOVE GOES ON EARTH WIND & FIRE | CBS (13)9521 |
| 27 | 22 | BON BON VIE T. S. MONK | Mirage K11653(T) |
| 28 | 12 | RAPTURE BLONDIE | Chrysalis CHS (12) 2485 |
| 29 | 16 | WHAT'S ON YOUR MIND GEORGE BENSON | Warner Bros K17748(T) |
| 30 | 24 | MR MACK INVERSIONS | Groove Productions GP 106(T) |
| 31 | 20 | GANGSTERS OF THE GROOVE HEATWAVE | GTO GT (13)285 |
| 32 | 22 | HIT 'N RUN LOVER CAROL JIANI | (Unidisc/Matra W12044) |
| 33 | 22 | LOC-IT-UP LEPRECHAUN | (Cittalon C1-711) |
| 34 | 27 | JOURNEY POWERLINE | Elite DAZZ 7 |
| 35 | 15 | MYSTERIES OF THE WORLD MFSB | TSOP PIR (13) 9501 |
| 36 | 25 | LOVE NO LONGER HAS A HOLD ON ME JOHNNY BRISTOL | Ariola/Hansa AHAL(L) 567 |
| 37 | 43 | A LITTLE BIT OF JAZZ NICK STRAKER BAND | CBS (13)9519 |
| 38 | 41 | GET YOURSELF TOGETHER MYSTIC TOUCH | (Reflection CBL 135) |
| 39 | 32 | FANTASTIC VOYAGE LAKESIDE | Solar SO(T) 15 |
| 40 | 40 | CHILL-OUT FREE EXPRESSION | Vanguard VS(L) 5019 |
| 41 | 31 | LOVE MONEY FUNK MASTERS | Tania TAN 001 |
| 42 | 31 | FRIENDS AGAIN NOT JAMES PLAYER | Ultimate 001 |
| 43 | 28 | DON'T KNOW WHAT TO SAY BLACKBYRDS | Fantasy FTCT(T) 194 |
| 44 | 22 | THE REAL THANG NARADA MICHAEL WALDEN | Atlantic K11659(T) |
| 45 | 17 | JUST WHEN I NEEDED YOU MOST BARBARA JONES | A-Side SON 2221/GG 088 |
| 46 | 39 | HOT LOVE KELLY MARIE | Calibre Plus PLUS(L) 5 |
| 47 | 29 | BURNIN' UP THE CARNIVAL JOE SAMPLE | MCA MCA(T) 671 |
| 48 | 34 | TO PROVE MY LOVE NED DOHENY | CBS (13)9481 |
| 49 | 22 | FUN BLISS | (Rap City C-302) |
| 50 | 22 | BODY MUSIC STRIKERS | (Prelude PRLD 608) |

Indie Top 50

| | | | | |
|----|----|--|--------------------------|-------------------------------|
| 1 | 1 | NAGASAKI NIGHTMARE | CRASS | Crass 421984/5 |
| 2 | 2 | FOUR FROM TOYAH (AP) | TOYAH | Safari TOY 1 |
| 3 | 3 | CEREMONY | NEW ORDER | Factory FAC 33 |
| 4 | 3 | CARTROUBLE | ADAM & THE ANTS | Do It DUN 10 |
| 5 | 10 | UNEXPECTED GUEST | U.K. DECAY | Fresh FRESH 26 |
| 6 | 5 | IS VIC THERE? | DEPARTMENT S | Demon D 1003 |
| 7 | 4 | ZEROX | ADAM & THE ANTS | Do It DUN 8 |
| 8 | 7 | BULLSHIT DETECTOR | VARIOUS | Crass 421984/4 |
| 9 | 6 | TRANSMISSION | JOY DIVISION | Factory FAC 13/12 |
| 10 | 44 | DREAMING OF ME | DEPECHE MODE | Mute MUTE 013 |
| 11 | 11 | FEEDING OF THE 5,000 (SECOND SITTING) | CRASS | Crass 621984 |
| 12 | 12 | ORIGINAL SIN | THEATRE OF HATE | SS 3 |
| 13 | 15 | ATMOSPHERE | JOY DIVISION | Factory FACUS 2 UK |
| 14 | 16 | LET THEM FREE (EP) | ANTI-PASTI | Rondelet ROUND 5 |
| 15 | 29 | BLOODY REVOLUTIONS/ PERSONS UNKNOWN | CRASS/POISON GIRLS | Crass 421984/1 |
| 16 | 8 | LAST ROCKERS | VICE SQUAD | Riot City RIOT 1 |
| 17 | 9 | DIET IT'S OBVIOUS | AU PAIRS | Human OTQ 4 |
| 18 | 19 | REALITY ASYLUM | CRASS | Crass 19454U |
| 19 | 1 | GIVE ME PASSION | POSITIVE NOISE | Static STATIC 3(12) |
| 20 | 17 | FOUR SORE POINTS (EP) | ANTI-PASTI | Rondelet ROUND 5 |
| 21 | 41 | THE BLACK CAT (EP) | U.K. DECAY | Plastic PLAS 002 |
| 22 | 24 | KILL THE POOR | DEAD KENNEDYS | Cherry Red CHERRY 16 |
| 23 | 20 | GET UP AND USE ME | FIRE ENGINES | Codex Communications CDX 1 |
| 24 | 14 | DECONTROL | DISCHARGE | Clay 5 |
| 25 | 18 | WARDANCE/PSYCHE | KILLING JOKE | Malicious Damage MD 540 |
| 26 | 26 | STALIN WASN'T STALLING | ROBERT WYATT | Rough Trade RT 046 |
| 27 | — | FLIGHT A CERTAIN RATIO | — | Factory FAC 22 |
| 28 | 30 | STOP THAT GIRL | VIC GODARD & SUBWAY SECT | Rough Trade RT 068 |
| 29 | 29 | REQUIEM/CHANGE | KILLING JOKE | Malicious Damage EGM DX 1.00 |
| 30 | 37 | WARRIOR STYLE | MIKEY DREAD | Dread At The Controls DCD 033 |
| 31 | 34 | EISIGER WIND/WHILE THE CAT'S AWAY THE MICE WILL PLAY | LILIPUT | Rough Trade RT 062 |
| 32 | 21 | SIMPLY THRILLED | HONEY ORANGE JUICE | Postcard 80/6 |
| 33 | 31 | NOT HAPPY | PERE UBU | Rough Trade RT 066 |
| 34 | 23 | ARMY LIFE | EXPLOITED | Exploited EXP 1001 |
| 35 | 36 | DANCED | TOYAH | Safari SAFE 32 |
| 36 | 33 | DOLPHIN'S SPURT | MINNY POPS | Factory FAC 31 |
| 37 | — | FOR MY COUNTRY | U.K. DECAY | Fresh 12 |
| 38 | 35 | CALIFORNIA UBER ALLES | DEAD KENNEDYS | Fast FAST 12 |
| 39 | 27 | TELEGRAM SAM | BAUHAUS | 4AD AD 17(T) |
| 40 | 25 | SEVEN MINUTES TO MIDNIGHT | WAH! HEAT ... | Inevitable INEV 004 |
| 41 | — | LOVE WILL TEAR US APART | JOY DIVISION | Factory FAC XXIII(XII) |
| 42 | 45 | I'M FALLING | DEAD OR ALIVE | Inevitable INEV 005 |
| 43 | 22 | EXPLOITED | BARMY ARMY EXPLOITED | Exploited EXP 1002 |
| 44 | 46 | POLITICS! IT'S FASHION | GIRLS AT OUR BEST | Record/Rough Trade RR2/RT 055 |
| 45 | 32 | IT'S KINDA FUNNY | JOSEF K | Postcard 80/5 |
| 46 | 36 | BETTER SCREAM | WAH! HEAT ... | Inevitable INEV 001 |
| 47 | 48 | EINSTEIN'S BRAIN | DARK | Fresh FRESH 24 |
| 48 | 1 | I DON'T LIKE YOUR FACE | FURIOUS PIG | Rough Trade RT 064 |
| 49 | 49 | WAITED TOO LONG | DIAMOND HEAD | DHM 004 |
| 50 | — | TOTALLY WIRED | FALL | Rough Trade RT 056 |

