

Singles chart, 6-7; Album chart, 21; New Singles, 23; New Albums, 20; Airplay guide, 18-19; Small labels, 14-15; Retailing, 8.

March 16, 1981 VOLUME THREE Number 50

60p

Factory closure rumours denied by angry Ellis

RCA RECORDS md Don Ellis has described as "absolutely untrue" a Sunday newspaper report that the company was about to close its Washington pressing plant and West Bromwich distribution centre.

An angry Ellis issued a categorical denial on Monday and was scathing in his criticism of the piece which began by repeating the much-voiced rumour that PRT was about to be shut down by ATV.

PRT has also denied the story, claiming that it is operating profitably at present. It is up for sale but in no danger of imminent closure. "The story was a lot of nonsense," commented md Derek Honey. "The situation has not changed from RB's story of four weeks

ago when I stressed that PRT is not closing." Ellis feels that RCA was "sideswiped" by the newspaper which could not get information about the PRT situation, and is naturally worried about the effect.

The story said that RCA was having talks with Thorn-EMI and CBS and other companies to arrange pressing and distribution when Washington and West Bromwich were closed. Ellis claims that the only talks taking place were the result of success not failure.

"Our seven-inch records have been so hot that out pressing facilities have been operating at full capacity since the beginning of the year. We have had to go outside to meet requirements," said Ellis.



BUSINESS IS child's play as RCA md Don Ellis watches Barney Cantrell, marketing and confectionery adviser to Zilch Records signing a licensed label deal.

Zilch was founded by Fred Cantrell (chairman) and John Knowles (md) and has signed Sean Tyla, Skyscrapers and Last Touch. RCA has licensed for the world excluding America, Canada and France.

Big response to Televideo TV campaign

THE LAUNCH of direct response video software and equipment company Televideo has been hailed as a major success after just one week of a projected longterm TV advertising campaign.

Teledata - the company which handles viewer's telephone enquiries - logged 2,200 calls before midnight following the screening of the first 90-second London area commercial last Monday. It claims this is the biggest response for a TV promotion in its history, exceeding the Tellydisc direct-response disc-selling results, and even the volume of calls for free holiday brochures.

"The projections from this kind of response are enormous," said a Televideo spokesman. "In view of the Tellydisc experience it looks as if the video company is going to surpass it in volume terms." Television techniques have enabled Tellydisc to sell 500,000 records so far.

"Of the 2,200 calls received, 350 were outright requests for product, while 1,130 who called asked for catalogues or wanted rental details on the quoted movies," he continued.

"And 25 percent of callers did not own a video recorder and were keen to rent a Granada machine under the jointly-run special offer mentioned in the commercials."

Televideo participants Bertlesmann (through its Eurodisc UK subsidiary) and Hutton advertising are joined in Televideo by the Intervention company which is offering a 175-title catalogue mostly on sale or rental.

Intervention is claiming a spin-off effect from the TV commercials with its four London stores noticing a higher turnover of Televideo movies since screening of the TV commercials began.

Sales call cuts likely after budget

A FURTHER cut-back in the level of personal contact between record company salesmen and the retail trade seems the most likely direct outcome of last week's Budget with its alarming increase in the cost of petrol.

However, whereas in the past the tendency might have been to combat such a move by a greater reliance on telephone sales, the last round of increased phone prices means that there would be little if any gain. "GPO charges have done more to increase the cost of distribution than anything the Chancellor has done with the price of petrol," commented CBS chairman Maurice Oberstein.

Nevertheless, for a major company with a sales force in the region of 40 strong, all covering a minimum mileage a year of 20,000 miles, an additional cost of at least £10,000 per year in fuel charges will have to be absorbed somewhere, if call cycles are not to be trimmed.

At PRT, managing director Derek Honey commented: "We shall try to contain the extra costs within our existing overall costs and cut back on the daily mileage and the number of calls. There is no point in making a 50 mile trip to sell a couple of albums."

Oberstein felt that the Budget would inevitably stimulate demands for high-

er wage settlements, and since costs couldn't be passed on to the consumer by an increase in record prices, the benefit of a two percent drop in the Bank Rate would be lost.

Hasan Akhtar, md of Record Merchandisers, took the view that the improvement in trading conditions which had been predicted for later this year would not now materialise until much later. "I am mainly concerned about the effect the Budget will have on consumer spending," he said. "The only thing we could have looked forward to as a way of offsetting costs was increased volume, but I don't see it being easy to come by."

RUPERT HINE
EVERYONE DESERVES
IMMUNITY
Debut Album on A&M
Album: AMLH 68519 Cassette: CAM 68519

Staff cuts are Our Price survival plan

FACED WITH the problems of absorbing the Harlequin chain, bought 15 months ago, in the continuing economic recession, Our Price has been forced to lay-off staff.

But director Mike Isaacs told *RB* that things are not as black as indicated by recent industry rumours.

"We have had to rationalise the workforce as part of the process of refining the company. When a chain of 17 takes on another 41 there are bound to be problems to overcome. We have never known exactly what workforce was required and these things are now being resolved," he said.

"Our Price is trying to keep expenses down to a minimum and we are working on a recipe for survival. The self service trial in the Kings Road, Croydon, Kensington and Charing Cross Road, has been abandoned and these shops have been refitted for counter service. Service is what Our Price is all about," he added.

Isaacs commented that Our Price had taken on the task of restocking Harlequin shops which had been run down

RCA releases UK Eurosong

THE UNITED Kingdom's entry in the forthcoming Eurovision Song Contest to be held in Dublin at Easter will be 'Making Your Mind Up' performed by Bucks Fizz (RCA 56).

The winning song in the BBC's *Song For Europe* competition held last Wednesday is written by Andy Hill and John Danter and published by Stave/Nickelodeon. It was released last Friday (March 12). Gary Benson's Euro-entry 'All Cried Out' was signed to WEA Records and not Aura as published last week.

Alien nixes Stiff single cover logo

STIFF RECORDS has run into trouble with the picture cover of Dave Stewart's hit 'What Becomes Of The Broken Hearted' single which it picked up recently.

The bag carries a little man and woman logo which is exactly similar to a design used by independent label Alien Records.

Now Stiff is issuing the following statement: "Stiff Records would like to apologise to Alien Records for any misunderstanding that has been caused over the use of a logo resembling Alien's logo, which can be seen on 'What Becomes Of The Broken Hearted' by Dave Stewart on Stiff Records release. Stiff has agreed that the logo will not appear on any further pressings of the record or in any future advertising or promotional material."

during a difficult year and the directors were happy with progress. He commented that it would take time to bring all the shops up to the quality the chain expected.

One shop in the chain – the largest independent in the country – is to close. The lease of the Haymarket store will not be renewed when it expires soon. However Our Price has taken its Upton Park store off the market, having decided to persevere despite its location in a depressed area.

Judge tells management co. to return LP artwork

WELL-KNOWN album cover artist Roger Dean won a High Court action last week when a judge ordered Worldwide Artists Management – now in voluntary liquidation – to return artwork it had commissioned in 1974 and never given back.

Deputy Judge Michael Kempster QC ordered the management company to return the artwork to Dean within 28 days or pay it's value which he assessed at £5,500. The judge also ordered Worldwide to pay £3,300 damages plus interest for alleged wrongful detention of the artwork, used on albums by Snafu and Bobby Harrison.

The judge rejected arguments on behalf of Worldwide that the copyright had passed to them.

Roger Dean, he said, now only pointed one picture a year and liked them so much that he rarely sold them. When he agreed to do the work for Worldwide he retained copyright and

Floyd sues investment company for £1m plus

MEGA-SELLING rock band Pink Floyd is suing a company which had been handling its investments for more than £1 million.