HUMAN SEXUAL RESPONSE

Fig. 14. Album (X1)

What Does Sex Mean To Me 7" (Z2)
Guardian Angel/Jackie Onassis 7" (Z5)

THE RAYBEATS

ROPING WILD BEARS 12" 45 (Y4)

CHROME

INWORLDS 12" 45 (Y3)

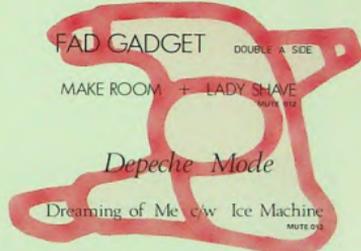
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Spotlight on The Midlands

2-Tone & the Black Country revival



THE GIANT car factories of Coventry might not be working at full steam any longer, but the city is still riding high in the music industry — as it has been ever since the launch of 2-Tone Records by the members of The Specials.

Led by gap-toothed Jerry Dammers, The Specials quickly caught on when their singles began to reach a national market through the independent distributor Spartan, and from there it was only a matter of time before the band was snapped up by a London company.

But the way The Specials handled their business affairs with Chrysalis was an object lesson in not 'selling out' to the majors and keeping artistic control. The band stayed on 2-Tone and managed to retain the right to sign new acts to the label to provide a springboard for local talent to which it felt an affinity.

Thus were launched on an unsuspect-

ing Britain bands like The Selecter, Madness, The Bodysnatchers and The Swinging Cats. And although Dammers and The Specials never boasted about it, every release was a hit of some consequence.

Two years on, the label is still based in Coventry although it retains a London liaison office run by Rick Rogers of Trigger at 258 Pentonville Road.

Explained Rogers: "The major project on 2-Tone right now is an album by Rico in March to be titled *That Man Is Forward*. Rico has also just returned from a Jamaican trip where he recorded a single called 'Be Still' to which we will probably add three-part girl harmonies."

"In the longer term Jerry Dammers is in the studio working with Rhoda from the Bodysnatchers. That music should materialise as a disc at some stage, but there are no plans at the moment to add any new artists to the 2-Tone label.

BANDS SUCH as The Specials and Selecter have managed to retain an unusual degree of autonomy even after the initial 2-Tone explosion levelled out.

"Basically the band still views the label as a springboard for other groups, but recently it has become obvious that signing with 2-Tone can cause as much harm as good to a new artist so we have put it to sleep for a while."

Rogers made the point that an unbroken string of hit records must end somewhere, and as soon as it does, critics and pundits will seize on the opportunity for adverse comment. Signing new acts would, in effect be making a rod for their own backs.

However, both Specials members Brad and Neville have formed their own labels — the former Race Records and the latter Shake.

"It is quite conceivable that other records, that might have gone to 2-Tone, will end up on these labels with 2-Tone acting as a sort of clearing house," said Rogers. "For instance, Linval has been producing Charlie and Desmond from the Selecter's new band The People, and that will be issued on Race."

The Specials themselves are now about to enter a period of intensive rehearsal and recording which will probably stretch through the summer, and the band has no plans to tour this country.

"Any gigs will probably be small club dates advertised locally. These will be used to premiere new material. Besides which, the band works better in a club atmosphere."

Rogers is adamant that the Specials will not be pressurised into producing a new album too quickly, although he does not rule out an LP between the summer and the end of the year. Meanwhile plans are fairly well advanced for a new single in early April.

The Coventry sound continues powerfully in the chart and has even spawned its own Chrysalis-backed movie *Dance Craze*. Meanwhile 2-Tone remains in charge of its own destiny, and has exported its sound to markets in Japan, Australia, USA and Europe.

"The Specials retained the right to sign new acts — a springboard for local talent"

Midlands, still the workshop of Britain

THEY USED to call the Midlands the workshop of the empire — the prosperous heart of the country where native cunning and skills handed down through the generations from the time when the Black Country north-west of Birmingham was the cradle of the industrial revolution, made sure that the bad times were never too bad for Brummies.

Now the stories coming out of the area indicate that, for the first time in living memory, people are being thrown out of work and the local economy is suffering.



DURAN DURAN became house band at Birmingham's own 'new romantic' venue, the Rum Runner.