The group was among major investors in the Norton Warburg Group which has gone into voluntary liquidation with debts of nearly £5 million.

Floyd's writ has been issued, and claims damages for alleged negligence and fraud.

It is reported that Floyd terminated their connection with Norton Warburg in 1978 and demanded the return of £860,000. £740,000 of that had been repaid by the end of the year, but the band estimates that it lost up to £2½ million through its investments with the crashed company.

Many other high-earning rock stars have also been caught in the sudden liquidation of the company.



ISLAND HAS clinched the signatures of The Bureau on a publishing contract. The band is pictured at the ceremony with Keith Aspden (Island Music creative director) and Pete Cornish (Island Music managing director) in the centre and band manager Dave Coker hidden at the back. The bureau's first single 'Only For Sheep' is out now.

was entitled to damages for what might have been in posters or post-cards.

In a counterclaim in which Worldwide had sued Dean for £5,619, representing repayment of a loan and interest, which he conceded, the judge entered judgment for Worldwide, but granted a stay of execution for 28 days for lawyers to work out how much of that figure could be used to offset Dean's award. The judge also ordered Worldwide to pay the costs of Dean's action against them.

EMI, WEA solve MCPS row

EMI AND WEA have resolved their dispute with the MCPS over alleged short payment of mechanical royalties in the final quarter of last year.

The row erupted three weeks ago when MCPS managing director Bob Montgomery accused EMI, WEA and RCA of 'stealing a march' with their mechanical payments by back-dating the BPI-MCPS draft agreement on the abolition of recommended retail price and returning at the new, lower MCPS rate of 6¼ percent of 135 percent of

ILR stations needletime appeal closer

BRITAIN'S COMMERCIAL radio stations have been given the green light to go ahead with an appeal against last year's Performing Right Tribunal decision not to cut their PPL needletime royalties.

The Tribunal altered the system by which the stations pay to play discs, with large companies like London's Capital Radio paying more while smaller stations paid less on a sliding scale calculated against advertising revenue.

On Tuesday in the High Court Mr. Justice Falconer ruled that the Tribunal should now give fuller reasons for their decision.

This will assist the radio stations in the High Court Appeal they are mounting through the Association of Independent Radio Contractors against the refusal to cut royalties to a nominal rate. The ILR stations were paying £2.4 million per year in 1978 when they asked for a cut.

Phonographic Performance Ltd (PPL) – the body to which record companies assign the public use and broadcast copyright in their records – and the AIRC have already spent more than £1 million between them fighting the long-drawn-out legal battle. No date has been set for the proposed appeal.

dealer price.

"I think EMI and WEA are now going to make good the shortfall for the fourth quarter of 1980," Montgomery told *RB*. "We are now examining the RCA situation. We have received a letter from the company and we are looking at the points they have raised."

"I am delighted that the two major companies have agreed to make good their fourth quarter deficits. It shows that these things can be sorted out amicably between reasonable men."

Riddle of the EMI Chopin album

AN EMBARRASSED classical division at EMI is still trying to unravel the mystery of the identical recordings of Chopin's first piano concerto first raised by RobinRay on BBC Radio-3.

In 1965 EMI issued a recording of the work performed by the late Rumanian virtuoso Dinu Lipatti – one of his very rare sessions. It was re-issued as part of a boxed set last year.

But a Radio-3 listener found that it bore an uncanny resemblance to a version of the concerto by little-known Polish pianist Halina Czerny-Stefanska released in the early 1950s on the Czech state record company Supraphon.

EMI has decided to cease manufacturing its version of the disc until the riddle has been solved. But this may take some time.

For EMI classical director Peter Andry is reported as saying that there are actually be three tapes of the Dinu Lipatti performance in existence, and that the one issued by EMI had been authenticated by Lipatti's widow, Mrs. Lipatti has since spoken to Andry and is still convinced the EMI recording was by her husband.

It is thought the EMI record was produced from a tape made by a Swiss called Dr. Kaspar who has since died. He announced at the time he had two tapes, and it was the second one that was identified by Mrs. Lipatti.

Meanwhile Andry has heard of another tape said to be from a broadcast of the concerto in 1948 by Lipatti with the Zurich Tonhalle Orchestra under Ernest Ackermann.

NEWS

EMI bans dealer hiring schemes

IN A new document outlining its trading terms and conditions, EMI has banned dealers from hiring any of its products or offering them as part of an exchange scheme.

The company's move follows the BPI's failure in a recent High Court case to prevent Preston dealer Philip Ames from operating a rent-a-disc scheme in two of his shops.

One clause in EMI's terms points out that records, pre-recorded audio and video tapes can only be sold and not offered for hire, copied, played in a public place, or made available under arrangements for sale and subsequent exchange.

The other clause requires EMI's 'customer' to draw these restrictions to

the attention of those who purchase the goods.

Philip Ames told *RB* that he had written to EMI asking for clarification, since there appeared to be anomalies affecting dealers supplying records for libraries and for use in social clubs.

An EMI spokesman commented: "We have amended our trading terms to protect the business interests of ourselves and our recording artists. We would not dispute that public in-store play is a legitimate way of promoting sales or that the loan of samples to DJs in return for a name-check for the shop is acceptable. It is not our intention to stop this kind of activity". He added that library supply would not be disrupted since records were loaned and not hired to the public.

New home Dolby system imminent

A NEW Dolby noise reduction system, the first to be introduced for domestic use since the B-system revolutionised the hi-fi potential of pre-recorded cassettes as a sound carrier a decade ago, is in the process of being introduced on to the consumer market.

Known as the Dolby C-system, it is being claimed by Dolby Laboratories, the manufacturers, to offer twice the noise reduction capability - 20db instead of 10db - of the B-system, with which it is largely compatible. This latest sophistication in the advance of tape as a source of recorded sound, allows for listening at higher levels of playback while giving decreased tape hiss. It is particularly effective in reproducing the sound of high-frequency signals like the sound of a cymbal.



INTERSONG INTERNATIONAL has signed a longterm worldwide publishing agreement with John Martyn (centre). The deal was struck between Martyn's manager Sandy Robertson (left) and Hein van der Ree, head of Intersong (London), who travelled North to celebrate in Glasgow, Martyn's home town.

In replay or recording it can be switched to the B-system and is compatible with existing recordings designed only for equipment using the B-system.

Three Japanese companies, JVC, Sony and Alpine have already incorporated it in new units, while Nakamichi has two outboard add-on units in production for use with existing cassette decks. Some of the C-system units will be on display at this week's Festival du Son in Paris. According to Elmar Stetter, international marketing manager of Dolby's professional division in London, 30 companies are working on products for sale this year, with the first equipment expected in this country towards the Summer.

"While Dolby-B was a tremendous step forward, we regard the C-system as being an important sophistication which will allow cassettes to be quieter than practically any other source of recorded music like direct cut discs," said Stetter. He said that Dolby was not expecting any wholesale transfer of consumer allegiance to the C-system and neither was the latest advance likely to have any serious affect on the popularity of discs in the near future.

New Bowie single and cassingle

RCA RECORDS this week releases a new single from David Bowie, available on vinyl and in cassette form. 'Up The Hill Backwards' (BOW 9) and (BOW T 9 tape) is the third track lifted from the *Scary Monsters* album. The B side 'Crystal Japan' is previously unreleased and the single comes in a picture bag.

Deals

WEA RECORDS has signed the 'Singing Cowboy' Hank Wangford. His debut single is 'Cowboys Stay On Longer' b/w 'Whiskey On My Guitar'.

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NEW SINGLE

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33 $\frac{1}{3}$ CHS 2510



Chrysalis



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Merchandising

Disco & Lizzy
compilations on
Spring TV

POLYSTAR is aiming for double success with two TV advertised re-releases on March 25 and April 1, with trial runs on ATV Television.

The first is a disco hit compilation *Roll On* (REDTV 1) and REDMC 1) which has 16 tracks from the Gap Band, Crown Heights Affair, Kool & The Gang, Linx, Shakatak, Gladys Knight, Eddie Grant, Yarbrough & Peoples, Light Of The World, Heave, Black Slate, Whispers and Coffee. The dealer prices are £2.94 (album) and £3.03 (cassette).

This is followed by a Thin Lizzy greatest hits compilation, *The Adventures Of Thin Lizzy* (LIZTV 1 and LIZMC 1) featuring 11 tracks from 'Whiskey In The Jar' to the present day 'Killer On The Loose'. Trade and consumer press advertising is being taken and the promotion is being supported by in-store and window displays. Dealer price is the standard £3.25 and £3.36.

GHAS AND Dave's new album *Musst'* Grumble (Rockney 909) released on Friday on their own Rockney label is being heavily merchandised with advertising in Smash Hits, NME, Record Mirror and the trade press while point-of-sale material is being provided and the duo will be undertaking a commercial radio tour. Videos have been booked into the Woolworth and Littlewood's in-store video services, and fly-posting will take place in London and major provincial cities. Ghaz and Dave will be featuring the album, which includes hit singles 'Rabbit' and 'Poor Old Mr Woogie', on their eight-week national tour.

MCA RECORDS releases a 24 track album by Bill Haley on Friday (March 20) and a five track greatest hits single at the same time. *A Tribute To Bill Haley* (MCF 3105) was being planned at the time of his death and this new compilation draws together all his best work. The single 'Haley's Golden Medley' (MCA 694) contains five



JANE KENAWAY signs (under protest?) a long term world wide recording deal (excluding North America) with Deram. First single of the deal is 'Celia', out last week. Jane (seated) is being tormented by John Preston, general manager - Deram, Buzz Carter, manager, and Tracy Bennett, a&R manager - Deram.

tracks segued together. They are 'Rock Around The Clock', 'Rock-a-beatin' Boogie', 'Shake Rattle And Roll', 'Choo Choo Ch' Boogie' and 'See You Later Alligator'. All disco promotion is being given to the single and music press and specialist magazine advertising is being taken for both releases.

HAZEL O'CONNOR'S current *Albion* single 'D-Days' (ION 1009) is also available (from March 13) as a cassette (ION 1009) at the same price. A 12-inch version which includes an extra track, 'Zoo', from Hazel's recent album *Sons and Lovers*, retails at £1.49. The catalogue number is (12 ION 1009) - all variations distributed by Spartan.

A NEW SINGLE by The Scars has been released by Pre, through Charisma Records. 'All About You' (PRE 14) is backed by 'Author Author' the title track from an album (PREX 5) to be released on April 10. The single has a full colour sleeve.

PRE RECORDS, Charisma's cut-price experimental label, has released the debut album by San Francisco band *Tuxedo Moon*. A free litho print is contained in the first 5,000 copies of *Desire* (PREX 4) which is available at a dealer price of £2.61 (cassette £2.71) and is expected to retail at between £4.29 and £4.45. The album will be advertised in trade and consumer press and there will be a secondary campaign to coincide with live dates in mid-April. *Desire* is licensed from Ralph Records of America.

DIRE STRAITS release a new single, 'Skateaway' (Vertigo MOVIE 2) on Friday in a picture bag. Consumer press advertising is being taken and the title is one of three numbers featured on the band's film *Making Movies*, released by CIC which will be shown as support to *Coal Miner's Daughter*.

Deals

'YOU PAY for what you get' is the concept upon which former DJM promotion chief Richard Figgis has set up Radio Television Promotions.

Based on an American system, the new company asks for a non-refundable fee of £140 to cover expenses and will then work on a record for six weeks, charging fees on results gained, subject to a reducing charge cycle.

For instance, Figgis will charge £25 per play on Radios 1 or 2, and £75 for a Capital Radio playlist entry, down to £3.50 per play on ILR or BBC local radio stations. The second week's fees for maintaining existing plays are reduced by 50 percent, but any new plays are charged at week one rate reducing to 50 percent the following week and 25 percent per week after that.

If no results are achieved during the six week contract, Figgis charges nothing but the initial £140 expenses.

'We have Wincey Willis, another former DJM promoman, working in the North and Midlands and an assistant will be appointed for the South.'

MCPS warns
on latest
Sky album

ANYONE IMPORTING American copies of Sky's new album *Sky 111* from America (US catalogue number AB4288) has been put on notice by the MCPS that UK copyright owners Martin Coulter Music have not granted the LP an import licence, and dealing in the LP in fact renders the importer liable to an injunction, damages, delivery-up of offending copies and costs.

HUMAN LEAGUE spin-off band *The British Electric Foundation* and its sister outfit *Heaven 17* have released initial product on Virgin Records.

The Foundation has put out *Music For Stowaways*, (TVC 2188) a cassette-only album and *Heaven 17* a seven and 12-inch single ('We Don't Need This Fascist Groove Thing' (VS 400).

The single is available in a picture bag and *Heaven 17*, Ian Marsh and Maryn Ware (ex-Human League) and Glenn Gregory will continue to record as a separate entity from the BEF production company.

TELEVISION PERSONALITY Angela Rippon has written four stories for two to seven year old children and they will be published and released on record and tape in April. Based on the character 'Victoria Plum' the stories will be available on album (Phillips 6381 043) and cassette (715 043) on April 10, at a special dealer price of £1.82. In addition to books and records Victoria Plum will feature on pillowcases, lampshades, dolls, pencils, soap and clothes.

said Figgis. 'I am handling the London stations. It is a new idea, but we already have five singles to work. I think companies are looking for new ways to promote their records that don't involve vast outgoings. If you use RTP you only pay if we get the right results, although we don't guarantee to chart a record - we just charge for each play we gain.'

RTP is based at 22 Acolod Road, London NW6 (Tel: 01-584 1008 731 3215).

CARRERRE RECORDS has signed Australian band *Rose Tattoo* - an album is to be released in early April. The five piece rock band will be touring Europe, including Britain, in May.

CUSTOM PRESSING company MVS, which recently took over London's Samea plant, has completed conversion of the factory.

The company has been appointed sole manufacturer to successful indie label Factory Records and christens its presses with a 60,000 order for New Order singles.

Modified and improved facilities at the factory include automatic Tootex

Ins & Outs

MIKE HENNESSEY, Billboard's long-serving European editorial director has been appointed managing director of the UK company, following the decision of Fred Marks to leave the company from April 30. Marks' departure to become involved in projects related to television and films internationally, also coincides with the appointment of a new vice-president of European Operations, Miles Kipoll who rejoins the company after a spell with Red Book, the American publishing house. As a result of Hennessey's promotion, UK news editor Peter Jones becomes European news editor.

EMI RECORDS has reorganised its press office looking after EMI/Harvest/Liberty/UK/Christvic and associated labels, in light of the Liberty-United merger. Brian Munns heads the department with Mo Redley promoted to press officer and newcomer Philip Hall, a former Record Mirror contributor, below him. Kathy Regan, who has been with EMI for two years has been appointed press office secretary.

DAVID YEATS, RCA's black music product manager will in future handle press and public relations for the company's black material and will be moving into the press office area next week.

JAN MANNERING-SMITH, formerly Warner Bros general manager has been recruited by RCA Records to its London promotion department. He will be working on RCA and distributed labels product.

VIRGIN RETAIL has appointed Welshman Mike Evans, 28, to the new position of marketing manager.

Alpha 12-inch presses and Lened 7-inch machines.