However, there is still plenty of that old entrepreneurial spirit alive in the local music industry and its associated service companies. In fact rarely has the Midlands music scene looked livelier.

The area supports its own free local rock paper called *Bram Beat* which chronicles the activities of the myriad small labels and associated bands that have sprung up in the last three years.

And during that time, Midlands bands have made an astonishing assault on the national charts via the good offices of 2-Tone and its spin-off labels, UB40 on the Dudley-based Graduate label and the Birmingham even has its own, thriving 'new romantic' venue at the Rum Runner Club and the house band Duran Duran has just concluded an EMI deal for major money.

Not since the hard rock and blues explosion of the late 60s when the Midlands produced blockbuster acts like Black Sabbath, Moody Blues and half of Led Zeppelin has the spotlight been so firmly beamed on the tract of land that lies between Watford and Stafford.

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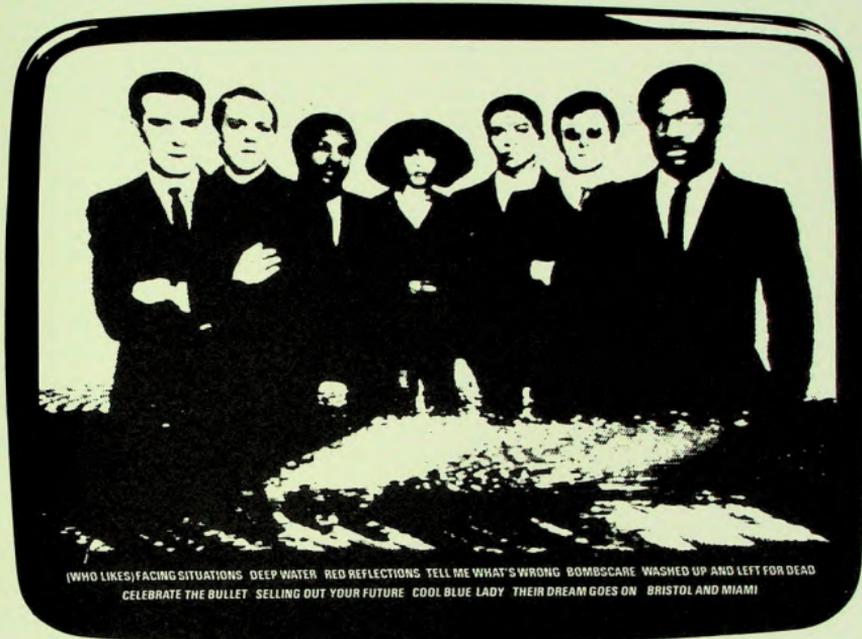


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Spotlight on The Midlands

Top plugging company, from the Midlands

WHEN MIKE Tobin and Roger Upright set up Magnum Associate promotions with Lou Goodridge as a specialist regional promotion company, some of the more conservative elements in the record industry were puzzled.

"Sounds good," they said. "But why go to Coventry?"

"I think what we have proved over the last couple of years is that we can run a top plugging outfit from the middle of the country," is Roger Upright's reply to those questions.

MAP, based in what the staff describe as their shoebox in Horizon Studios' famous building, has been so successful that it has recently taken on three new representatives with Mary McCormick working out of Scotland, Mike Davis looking after the Midlands and Wales and a North-Western rep, all working on a freelance basis. Working director Upright covers the Southern stations on a fortnightly basis, while the administration and backroom boffin department is manned by Tobin.

"The next stage will be a move to new premises on the top floor of a Georgian House in Southam, near Leamington Spa. When we have accomplished that, we want to launch a freelance sales force.

"The idea would be to work on behalf of perhaps half a dozen small labels which need the first 5,000 singles shifted

WHY GO to Coventry to set up a regional promotion organisation?

Mike Tobin and Roger Upright of MAP feel that they have proved their point.

and could do with some forceful representation at store level. I'm not talking about giving the record away, just promoting them properly and introducing dealers to the product," said Upright.

The MAP theory is that the record industry needs a different approach to promotion, and that lack of money need not be a barrier when the freelance staff can be brought in on specific projects.

The company's major contracts in the last six months have included the recent tours by Rod Stewart and John Cougar as well as work with Rosetta Stone, The VIPs, Hazel O'Connor and currently with Loose Shoes, a new signing to Applause.

"However, we have still not been given the opportunity to get involved with a small label that wants to use the entire package of services at our disposal," lamented Mike Tobin.

"When the company was formed, we envisaged doing everything from planning a marketing campaign, right through to plugging the record at local stations and travelling with the artist on

provincial interview tours. We have more experience in these matters than any of our competitors.

"While we have achieved miracles, we have still not been able to convince what ought to be a forward-looking industry that the use of specialist freelances makes sense.

"I don't understand how two of the nation's major labels can attempt to operate a regional promotion service with a staff of one. They are going to end up with completely exhausted people on their hands, while we could supply the whole service, lock, stock and barrel, and only be involved during the life of a certain record."

MAP tries to do its job by getting to know the regional radio scene thoroughly and then trying to help them rather than simply plug a record and go away.

Two examples of that have recently taken place. Lou Goodridge – once librarian at BBC Radio Leicester – has been called in by the new IRL station in the city, Centre Radio, to supervise the establishment of its own disc library.

Another occasion was when a local station's round table review show was led down at the last minute by its guest star. MAP was able to lay on a member of The Specials at short notice, even though the company was not working for Chrysalis. "We were just pleased to help out," said Tobin.

The other string to the MAP bow is the MAP record label, put together and supported by Les Cocks of ACC, where Mike Evans is label manager.



HAZEL O'CONNOR was a recent contract for MAP.

The label's main project is Northampton band The Army which has a new single out 'Kick It Down' (MAP 3). Accomplished musicians who are capable of playing in any number of styles, according to Upright, the band is working in the British ska area.

"It's one of the advantages of working in the same building as Horizon that many groups come around looking for 2-Tone and find us," said Upright. "They are the only act signed to the label on a long term basis, which is the way we like it, although we will pick up one-off singles, as in the recent case of The Dealers if we feel a record that is a hit.

"There's also the point that we are so small that we have to be careful that the label does not conflict with work we do for major companies."

"We could supply the whole service, lock, stock and barrel"

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THOSE WITH an interest in the more spectacular aspects of record production will remember Island Records' *Toots* Live project when a concert was recorded at London's Hammersmith Palais one night and available as a finished album the following afternoon in Coventry.

This remarkable feat was accomplished with the aid of Statetune Ltd of Gran Road, Wellingborough who pressed up the thousand copies in double quick time.

Open in September 1979, the pressing plant boasts four machines capable of churning out both 7-inch and 12-inch pressings. All the capacity is entirely given over to custom work – mainly for the myriad of small labels that have mushroomed recently in the area.

"That was the main reason the factory was set up," affirmed managing director Andrew Lipinski. "We are able to give them a priority service and they seem to appreciate it, because we have been very busy ever since we launched the com-

pany. We also do promotional work for commercial companies and sample work for a number of labels.

"For instance we were responsible for the initial plug copies of the 'Day Trip To Bangor' hit on Dingles Records.

Now Statetune is thinking of expansion and is looking for larger premises in the area.

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TOO MUCH TOO YOUNG/GUNS OF NAVARONE/LONG SHOT KICK THE BUCKET/LIQUIDATOR/SKINHEAD MOONSTOMP (CHS TT7)

2
TONE
RECORDS

Spotlight on The Midlands

Metal! staple as black pudding



RICKY VALANCE signs to Revolver Records. In the photograph, (left to right) are: David Dean (Parasol Ents), John Procter (co-writer), Ricky Valance (seated), Paul Birch (Revolver director), Gerry Whital (Revolver office manager) and Nita Anderson (Revolver director).

IN THE heart of the Black Country Paul Birch and former Slade and Don Fardon manager Nita Anderson run Heavy Metal Records, Andersong Music and Revolver Records from Sedgley, near Dudley.

Set up in September 1980, Revolver is primarily concerned at the moment with catalogue acquisition, although the label has recently signed country artist Ricky Valance. His new song 'Time After Time' was out at the end of February with his 1960 number one 'Tell Laura I Love Her' on the 'B' side.

But by far the biggest campaign of the year from the duo will be built around the heavy metal label 'Made In Britain' series designed to give heavy acts the top quality treatment.

Carrying a normal dealer price, Heavy Metal is embarking on a series of single releases that have been digitally cut and mastered to classical

standards.

"Unlike its Japanese counterpart with a retail price of £2.80 for a single or £17 for an album our product will be at normal price and we are looking for sales amongst British buyers.

Four of the five new releases on HM are featured in a campaign launched last week. The first is a 45 by the Handsome Beasts titled 'Breaker' (HEAVY 2) and this is followed by North/East band Dragster (HEAVY 4), 'Battle Torn Heroes' by Buffalo (HEAVY 3) and a single from London band Last Flight (HEAVY 5).

Heavy Metal reckons there is cross-over potential in its roster and is planning a compilation album scheduled for late April.

Graduate tops with UB40

A STARTLING sales performance by indie or major standards.

AFTER A mere 18 months in business, Graduate Records of Dudley topped the RB indie chart, thanks to the phenomenal sales of UB40.

The debut album *Singing Off* was the best-selling album in 1980's alternative album chart and has so far sold units of well over 200,000. In the singles chart the band and label occupied first, second and fourth positions with both 'Food For Thought' and 'The Earth Dies Screaming' notching up silver disc sales and passing the 250,000 mark.

Graduate Records is run by husband and wife team David and Sue Virr and although the label is a fairly new operation the Virr's have been in the industry for some ten years. Initially David Virr, then a part-time DJ, opened a chain of stores dealing primarily in second hand records, co-owning shops in Dudley, Wolverhampton, Walsall, Edgbaston and Stoke.

Then, in 1974 he and his partner went their separate ways with Virr wanting to move more into production while the partner was looking to expand the chain.

Virr sold his share in four of the shops (now known as Sundown Records) but held on to the Dudley branch from where he has built up the retail, wholesale and distribution sides.

The build-up was gradual, supplying

other shops with small label product and consolidating the business in a methodical manner until Graduate established a reputation for both stocking and supplying product that was generally unavailable in the area and to other shops across the country.

It was a natural step from that basis to instigate their own label which the Virrs founded early in 1979. The early releases pressed by indie operators in the UK, Ireland and France and jointly distributed by Graduate and Spartan (as is all Graduate product) all fared reasonably well in the alternative charts and the bands (Eazie Ryder, Veniengas, The Last Gang, Circles, Mean Street Dealers, and The Sussed) did moderate business. The major breakthrough for the label came when it signed UB40 in the face of fairly weighty major opposition bids, after seeing them at Wolverhampton Poly.

To date the label has released nine singles and has been jointly involved with Ruby Turner's debut single on Sunflower, in addition to which there have been two Graduate albums - the UB40 debut and the keyboard epic from Jezz Woodroffe, as well as being involved in the Mean Street Dealers live album.

For the future the Virrs intend to maintain both labels and shops sides on an equal basis. "The retail and wholesale aspects keep us informed of what's

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The shop with street feedback

INFERNO RECORDS shop in Birmingham built a reputation by specialising in obscure indie labels.

NESTLING BETWEEN a clothes shop and a jewellers in Dale End in Birmingham is Inferno Records, probably the most influential indie store in the West Midlands. It is run by Brian House — who incidentally was HR Taylor's first customer for their Keith wholesaling operation — and Reid Thornton (retail), two guys who have been in the retail business for many years. "We used to have shops ten years ago in Lozells and Handsworth dealing predominantly with the reggae market."

From there they set up their own reggae labels, Black Wax, Locks and Mango, providing outlets for largely obscure recordings. Four years ago this April they moved into the current premises in Dale End and almost simultaneously began to run down the interests in Reggae, switching to a concentration on the then-exploding new wave market.

They built their reputation as specialists in the field, handling obscure indies from emergent distributors such as Rough Trade and Bizarre as well as a healthy cut-out and imports section.

"We get a lot of feedback from the kids who come in and many of the indie shops could provide the same for the majors, currently it's bands like Fire Engines and Anti-Pasti to keep an eye on, and of course Crass who are doing

extremely well," said Brian House.

The shop also stocks fanzines and provides an information board for local bands and their followers, thereby acting as a useful point of contact for the local indie scene, although it's notable that the current New Romantic market seems to prefer more glamorous haunts.