MVS's executive team has been confined as former Island Manufacturing md Nick Flower, Jeffrey Trenchell as chairman and financial director, David Heynes - financial director of publicly quoted Park Place Investments - as director, Ron Howell as technical director and production controller. Chris Hunt.

Nick Flower told RB 'As well as pressing we are offering a broking service which makes us very flexible, and we are prepared to deal in anything from 500 to 500,000-plus records. We can also help with pressing, label, sleeve or distribution problems.'

MVS is based at 22/24 Cubitt Street, London WC1 (Tel: 01-278 3370/278 3379).

EMI RECORDS has signed Flying Saucers to a long-term worldwide contract and has released a single 'Some Like It Hot' (EMI 5144) from an album of the same name (EMCK 3366) to be released on April 6. The rockabilly group once led a march through London to protest at the lack of rock 'n' roll on Radio One - which resulted in Stu Coleman being given his own programme.

MULLINGS

WHICH ARTIST has recorded the most albums for one label? An unlikely candidate for the Guinness Book of Records is one **Frank Chacksfield**. During an association with Decca which lasted for 26 years until 1979, the durable Chacksfield recorded – even he's not absolutely certain of the exact total – in excess of 100 albums. When PolyGram acquired Decca, it might have been assumed that after a career as a professional musician pre-dating WW2, Chacksfield would have contemplated a comfortable retirement. Not so – for America, where his hits with 'Lime-light' and 'Ebb Tide' made him a top easy-listening artist in the 50s, Chacksfield has continued to record music for broadcast on 1,200 beautiful music stations and this has subsequently been acquired over there by Pickwick for an 8-LP budget release. Now Chacksfield is back on the recording trail in the UK, having signed for the lively **Dansan** label, run by **David Marcus** and veteran a&R man **Tommy Sanderson**. Dansan will celebrate the launch of Chacksfield's album *Could I Have This Dance*, made with a 40-piece orchestra, with a May 1 media get-together. And that, says the former Decca stalwart is "one of the nicest things which has happened in all my years in the business". . . .

COULD THE next country in which **Chrysalis** establishes an identity be Australia. Rumours from Down Under suggest that the UK indie has been scouting the lie of the land . . . also reported from Australia, the transfer of former Decca UK marketing manager **John McCready** from running CBS New Zealand to marketing director CBS Australia, where he teams up with UK exile, md **Paul Russell**, former business affairs chief at Soho Square . . . further news from CBS UK is that well-trained ears are convinced that they have heard the strains of 'Under The Boardwalk' issuing from **Chairman Obie's** office – if so, does this mean that CBS is about to re-enter the licensing business? . . . another – er goody – for the chaps at Soho Square to look forward to is the signing by CBS International of the **Rollers** for the world ex-North America . . .

IN A recent article in his local (Bath) paper, *Daily Mail* personage **Simon Kinnerley**, by-lined 'the greatest living pop music critic', bemoaning the avalanche of "wretched black vinyl!" cluttering up his office and inviting readers to suggest worthy causes which might relieve him of his surplus review copies . . . the film of *Beatlemania* is due to be released in America in August simultaneously in 600 cinemas and the publicity machine is already cranking up for a "mind-boggling celebration of the turbulent electric decade of the 60s" based on a stage show which is supposed to have grossed over 35 million dollars worldwide. How will the film fare in this country? Well, **Comar Productions** which staged the show in London last year recently went into liquidation with debts of around £200,000 . . .

ON MARCH 20, **Kay Cain** retires after 11 years at RCA as secretary to **Brian Hall**, international sales and marketing manager – and can claim the doubtful honour of being the original member of the company so far to survive long enough to actually draw a pension. Hall, incidentally, is back at work again fit and well after being out of action all year with a nasty back injury which required delicate surgery . . . strange but true – Ariola's two artist development managers **Andy Murray** and **Rick Blasky** were both born on July 30, 1952 – within half an hour of each other . . . whatever happened to the abolition of rrp – WEA's *Expressos* single at 60p, and Island's 20p flexi by the **Plastics** both being advertised as a recommended price, while "should retail at no more than £3.99" is creeping into merchandising tactics at (to dealers) an alarming rate . . . former UK exec **Alan Warner**, now a Los Angeles resident, preparing a special catalogue as part of *Capitol's* forthcoming 40th anniversary celebrations . . . if you can face the prospect, purchase of three *Batchelors* Snapshots will get you a £1 EMI record token – but hurry, the offer expires at the end of March . . . anybody offered 35 boxes of 'Never Gonna Lose Me' by **Sax Maniax** on the Penthouse label should tell the law – according to label boss **John Bassett** they were nicked from his Forest Gate, London, hq . . . anybody wanting to contact promo man **Geoff Goy** might try ringing 834 9148 and asking for Topaz 143 – that's his car phone . . .

RECORD BUSINESS

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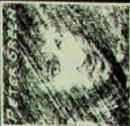
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PETER GREEN