Two years ago Inferno opened a second shop further along the road called Incredible run by ex-Virgin employee Graham Hinds.

Although still well-supplied with the new wave end of the market Incredible also developed as a healthy outlet for heavy metal.

"It wasn't intended that way," said House, "and Inferno itself does a good trade in the HM market, but we do seem to be more new wave oriented in both sales and customers. What we try to do with heavy metal, though, is the same as we did with punk and that's to build a reputation as carrying the more obscure items such as the Rush picture disc and indie HM singles."

Recently Inferno has developed a wholesale distribution aspect to its operations with both telesales and two vans covering the whole of the Midlands as far North as Leeds and going down to Bristol and Swindon, plus a monthly mail-out.

This covers about 500 shops, House said that they tended to take initial orders of between 3-4,000 and take product from Rough Trade as well as several other operators. The wholesale operation is currently a thriving concern

and new premises have recently been obtained.

"We are competitive across the board, both as a wholesaler and retailer and I must say we have not really noticed the recession to any great degree, in fact last February was one of the best months we have had in the past year. There are more indie labels than ever now and it has got to the stage where we are having to turn some down because we don't have the space or the time for one-offs."

"We are getting 10 or 12 enquiries for distribution a week and it is not fair to people to say yes and then stick it on a shelf and put no effort into the wholesaling. We also operate a mail-order for both retail and wholesale, and advertise in *Sounds*, with obscurities such as the white vinyl Queen album — and we don't undercut the people we wholesale to either."

Looking to the future Inferno are opening two new shops, one in Coventry in about two months and one in the new Redditch shopping centre sometime in June-July and already have their eyes on the forthcoming demand for video discs.

They have also considered starting up their own new wave label. "But we are currently heavily involved in both retailing and wholesaling and there is no point in doing it too quickly," affirmed House.



PHIL SAVAGE: opened his first studio and had Judas Priest in as the first booking.

A studio success story

AFTER SEVERAL years recording and gigging with a variety of bands, Phil Savage decided to try life from the other side of a mixing desk.

To this end, on Cup Final Day 1976, he and his erstwhile partner opened Outlaw studios as a four-track operation in a small building adjoining a small factory in a small yard.

This days Outlaw is a lot bigger than the small environment in which it works, having recently converted to 16-track, following the 1977 move to 8-track.

● TO NEXT PAGE

● GRADUATE Continued

happening and we are in a position to test market product in the shop to get public opinion. Obviously on the label side we will be looking for new artists. In the past with the exception of UB40 we have largely been involved with acts on a one-off basis but our policy now is to develop acts rather than try for the quick hit, which is obviously to both our advantage and that of the artist concerned," said Virr.

"At present we have no definite signings in mind but we are certainly out seeing bands and keeping in contact with what's happening.

"We do get a lot of bands bringing in tapes and we simply can't help them, but we do try to give them some direction in which to move next, suggest labels that might be in a better position to sign them or offering advice on how to set up their own label."

The Graduate staff is still fairly small but they maintain their own full-time



DAVE AND Sue Virr, founders of Dudley's Graduate Records.

promotion man in the form of Dave Ingham who co-ordinates Graduate promotion on a national level whilst they retain the services of indie promotion and pr in London. The rest of the Graduate staff is David Caddick the shop manager, Julie Law in charge of wholesale and Tony Calder the international business repertoire manager

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Spotlight on The Midlands

• From Page 23

Although plans intended a six-week completion date it was in fact 18 months before the studio became operational but by way of a baptism in which Judas Priest spent 14 days demoin their new material.

Priest's use of the studio immediately gave the new operation a solid reputation, and although bookings were initially sluggish Outlaw quickly became a flourishing studio.

Priest also assisted Savage in actually setting up the studio mechanics. "They knew where to put the microphones and all the rest of it," said Savage.

He has just built a new drum booth which gives a cleaner sound with no overspill into guitar channels and at some stage Savage wants to get studio kit that will cover all demands.

"I don't see anyone like The Beat actually making an album here but the bands who can only afford £12 per hour are more concerned about coming in and getting things recorded straight off anyway," he said.

"Not approaching professional gear, but we built the studio to a high spec, with a 50 db separation between studio and console, which is near top professional standards and if you have a good microphone, a good mixing desk and a good tape machine you can make good tapes.

"Our equipment might be basic but the quality is good and so long as you work within your limits, you can turn out some excellent masters," concluded Savage.

The Limit a static mobile!

WHEN WEST Midland band Speed Limit broke up last year, one of its members Dave Morris remembered how useful it had been to record demos on a local mobile studio called The Buzz and decided to call in friend John Brown and build a mobile of their own.

The result was unveiled towards the end of 1981—an eight-track facility built into a Mercedes 608 van and based in picturesque Alcester where the partners have their own rehearsal room on a farm.

HEAVY METAL
HANDSOME BEASTS
DIGITAL EP "Breaker"
3 BUFFALO "Battle tornheroes"
5 DRAGSTER "Admissions"
3 WITCHFLIGHT "Dancethee"
6 WITCHFINDER GENERAL "music burning in a trench"
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Uptons, disc sleeve innovators

WITH THE industry looking for constantly differing ideas for record sleeves, James Upton of Birmingham is equipped to handle bright new ideas for novelty bags.

JAMES UPTON Printers is part of the giant Tinsley Robor Group, a concern that has an annual turnover of some £11 million with Upton itself producing a turnover of £3.6 million from a staff of 120.

Of Upton's work, 50 percent is geared directly to the record industry, printing record sleeves for both 7-inch and 12-inch releases.

In the early days it had extensive dealings with the industry, with Pickwick being one of the main clients, but it is since 1973 that expansion has really happened and the client roster these days includes most of the major labels and UK indies. Among them are RCA, EMI-Liberty, A&M, Virgin, PolyGram, K-tel and Island, the most notable omissions being CBS and WEA.

While the industry cries 'recession' and a depleted market Upton's share has risen dramatically over the past three years, with the arrival of their new managing director, Lee Newbon, who brought with him many contracts.

"We have expanded our dealings over the last three years and during the recession period. We have actually increased our business and we are currently the leading UK company for the production of 7-inch bags; in fact we



EURODISC DIRECTOR David Adams (right) and production manager John O'Toole (second right) inspect the bag of Air Supply's 'Lost In Love' single as it rolls off the presses at Upton's with managing director Lee Newbon (second left) and national sales manager Chris Bennett.

monitor the chart and on average, 34 percent of the records in the top 75 are in James Upton bags," said Newbon. "In 1980 we produced 41 million record sleeves and inner bags."

The biggest order last year for a single was Jonah Lewie's 'Stop The Cavalry' for which they provided 1,000,000 sleeves (it may come therefore as no surprise that Stiff is their biggest client for 7-inch bags), though a run of 800,000 for Dr. Hook's Greatest Hits was the biggest album.

With the constant demand for new marketing methods Upton's has also moved into the specialist market for sleeves. They provided the 7-inch picture books for Virgin as well as the 250,000 posters for the recent Police single.

"We also do a lot of work for 2-Tone, doing outside flaps and half-tone lamination to give that 60s look. I think it would be true to say that we are the only people who can provide that on an in-house basis. We are certainly the only

"The most intricate thing we did was the luminous bag for a Whitesnake single"

company offering a full in-house service to provide labels and sleeves, 7-inch and 12-inch, with flaps in or out, with holes in the middle, with full and half-film lamination and ultra-violet lamination. We can even cut to shape. The most intricate thing we did was the luminous bag for a Whitesnake single although the booklets are more difficult to make," added Newbon.

The regular sleeve order tends to be 100,000 plus but they prefer not to take orders for less than 5,000, (although they have done so) and if the client has an urgent demand they can provide a full turn-round from receipt of artwork within three to four working days or if it is a re-print of a four-colour single

sleeve, within 24 hours as with the "Vienna" 12-inch when they turned round 20,000 sleeves.

The installation of an ultra-violet dryer has speeded up the process considerably and allows sleeves to be taken of press immediately. This has also provided the facility to produce a dense black finish, as with the new Nash The Slash single.

Once printed, Upton's have three vans delivering to London every day as well as operating an express labels service.

Expansion is very much a key word, and over the last three years £1 million has been spent updating the sleeve production plant and increasing their share of the market and the future looks even brighter. As Mr. Newbon says: "We have a very young management team. In addition to myself, there's Wesley Howe, our sales director who is based in London, Chris Bennett our national sales manager, who is spending more and more time in the record industry and Gary Wathen our specialist rep for 7-inch sleeves, known affectionately as 'our Mr. 7-inch'."

"We are all well aware of record industry requirements and we are going from strength to strength; we are looking forward to the challenge of the next 12 months and we are very buoyant about the future."

Any kind of carrier bag for discs

CHARACTERISTIC of the diverse industrial base of the Midlands is the Keenpac company of Leicester which manufactures polythene carrier bags.

The company, based at Coronation Place, Guildhall Lane, Leicester, is largely concerned with making specialised bags for the food industry, but its other major line is supplying record carriers to the disc trade.

"We can supply any kind of carrier bag," said sales manager Desmond Slavin. "And we have just set up our own design studio and full time artist, so we can now come up with the finished product from just a rough idea of how the bag should look."

"Keenpac is also flexible enough to cope with any kind of order from a small independent store to the largest of orders. One of our biggest was the contract to supply Decca's entire range of standard retail bags in both 7-inch and 12-inch formats."

The company is now planning to launch its own printing operation in the city later this year which will offer a service on paper and polythene, designed for the publicity material market.

"You could say we don't have a firm rate card," added Slavin. "We always quote on the individual job and we try to offer an old fashioned service with a modern approach to competitive pricing."



THE INTERIOR of The Limit Mobile control room which is housed in a fully-fitted Mercedes 608D van and based in Alcester, Warwickshire.

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 | Artist | Title (Producer) | Cat No | (Price) | Dist Code | Label |
|-----------|-----------|----------------------------|---|---------------------------|---------------|-----------|----------|
| 1 | 4 | PHIL COLLINS | FACE VALUE ● (Phil Collins/Hugh Padgham) | WRD9N/TCU 2785 | (3.20-3.26) C | | Columbia |
| 2 | 3 | ULTRAVOX | VIENNA ● (Corny Fleck/Atlantic) | CHRYSALIS/GZ/HR 1296 | (3.04-3.04) F | | Atlantic |
| 3 | 5 | SOUNDTRACK | DANCE CRAZE ○ (Dammers/Langan/Lomas/Sargant/Winstanley) | 270NE/ZJO+R 11 5004 | (2.73-2.73) F | | Virgin |
| 4 | 2 | RAINBOW | DIFFICULT TO CURE (Roger Glover) | POLYDOR/POLDC/ 5036 | (3.25-3.36) F | | Polygram |
| 5 | 17 | ADAM & THE ANTS | KINGS OF THE WILD FRONTIER ● (Chris Hughes) | CBS40/845-49 | (2.74-2.74) C | | CBS |
| 6 | 10 | NEIL DIAMOND | THE JAZZ SINGER ● (Big George) | CAPTOL/CEAS 12130 | (3.29-2.29) E | | Captain |
| 7 | 4 | RUSH | MOVING PICTURES (Tony Brown/Rush) | MERCURY/6337 160/7140 160 | (3.04-3.14) F | | MCA |
| 8 | 7 | STRAY CATS | STRAY CATS (Steve Edmunds/Brian Setzer/Stray Cats) | ARISTA STRAYCAT/1 | (3.05-3.05) F | | Arista |
| 9 | 5 | JOHN LENNON | YOKO ONO DOUBLE FANTASY ☆ (Jack Douglas/John Lennon/Yoko Ono) | GEFFEN/K4/99134 | (3.04-3.04) W | | Geffen |
| 10 | 8 | DIRE STRAITS | MAKING MOVIES ● (Jimmy Iovino/Mark Knopfler) | VERTIGO/6339 034/105 034 | (3.44-3.53) F | | Atlantic |