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100% = Top Of The Pops

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

★ **Bullet** - Strong upward movement on sales and/or airplay
 ■ **New Entry**
 ◆ **Platinum Disc** 1 million sales (BPI certified)
 ● **Gold Disc** 1/2 million sales (BPI certified)
 ○ **Silver Disc** 1/4 million sales (BPI certified)
 ○ **Sales or Airplay Index** less than 0.5
 All indexes are rounded to nearest whole number
 D **Distributor Code** details: see New Singles Page
 () **Brackets** as part of a catalogue number indicates 12-inch availability; eg. CAB(L) 503 indicates: CAB 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	DEPT
★ 1	3	5	67 85	JEALOUS GUY ROXY MUSIC	E. G./POLYDOR ROXY 2	F
★ 2	5	11	56 58	KINGS OF THE WILD FRONTIER ADAM & THE ANTS	CBS 8877	C
	3	1	9 54 54	VIENNA ULTRAVOX	○ CHRYSALIS CHS 12(12)2481	F
★ 4	17	4	46 81	KIDS IN AMERICA KIM WILDE	RAK 327	E
★ 5	22	3	45 76	THIS OLE HOUSE SHAKIN' STEVENS	EPIC EPC 9555	C
★ 6	12	6	38 22	FOUR FROM TOYAH (EP) TOYAH	SAFARI TOY 1	M
★ 7	8	8	37 74	DO THE HUCKLEBUCK COYAST TO COAST	POLYDOR POSP 214	F
	8	2	6 37 62	SHADDAP YOU FACE JOE DOLCE	● EPIC EPC 9518	C
	9	6	7 33 68	SOUTHERN FREEZE FREEZE	BEGGARS BANQUET BEG51(T)	W
	10	4	8 31 60	I SURRENDER RAINBOW	○ POLYDOR POSP 221	F
★ 11	19	8	29 55	REWARD TEARDROP EXPLODES	MERCURY TEAR 2	F
★ 12	13	6	26 70	ONCE IN A LIFETIME TALKING HEADS	SIRE SIR 4048(T)	W
★ 13	33	3	26 67	YOU BETTER YOU BET WHO	POLYDOR WHO 4	F
	14	7	5 26 43	'ST. VALENTINE'S DAY MASSACRE' MOTORHEAD/GIRLSCHOOL	BRONZE BRO(X) 116	F
★ 15	16	5	25 90	STAR KIKI DEE	ARIOLA ARO 251	A
	16	9	3 25 81	SOMETHING 'BOUT YOU BABY I LIKE STATUS QUO	VERTIGO QUO 5	F
★ 17	55	2	23 4	CEREMONY NEW ORDER	FACTORY FAC 33	QIP
★ 18	32	3	21 72	I MISSED AGAIN PHIL COLLINS	VIRGIN VS 402(12)	C
	19	14	7 20 60	(SOMEBODY) HELP ME OUT BEGGAR & CO.	ENSIGN ENV(1T) 201	R
	20	10	8 18 40	THE RETURN OF THE LOS PALMAS 7 MADNESS	○ STIFF BUY(1T) 108	C
★ 21	39	5	16 42	PLANET EARTH DURAN DURAN	EMI (12)EMI 5137	E
	22	20	14 16 16	ANTMUSIC ADAM & THE ANTS	● CBS 9352	C
★ 23	41	2	16 54	LATELY STEVIE WONDER	MOTOWN (T)CITMG 1226	E
★ 24	34	4	15 65	JONES VS JONES KOOL & THE GANG	DE-LITE KOOL 11(12)	F
	25	11	9 15 20	WOMAN JOHN LENNON	○ GEFEN K79195(M)	W
	26	18	6 14 70	ROCK THIS TOWN STRAY CATS	ARISTA (C)SCAT 2	F
★ 27	28	6	13 36	HOT LOVE KELLY MARIE	CALIBRE PLUS PLUS(L) 5	A
★ 28	38	4	13 51	CAN YOU FEEL IT JACKSONS	EPIC EPC (13)9554	C
★ 29	84	2	12 44	MIND OF A TOY (REX) VISAGE	POLYDOR POSP 236	F
	30	15	10 12 19	ROMEO & JULIET DIRE STRAITS	● VERTIGO MOVIE 1	F
	31	23	6 12 52	THAT'S ENTERTAINMENT JAM	METRONOME 0030 364	
	32	29	3 11 50	WALKING ON THIN ICE YOKO ONO	GEFFEN K79202(M)	W
	33	30	4 10 11	BOYS AND GIRLS HUMAN LEAGUE	VIRGIN VS 395	C
	34	25	6 9 51	MESSAGE OF LOVE PRETENDERS	REAL ARE 15 (M)	W
	35	21	8 10 7	OLDEST SWINGER IN TOWN FRED WEDLOCK	ROCKET XPRES 46	F
★ 36	56	3	8 56	INTUITION LINX	CHRYSALIS CHS (12)2500	F
	37	26	14 9 5	FADE TO GREY VISAGE	POLYDOR POSP(X) 194	F
★ 38	40	7	8 46	UNDERWATER HARRY THUMANN	DECCA (LIF 13901)	F
★ 39	44	3	9 *	NAGASAKI NIGHTMARE CRASS	CRASS 421984/5	H
★ 40	61	4	7 58	WHAT BECOMES OF THE BROKEN HEARTED STEWART & BLUNSTONE	STIFF /BROKEN BROKEN 1	C
	41	35	14 8 5	CARTROUBLE ADAM & THE ANTS	DO IT DUN 10	M
★ 42	45	2	7 39	CAN YOU HANDLE IT SHARON REDD	EPIC EPC (13)9572	C
★ 43	47	3	8 28	EINSTEIN A GO-GO LANDSCAPE	RCA 22	R
	44	24	9 8 2	IN THE AIR TONIGHT PHIL COLLINS	○ VIRGIN VSK 102	C
★ 45	82	2	7 23	IT'S A LOVE THING WHISPERS	SOLAR SO-16(T)	R
★ 46	75	2	7 31	JOHN I'M ONLY DANCING - BIG GREEN CAR POLECATS	MERCURY POLE 1	F
	47	31	8 7 18	SGT. ROCK (IS GOING TO HELP ME) XTC	VIRGIN VS 384	C
★ 48	58	2	6 57	ALL AMERICAN GIRLS SISTER SLEDGE	ATLANTIC K11656(T)	W
	49	27	7 7 2	WE'LL BRING THE HOUSE DOWN SLADE	CHEAPSKATE CHEAP 16	R
	50	48	3 6 34	SHERRY DARLING BRUCE SPRINGSTEEN	CBS 9568	C
★ 51	■	1	6 5	TWILIGHT ZONE IRON MAIDEN	EMI 5145	E
	52	36	7 6 14	I'M IN LOVE WITH A GERMAN FILM STAR PASSIONS	POLYDOR POSP 222	F
★ 53	59	3	4 69	I LOVE A RAINY NIGHT EDDIE RABBITT	ELEKTRA K12498	W
	54	37	14 6 4	IMAGINE JOHN LENNON	☆ APPLE R6009	E
	55	43	9 5 24	SAILING CHRISTOPHER CROSS	WARNER BROS K17695	W
★ 56	68	3	5 25	GUILTY CLASSIC NOUVEAUX	LIBERTY BP 388	E
	57	42	15 5 4	YOUNG PARISIANS ADAM & THE ANTS	○ DECCA F13803	F
★ 58	90	2	4 33	LIVING IN THE UK SHAKATAK	POLYDOR POSP(X) 230	F
★ 59	65	4	5 4	IS VIC THERE? DEPARTMENT S	DEMON D 1003	H
★ 60	■	1	4 42	D DAYS HAZEL O'CONNOR	ALBION 12(I)CN 1009	M

A strong retail link is the best way to advertise records

WITH BOTH dealers' and record company advertising feeling the pinch, joint campaigns between the two are becoming an increasingly important part of today's record marketing.

Each week the consumer music operators carry a fair proportion of co-operative advertisements, with the major stores in particular sharing an important part of leading campaigns. HMV, Virgin, and Our Price have been particularly aggressive in the field, and chains such as Boots, W.H. Smith and Woolworths are well represented.

HMV Retail marketing manager, Nick Alexander, said: "I believe firmly that for advertising to work it needs a strong retail link, and an equally strong price message. With no try it makes sense for companies to co-operate and of course it has the great advantage of splitting costs. We have no shortage of people wanting co-op ads."

Virgin Retail marketing director Pete Stone agrees. "It is good from both points of view. The advertising budgets go further and it becomes more than simply an ad for an album. It shows a place and a place where it can be bought and that makes the message much stronger. Virgin works with the company to create an image for the brand rather than simply put out a set advertisement."

"Co-operative advertising has got to be good because it means that the budget goes further and the load is spread around so that all parties benefit. Co-op ads on Capital Radio are tremendously cost effective because most of our stores are concentrated within the catchment area. It is a great way for both us and the record companies to reach a large audience of potential buyers from Our Price stores," said OP director Mike Isaacs.

If the dealers have been pleased with the results of increasing co-operation, the companies have matched them in

enthusiasm. Two factors seem to have caused the increase over the past year. The first is the tightening of budgets for both dealers and companies which has led to both seeking partners in advertising. The second is the abolition of rtp by most major companies which denied their marketing of a powerful consumer draw— attractive prices. By co-operating a price message can be achieved.

Although the lion's share of co-op budgets goes to the large multiples, companies are beginning to realise the value of co-operation in the regional newspapers and independent radio stations. The successful *Dance Craze* promotion is a case in point.

Charisla has been an active participant in co-op advertising both with the large independents and chain stores but it has also worked with regional dealers on newspaper and radio campaigns.

Virgin Records md Simon Draper added that it was always better to tie in a campaign to the actual selling point. "With the tremendous emphasis on discounts today it is always better to be able to say that a record is available at a particular store for a particular price. Added to which you have two people working on the campaign," he said.

PolyGram tests the commitment of dealers before authorising co-operative campaigns but is certainly interested in the form for major promotions such as Rush, which has featured extensively in tie-ins. Local dealers are not forgotten, especially when co-operative advertisements can be linked with tours.

CBS has long exploited the potential of joint campaigns with dealers and likes to involve both the major chains and regional dealers when possible. For a major drive such as Nice Price a percentage of the budget is set aside for the purpose of helping dealers sell more records through tie-ins.

Consumer music papers are the main targets for the joint campaigns with national and regional newspapers also benefiting. Radio is considered a major outlet, particularly in London, but television is usually rejected because of its prohibitive cost and the fact that it casts its net too wide.



RUSH: FEATURED in co-operative advertising campaign.

Wholesale & Import Round-up

WITH FRED WEDLOCK'S 'Oldest Swinger In Town' single a big hit, and an album of the same name to follow, Saydisc has re-released the west countryman's first two hilarious albums of folk-comedy.

Entitled *The Folker* (VTS 7) and *Fredlocks* (VTS 20) on The Village Thing label, they contain some folk club classics and can be obtained from Lugtons, H. R. Taylor and J.S.U.

Wynd-Up Records chief executive Colin Reilly, who is also md of NSS Newsagents, has managed to combine both roles in an exciting new line from America. He has signed an exclusive deal to import and distribute chewing gum in gramophone record packages.

'Chewpops' were introduced in America last June by the Wrigley subsidiary Amurel and have already sold 15 million units. The gum is housed

in facsimiles of album sleeves (such as *Scary Monsters*, *Supertramp* and *The Jazz Singer*) reduced to three inches square, and the actual gum is record shaped. Wynd-Up will be exclusive distributor to record shops throughout the UK and Eire and the company's sales force will be backed by trade advertising. A new title for the UK line is a likelihood.

PAUL CAMPBELL reports each week in RB on the latest news from the one-stoppers.

Call him on 01-837 9456.

How many small dealers can handle job lots?

THE PRICE jostling saga continues. RCA md Don Ellis had a long chat on the telephone with me after my piece criticising his company's price rises. However, I still think he has taken the wrong decision to go for yet another 'package' discount deal.

As with EMI's *Soundmasters* there are very few small independent dealers who can cope with job lots, such as taking on about 50 RCA back catalogue albums— whatever the cost. Turnover on RCA material just doesn't warrant adding that amount of stock to the browsers. It's fine for larger outlets and no doubt RCA is grateful for the cash flow of some £5,000 the scheme has generated in this region so far, but I'm convinced there are dozens more shops which would increase RCA stocks if catalogue prices were lower regardless of quantities ordered. I'm not alone in this view as several dealers have telephoned me in the same vein. After all, CBS, WEA and others have found a straightforward price reduction to all accounts highly successful and, of course, it must be cheaper to administer than having special deals with separate accounting etc.

But RCA is not alone. Charisma has just displayed an uncharismatic piece of marketing. It took out a whole page in a trade magazine to promote a 'limited edition special price' deal on 16 albums and cassettes throughout February. Not only did the advertisement appear in the middle of February but a week later Charisma included a note in PolyGram's mail-out to tell us that the deal only applied to orders placed through PolyGram reps. Not very helpful to those dealers who had ordered against the advertisement and then found they were caught with the full price on invoice. And it was a fat lot of use to the many dealers who never see sight nor sound of a PolyGram rep. Charisma's 'Real Value' deal was decidedly unequal in many ways.

The RB table of retail prices is all very

interesting too. I wonder what the figures really illustrate, or indeed hide? The indication is that many outlets are working on margins around 10 percent. If that is the case it is hardly surprising that so few record shops these days seem to be able to afford the catalogues or the staff to utilise them. Such a pity that the fight for customers is so confined to price-cutting when all the indications are, as I've said before, that this modus operandi loses more customers than it gains in this particular industry.

Perhaps price cutting and tight margins are the reasons for such activities as putting redemption charges on EMI Record Tokens, as reported by *Watchdog* in the *Radio Times* of March 6. This is the sort of publicity the industry can ill afford and if that sort of activity is going on now I dare not think what it will be like in six months time when all the increases in overheads begin to bite, ie rates, heat, light and wages. Another RB retail price guide then may well be enlightening.

Observation Post

My thanks to the helpful with recent problems: MCA Records, Kay Records, Jazz Horizons, Conifer, Parnote and I&B Records. No thanks to the unhelpful: Jetstar (try getting MMD3); SP&S (the leading wholesaler of major label detours) who don't bother to reply; Lugtons for telling dealers they had stocks of Roy Drusky when they hadn't— although the problem may be with Big R Records; and Stage One for taking three weeks to supply orders supposedly 'picked and packed the same day'.

P.S. Incongruous isn't it that the Chesapeake label is distributed by RCA, thus attracting the 10 percent price increase. The trouble is that CHEAP 16 (Slade) lived up to its name in one respect— with the faults! I've had TATTY would be a more appropriate prefix!

MARTIN ANSCOMBE

TV GUIDE

Forecasting TV-advertised albums. All prices dealer prices except K-tel (rtp)

ATV
SMURFS ALL STAR SHOW Smurfs
(Nov. 3 weeks) (5.49-5.49) K-tel NE 1116 (ICE 2116)
THE REGGAE REGGAE
(Nov. 3 weeks) (5.49-5.49) K-tel NE 1115 (ICE 2115)
THE BEST OF Rita Connor A&M AMLH (CAM) 6820
(Nov. 1 week) (3.94-3.94)

ANGLIA
THE MAN THE MUSIC THE LEGEND Merle Haggard
(23-25.49) (1.99-5.49) Ronco 14C/HTL 2055

GRANADA
THE MAN THE MUSIC THE LEGEND Merle Haggard
(23-25.49) (1.99-5.49) Ronco 14C/HTL 2055
THE ROGER WHITTAKER ALBUM Roger Whittaker
(Nov. 3 weeks) (5.49-5.49) K-tel NE 1105 (ICE 2105)

TYNE TEES
THE VERY BEST OF Rita Connor
(Nov. 1 week) (3.94-3.94) A&M AMLH (CAM) 6820

WESTWARD
THE ROGER WHITTAKER ALBUM Roger Whittaker
(Nov. 3 weeks) (5.49-5.49) K-tel NE 1105 (ICE 2105)

JOHN ELTON LENNON

28th November 1974...

... was Thanksgiving Day as well as the date that an Elton John concert at New York's Madison Square Garden turned into a very special event. Towards the end of the evening Elton was joined onstage by close friend and fellow musician John Lennon. Together they performed three numbers - 'Whatever Gets You Through The Night', 'Lucy In The Sky With Diamonds' and 'I Saw Her Standing There'. Lennon's performance of the latter number surprised many as he has never been known to sing a McCartney song before. This was the last concert appearance by John Lennon.

Special 15-minute single
picture bag - out now!

Dealer price 70p (DJS 10965)



RECORDS
AND TAPES

Order from CBS Distribution: 01-960 2155

Disco Dealer

A TIGHTLY-PACKED disco top ten this week, with several hotly-tipped discs increasing sales only to find difficulty in dislodging the even bigger sellers above them. Only the Whispers' 'It's A Love Thing' was able to show really dramatic movement in the upper reaches, and now looks like beating both Kleer and Sharon Redd to the top spot when Freeez finally vacate it.

Further down, Change make a healthy ten-place leap, and last week's two high import entries, Carol Jiani's 'Hit 'n Run Lover' and Leprechaun's 'Loc-It-Up!' have both spread their sales considerably, moving strongly into the top 30 in the process. As hinted last week, the Leprechaun disc has been acquired by Excaltor, and will be released on 27th March on EXCL 508. Carol Jiani is now almost certain to go to Champagne, and so will give the DJM subsidiary its biggest chart success since Geraldine Hunt's 'Can't Fake The Feeling'.

Champagne's first album, also due on March 27th, was also mentioned here last week, where the tracks were listed. The album's title is *REMIXXE*, and the catalogue number *CHAMP 1*. Likely to prove a major factor in the album's saleability is the cost; at a dealer price of only £1.75, many shops could soon be retailing the set at not outrageously more than the average 12-inch, and thereby creating some buoyant business.