Number One



Phil Collins

Chartmaker



The Selector

Bubbling Under

JAM SETTING SONS (Polydor POLDC/ 5028)
 (Vic Coppersmith-Heaven/Jam)
BOOMTOWN RATS MONDO BONGO (Mercury 6359 042 7150 042)
 (Tony Visconti/Boombomb)
SKY SKY 2 (Aniela ADSKY (ZCSKY) 2)
 (Hagen Bendall/Tony Clark/Sky)
YES YESHONEY (Atlantic K4160142)
 (Yes)
AC/DC BACK IN BLACK (Atlantic K4160735)
 (Robert John Lange)
HEATWAVE CANDLES (GTO GT LP (GT MC) 047)
 (James Guthrie/Johanne Wilder Jr.)
GEORGE BENSON GIVE ME THE NIGHT (Warner Bros K4156823)
 (George Benson)
ORIGINAL CAST THE HITCHHIKERS GUIDE TO THE GALAXY (Original ORA 54)
 (Geoffrey Perkins)
ROWAN ATKINSON LIVE IN BELFAST (ARIST SPART (TCART) 1150)
 (George Nicholson)
NAZARETH THE FOOL CIRCLE (NEMS NEL 6019)
 (Jeff Baxter)

| This Week | Last Week | Artist | Title (Producer) | Cat No | (Price) | Dist Code | Label |
|-----------|-----------|------------------------------|--|---------------------------|---------------|-----------|----------|
| 11 | 54 | JUDAS PRIEST | POINT OF ENTRY (Tom Allom/Chris Pease) | CBS40/845-34 | (2.74-2.74) C | | CBS |
| 12 | 11 | IRON MAIDEN | KILLERS (Martin Birch) | EMIT/EC/35F | (3.07-3.07) E | | EMI |
| 13 | 7 | VISAGE | VISAGE (Nigel Dyson/Edo Gajner) | POLYDOR/2490 15/3184 151 | (3.25-3.36) F | | Polygram |
| 14 | 2 | ERIC CLAPTON | ANOTHER TICKET (Eric Clapton) | RSO/RSD/C 5008 | (3.25-3.36) F | | RCA |
| 15 | 15 | FREEZE | SOUTHERN FREEZE (John Rea) | BEGGARS BANQUET REGA 22 | (2.44-2.44) M | | Beggars |
| 16 | 17 | MADNESS | ABSOLUTELY ☆ (Chris Lange/Alan Winstanley) | STAFF/2/02E/29 | (3.03-2.43) C | | Staff |
| 17 | 14 | BARRY MANILOW | MANILOW MAGIC ☆ (Ron Dante/Barry Manilow) | ARISTA ARVIC/2 | (3.05-3.05) F | | Arista |
| 18 | 24 | TALKING HEADS | REMAIN IN LIGHT (Brian Eno/Talking Heads) | SIRE SPAS/CS 6096 | (3.04-3.04) W | | Sire |
| 19 | 23 | BARBARA STREISAND | GUILTY ☆ (Abe Green/Barry Green/Richardson) | CBS40/846-22 | (2.74-2.74) C | | CBS |
| 20 | 26 | ADAM & THE ANTS | DIRK WEARS WHITE SOX (Adam Ant) | 001/RI/DE 3 | (2.85-2.85) M | | Decca |
| 21 | 19 | STEVE WINWOOD | ARC OF A DIVER (Chris Blackwell/Mike Maitland/Steve Winwood) | ISLAND/1P52Z/0576 | (3.07-2.43) E | | Island |
| 22 | 33 | DIRE STRAITS | DIRE STRAITS (Mark Wingfield) | VERTIGO/9102 021/7231 015 | (3.04-3.04) F | | Atlantic |
| 23 | 45 | ROXY MUSIC | FLESH AND BLOOD ☆ (Phil Davies/Roxy Music) | POLYDOR POLDC/2 | (3.30-3.30) F | | Polygram |
| 24 | 4 | STRANGERS | THE GOSPEL ACCORDING TO THE MENNENBACH (Strangers) | LIBERTY/LEB 3023 | (3.07-3.07) E | | Liberty |
| 25 | 19 | STEVIE WONDER | HOTTER THAN JULY ● (Stevie Wonder) | MOTOWN/STMA/8035 | (3.29-2.29) E | | Motown |
| 26 | 22 | DAVID BOWIE | THE VERY BEST OF DAVID BOWIE ● (David Bowie) | K-TEL NE 1111/CE2111 | (3.49-3.49) G | | K-Tel |
| 27 | 11 | JOHN LENNON | IMAGINE (John Lennon) | APPLE/EPAS 10004 | (3.03-2.29) E | | Apple |
| 28 | 27 | JOHN LENNON | SHAVED FISH (John Lennon/Yoko Ono/Phil Spector) | APPLE/TCPCS 1713 | (3.07-3.07) E | | Apple |
| 29 | 37 | UB40 | SIGNING OFF ● (U2) | GRADUATE/GRAD/PM4/DC2 | (2.89-2.89) M | | Capitol |
| 30 | 4 | VARIOUS | HIT MACHINE (Various) | K-TEL NE 1111/CE 2111 | (3.49-3.49) G | | K-Tel |
| 31 | 34 | ORIGINAL CAST | SECOND SITTING FAWLY TOWNS (William Goldstein) | BBC REG/2CF 405 | (3.04-3.03) A | | BBC |
| 32 | 15 | BARRY MANILOW | BARRY ☆ (Ron Dante/Barry Manilow) | ARISTA 04AR1/ART/2 | (3.34-3.34) A | | Arista |
| 33 | 16 | BRIAN ENO/DAVID BYRNE | MY LIFE IN THE BUSH OF GHOSTS (Brian Eno/David Byrne/Eno) | POLYDOR/6 EGM/4/CH48 | (3.25-3.36) F | | Polygram |
| 34 | 17 | JAM SOUND | AFFECTS ● (Vic Coppersmith-Heaven/Jam) | POLYDOR/POLDC/1 5035 | (3.25-3.36) F | | Polygram |
| 35 | 19 | ABBA | SUPER TROUPER ☆ (Benny Andersson/Born Umvall) | EPIC/EPIC/40 10032 | (3.45-3.45) C | | Epic |