The latest UK production on an indie label is from Record Shack, currently still enjoying a strong run with Spectrum's 'Takin' It To The Top' (not just released on the States on the UKRI label, a singular honour for a British funk production). The label's new outing is 'Pipedreams' by Intersect, as usual a 12-inch only, carrying the catalogue number *SK2*. 01 437 3655 is the number to order from. Record Shack, incidentally, is scouting for a major interested in licensing the label on a continuing basis. Anybody interested in that prospect should contact the same telephone number.

The Shack's near neighbour Groove Records already has, of course, an ongoing deal with EMI which had borne current fruit with K.I.D.'s 'Don't Stop'. Likely to repeat its success is 'Your Place Or Mine' by the Scratch Band (not the spelling) which EMI is rush-releasing this week (Groove/EMI 5154). Whereas K.I.D. was acquired from Italy, the new disc is produced by Groove main man Chris Palmer, best known on vinyl for his Surface Noise productions which were licensed to WEA.

On the new imports from the past week has been fairly quiet once again, with immediate big sellers on single, but a few items which could find some interest in the form of 'Reaction Satisfaction' by Sun (Capitol), Cold Fire's 'Daydreaming' (Capitol), and 'Fashion' by Carrie Lucas (Solar). Easily the biggest new album is *Kisses* from veteran jazz-funker Jack

McDuff, which finds him rather unexpectedly on the Sugarhill label. Its high level week entry into the import album chart is an indication of the immediate interest here. On the same label, Positive Force finally have an eponymously-titled debut album, while Rufus also return to the import racks on MCA with *Party Til You're Broken*. **BARRY LAZELL**

Breakers

51	— WON'T YOU LET ME BE THE ONE	Michael McLean	Atlantic
52	— THE BREAKS	Kid Mandi	Universe (import)
53	— I HEAR MUSIC IN THE STREETS	Unlimatee Tusk	Prelude
54	— GIVE ME YOUR LOVE	Sylvia Stripling	Chimpango
55	— BURNIN' UP THE CARPINAL	Joe Sample	MCA
56	— DON'T KNOW WHAT TO SAY	Blackbyrns	Fantasy
57	— AIN'T NO COUNTRY	Quincy Jones	AMM
58	— SUPERLOVE	New York Stray	Excaltor
59	— LATELY	Rudy Grant	Ensign
60	— A LITTLE BIT OF JAZZ	Neck Straker	EMI
61	— FEEL IT	Revelation	Atlantic
62	— THE	Blackbyrns	Atlantic
63	— BODY MUSIC	One On One	Ram's Horn (import)
64	— BODY MUSIC	One On One	Atlantic
65	— FREE BASS WOODZZ	TK	TK
66	— GARDENERS OF THE GROOVE	Heavate	TK
67	— TO PROVE MY LOVE	Don't Doherty	CBS
68	— YOUR PLACE OR MINE	Scratch Band	Capitol
69	— I HAD TO SAY IT	Millie Jackson	Groove/EMI Spring

Import Albums

1	— BY ALL MEANS	Abornhoe Mounzon	Frauts
2	— MY SPECIAL	Debra Lawer	TK
3	— GRAND SLAM	Judy Brothers	N-Track
4	— I HEAR MUSIC	Unlimatee Tusk	Prelude
5	— KISSES	Jack McDuff	Sugarhill
6	— I HEAR MUSIC	Unlimatee Tusk	Prelude
7	— FUSE ONE	Fuse	CTI
8	— FUSE ONE	FUSE	CTI
9	— UNLIMITED	Unlimited Timoth	Capitol
10	— HOW 'BOUT US	Champagne	US Columbia
11	— CONNECTIONS AND DISCONNECTIONS	Funkadelic	L.A.
12	— LET 'EM DANCE	Love Union Orchestra	Unlimited Gold
13	— TO LOVE	Cold Fire	Capitol
14	— TO LOVE	Alan Ross	SBI
15	— LOVE IS ONE WAY	Millie Jackson	MCA
16	— SING PLATINUM	Marvin Gaye	Atlantic
17	— EVERYTHING IS COOL	T-T Connection	Capitol
18	— TANTAL TALES	Jack McDuff	Capitol
19	— ALICIA MYERS	Alicia Myers	MCA
20	— ROCKIN' YOU TERNALLY	L'Leon Ware	Eletra

Disco Albums

1	— SOUTHERN FREEZE	Freeez	Banquet
2	— IMAGINATION	Whispers	Solar
3	— IN OUR PLATINUM	Marvin Gaye	Motown
4	— NARD	Banquet	Arista/GIP
5	— HANTAL TALES	Jack McDuff	Capitol
6	— IT'S JUST THE WAY I FEEL	Millie Jackson	EMI
7	— CANDLES	Heavate	GTO
8	— WINEHOLE	George Washington Jr	Mercury
9	— MOUNTAIN DANCE	Dave Grusin	Arista/GIP
10	— MOUNTAIN DANCE	Dave Grusin	Arista/GIP
11	— ROUND TRIP	Light Of The World	Ensign
12	— CAP BAND	Capit	Solar
13	— TRIP FOR LOVE	Jack McDuff	Capitol
14	— FACES	Emmett & Fire	Solar
15	— ALL ABOUT THE WORLD	Bob James	CBS
16	— GIVE ME THE NIGHT	Scratch Band	Warner Bros
17	— GOLDEN TOUCH	Rose Royce	Whitfield
20	— CELEBRATE	Kool & The Gang	De-Lite

Twelve Inchers

1	— SOUTHERN FREEZE	Freeez	Banquet
2	— IT'S LOVE	Thing Whispers	Solar
3	— GET UP	Blackbyrns	Atlantic
4	— (SOMEBODY) HELP ME OUT	Beggie & Co	Ensign
5	— BUTTERFLY	Blackbyrns	Atlantic
6	— CAN YOU HANDLE IT	Sharon Redd	Ensign
7	— I HEAR MUSIC	Kool & The Gang	Capitol
8	— CAN YOU HANDLE IT	Jacksons	Excaltor
9	— I HEAR MUSIC	Unlimatee Tusk	Prelude
10	— LOVE IS (GONNA BE ON YOUR SIDE)	Blackbyrns	Atlantic
11	— 8 L.A.	Breakfast Band	Disc Empire
12	— UNDERWATER	Ricky Thumson	Disc Empire
13	— UNDERWATER	Ricky Thumson	Disc Empire
14	— HIT 'N RUN	Lover Carol Jiani	Matra (import)
15	— HIT 'N RUN	Lover Carol Jiani	Matra (import)
16	— TAKIN' IT TO THE TOP	Scratch Band	Capitol
17	— LOVE DANCING	Gene Dupuff	Capitol
18	— (STRUT YOUR STUFF) SEXY LADY	Young	Excaltor
19	— LIVING IN THE UK	Shanatax	Polydor

Ireland
Indies on the increase in Ireland

AS THE major firms cut back on releases, the independent is very much on the increase, with two or three new labels emerging in most weeks. Broom Hill Records is a new label set up by Richard and Peggy Fitzgerald, who hope to have four new albums issued on their label by mid-June. The Fitzgeralds are no strangers to the record business, in the 50s and 60s Richard Fitzgerald Celli Band recorded for Pye and EMI. When he retired some 12 years ago, with his wife Peggy he formed the Fitzgerald Music Centre, with shops in Bandonran, Letterkenny, Sligo, Castlebar and Monaghan today.

For the new label Richard has reviewed his famed Celli Band to record a special album, while Pat Ely is to record a country 'n' Irish collection. A compilation album of local aspiring performers, and another album from Richard's sister Kathleen singing favourite Irish ballads will be recorded in the Big Tom Recording Studio in Castleblaney under producer Basil Hendrix. Richard and Peggy hope to sign up household names such as Maise McDiels, Ronnie Griffiths and American Pie, and a one-off special featuring Margo and her original backing band The Keynotes. The Brook Hill label will be based in Main Street, Bundoran, and will be distributed by various independent outlets throughout Ireland, and the various Irish centres in both Britain and America.