| This Week | Last Week | Artist | Title (Producer) | Cat No | (Price) | Dist Code | Label |
|-----------|-----------|---|--|----------------------|---------------|-----------|-----------|
| 36 | 32 | BLONDIE | AUTOAMERICAN ☆ (Mike D'Amico) | CHRYSALIS/ZCDL 1200 | (3.23-3.22) F | | Chrysalis |
| 37 | 1 | SELECTER | CELEBRATE THE BULLET (Roger Lomas/Selecter) | CHRYSALIS/ZCHR 1306 | (3.04-3.04) F | | Chrysalis |
| 38 | 23 | ELVIS COSTELLO & THE ATTRICTIONS | TRUST (Roger Lomas/Elvis Costello) | F 8647 XXXL/XX/111 | (3.04-3.04) W | | Capitol |
| 39 | 2 | MARVIN GAYE | IN OUR LIFETIME (Marvin Gaye) | WTD/INTON/STA 12149 | (3.07-3.07) E | | Intone |
| 40 | 44 | BRUCE SPRINGSTEEN | THE RIVER ● (Bruce Springsteen) | CBS40/88510 | (4.29-2.29) C | | CBS |
| 41 | 41 | POLICE | ZENYATTA MONDATTI ☆ (Mick Donnan) | A&M AM/AM/C 94831 | (3.04-3.04) C | | A&M |
| 42 | 30 | GENESIS | DUKE (Genesis/Dave Holsworth) | CHARISMA CBRIC 101 | (3.34-3.34) F | | Charisma |
| 43 | 1 | SPANDAU BALLETT | JOURNEYS TO GLORY (Hazel James/Burgess) | REFORMAT/GN/ZCHR1331 | 3.04-3.04) F | | Reformat |
| 44 | 7 | STYX | PARADISE THEATER ○ (John Sloman) | A&M AM/AM/C 96719 | (3.04-3.04) C | | A&M |
| 45 | 18 | DR. HOOK | DR. HOOK'S GREATEST HITS ☆ (Ron Haffke) | CAPTOL/CE 57 26037 | (3.26-3.26) E | | Capitol |
| 46 | 39 | SHEENA EASTON | TAKE MY TIME ○ (Sheena Easton) | EMIT/EMC 3354 | (3.07-3.07) E | | EMI |
| 47 | 3 | CHRISTOPHER CROSS | CHRISTOPHER CROSS (Mick Donnan) | WARNER BROS/K456789 | (3.44-2.44) W | | Warner |
| 48 | 125 | MEAT LOAF | BAT OUT OF HELL ☆ (Meat Loaf/Randy Resnik) | EPIC/EPIC/402419 | (2.74-2.74) C | | Epic |
| 49 | 25 | UX SUBS | DIMINISHED RESPONSIBILITY (Nicky Skopelny/Laurel) | GENM GEMV (IGEMX) 12 | (3.34-3.34) R | | Genium |
| 50 | 1 | KRAKU | HARDWARE (Krakau) | ARJOLA/AR 5664 | (3.05-3.05) F | | Arjola |
| 51 | 57 | CAMEL | NUDE (Hagen Bendall/Tony Clark/Camel) | DECCA SL 15K4C/15333 | (3.04-3.20) F | | Decca |
| 52 | 18 | MADNESS | ONE STEP BEYOND (Chris Lange/Alan Winstanley) | STAFF/2/02E/29 | (3.03-3.00) C | | Staff |
| 53 | 35 | DAVID BOWIE | SCARY MONSTERS AND SUPERCREEPS ● (David Bowie/Tony Visconti) | MCA/BOW/EP/BDW/2/2 | (3.34-3.34) R | | MCA |
| 54 | 58 | FLEETWOOD MAC | RUMOURS (Ron Cassar/Ronnie Dash/J.P. MacLennan) | WARNER BROS/K4105634 | (2.44-2.44) R | | Warner |
| 55 | 18 | ORIGINAL CAST | NOT THE NINE O'CLOCK NEWS ☆ (Sean Hurley/John Lydon) | BBC REG/2CF 410 | (3.04-3.04) A | | BBC |
| 56 | 43 | J.J. CALE | SHADES (Helen Reddy/J.J. Cale) | SHELTER/SEA 5024 | (3.07-3.07) E | | Shelter |
| 57 | 1 | NEIL DIAMOND | LOVE SONGS (Various) | MCA/MCF/13082 | (3.04-3.04) C | | MCA |
| 58 | 12 | QUEEN | FLASH GORDON (Brian May/Queen) | EMIT/EC/35F | (3.07-3.07) E | | EMI |
| 59 | 1 | KEVIN KEENE | AWAKENING (Kevin Keene/Guests/Relly) | ARJOLA/ZCAR 5065 | (3.05-3.05) A | | Arjola |
| 60 | 3 | JAMES LAST | ROSES FROM THE SOUTH (Jeff Baxter) | POLYDOR/231/3151 | (3.25-3.36) F | | Polygram |

IT'S HIP TO FLIP!

Due to massive reaction to
Love Dancin'
previously the 'B' side of
It's just the way I feel
we are flipping it
to make a double A sided single

LOVE DANCIN'

and

**IT'S JUST THE
WAY I FEEL**

CL 16183

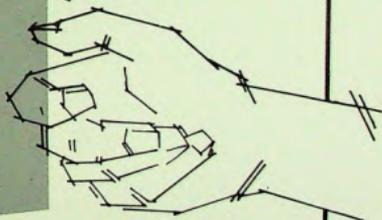
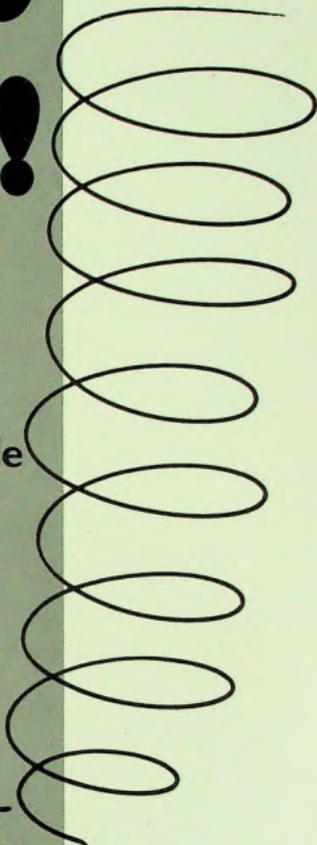
by

Gene Dunlap

12" Single contains extra track 'Surest things can change'

from the album
IT'S JUST THE WAY I FEEL

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Hazel O'Connor



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