Belfast-based Symphola is reviving its own Spin Records after a decade. Cornerstone recording boss Dennis Milligan will be in charge of the label. The first re-release on Spin features *Clubdown In Cabaret*. Symphola also hopes soon to announce plans for a new country label also.

With a slogan 'Make Your Music Nicer', former record dealer Gerry Gallagher has set-up Sunset Records at 138 Cartron Point, Sligo. The first release on the label 'I Am A Woman' featured American-born, now Irish-based Kim Newport and her band. Kim will also be featured on release number two 'Evergreen Wedding'. Gallagher is interested in new acts from any part of Ireland or indeed the UK for his Sunset label.

Twin Town Records, a label set-up to promote the Twin Town Festival, has issued as the debut release 'Twins', composed and performed by Donegal artist Pat McLean. Director of the Festival Bernie Griffiths says a copy of the single will be posted to every local radio station in Ireland and Britain to promote the festival which is held in Ballybofey-Stranorall from July 10-19.

RECORD DEALER and musician Gene Stuart, and another local musician John O'Neill have joined forces to build



THUMBS UP from top Ulster radio and TV presenter Sean Ban Breathnach who has just signed his SBB Band to Release and will be going on the road with a show which combines disco and live music.

their own recording studio. The new venture based outside Dunganon in Co. Tyrone will offer a 16-track unit, with the best back-up equipment for the musicians to use. Gene who has his own band, and John, who plays with a folk group known as A Drop In Your Hand, feel there is a great need for such a studio in mid-Ulster. When in full operation they will provide artists with demo tapes, and also hope to launch their own independent label. Outlet Recording operates a studio in Belfast, and Solomon & Peres have the Hyde Park Studio in Templepatrick.

Rascal joins new Dallas label

FORMER REBEL Records recording artists Rascal have joined the newly-formed Dallas label. Their debut single for the label is a number entitled 'Scrambled Reggae' which was composed by band leader Ted Ponsonby.

'Maggie' is the first release from the newly formed SBB Band on the Release label. The single features the voice of Donegal vocalist Dermot Ward who also composed the number. SBB is top radio and television presenter Sean Ban Breathnach. His idea is to present first of all 90 minutes with his mobile disco and then be joined on stage by four top class musicians. A good idea indeed.

Wembley to spark recording opportunities?

LOCAL RECORDING firms hope that the Wembley International Festival of Country Music will open new doors for them. Irish artists appearing this year include Release recording artists Ray Lyndon, Two's Company, Brendan Quinn and Gloria. Top Spin has Susan MacCann, Patricia, and Ian Carrigan, while Release and Homespun have American Express. Top Spin and Release will have their products on sale there also, while both Downtown and RTE Radio 2 will cover the four-day event for Irish country fans.

DONAL K. O'BOYLE

Can these romantics survive the music business machine?

CALL IT Futurism or the New Romanticism, but the music of those who deal in dashing visual style and ultra-modern synthesised sound is suddenly all over the charts. SARAH LEWIS has been checking around the industry and finds that the music is looking a better long-term deal than punk did, with Europe and the States already showing interest.

THE MUSIC business, by its very nature, is always searching for something new — a cult, a 'wave', a fashion, an 'ism'. Once brought to light these movements tend to encompass almost anything new that emerges during that period. Consequently the innovators will no longer feel original and start to deny affiliation with the movement, which by now will have a name — punk, heavy metal, or currently futurism/new romanticism. Most people directly involved with this new music have expressed dislike for both, rather in appropriate terms, but in the absence of another word, 'futurism' is about style, both in fashion and music presentation.

The first record company to become involved with futurist bands was Chrysalis. Ultravox had been with the label since the summer of 1980 and Spandau Ballet, perhaps the band who did most to create the image, were signed last Autumn. Chrysalis disapproves of tags in general and 'futurism' in particular. The company describes Spandau Ballet as white funk, dance music and Ultravox as a lush synthesiser sound. Steve Andrews, assistant &R manager explains: "Ultravox have a history that fits into the current scene — they had modest success until they joined forces with Midge Ure. Spandau Ballet are new, young (in early 20s), they came in from the start because they were all involved with the Blitz Club (in London's Queen Street) movement before it was picked up by the national press. They felt a new kind of music was called for — it happened in a similar way to the Roxy Club (Cove Garden) phenomenon. I see a great future for this music, there's a tremendous demand for the records. It'll change, adapt, but will still be around in three to four years."

There is certainly a quicker turnover

of trends these days. For the last year or so, everything seemed to centre around the dole, this year the attitude seems to be 'forget it'.

The manager of Spandau Ballet, Steve Dagger, also rejects over-categorization. "We are not a cult, he says, "we're just a set of young people into fashion, music, photography, hair styles — we could influence a whole new generation of hairdressers. We've tried to make music a little more interesting by participation — to make a gig enjoyable even when the band is not on."

Spandau's few live appearances have taken place in imaginative and unusual places like the Scala Cinema, HMS Belfast, a club in St Tropez and Birmingham's Botanical Gardens. Dagger plans more Spring gigs along these lines. "Punk was a very conservative trend — we do things the way we want to, our people design the clothes that they want to wear. We will not be going away," he affirms.

Spandau Ballet have an album, *Journey to Glory* (CAR 1331) out on March 6, Ultravox are currently among the top three of the singles chart with 'Vienna'. They have a new album planned for June.

Steve Strange's band Visage has recently signed to Polydor, largely due to the efforts of Rusty Egan, who supplied a tape to Jerry Jaffy of PolyGram Rock. Singer Steve Strange had never been in a band before, but had been part of the general futurist and punk scene since the conception of both.

Polydor has just signed a French futurist singer — Ronny — six feet tall and female. Alan Black, deputy &R manager at Polydor, remembers her arrival from Paris a year ago. "Everyone was trying to make her into a disco



STEVE STRANGE of Visage: a face on the scene and no rock past. The rejection of previous rock 'n' roll history has given the new bands an identifiable appeal to today's new fans.

TOP STYLISTS Spandau Ballet and the longer-established but highly-rated Landscape.

artist, another Amanda Lear, which she didn't want. When Rusty and Midge Ure met her, they immediately saw her potential, both in style and music." To Black the most important thing about futurism is its international appeal. He explains: "Punk didn't really happen in Europe and the States. But Visage are already selling all over the world — they are currently number two in Germany — it's the sound rather than the style they're going for at the moment, the new way of using melody. Going international is a healthy thing for the UK industry."

Two of the most influential men in the futurist field are Rusty Egan and Richard James Burgess. Burgess, drummer with Landscape, has produced Spandau Ballet, Visage and Shock. Egan emerged from the punk Rich Kids and now plays with Visage. In the opinion of David Yeats, product manager at RCA, the two men are deservedly regarded as cult heroes both for their dress and their talent. "This has come from the people, it's their own romanticism — very Oscar Wilde. Most London discos now have a futurist night and they're packed out, it's very exciting."

Landscape has been together since the late 70s and is regarded by many as the definitive futurist band, its single 'European Man' (March 1980), as its first futurist single. Despite this, one review of the band's new single, "Ein-

stein A Go Go' contained an accusation of 'cashing in' on the movement. David Yeats feels this is on a par with accusing the Beatles of cashing in on Marsey beat. Landscape's current album is *From The Tea Rooms Of Mars To The Hell Holes Of Uranus* (RCA LP 5003).

Possibly the first futurist compilation is *Some Bizarre Album* on Some Bizarre Records (SBLP), distributed by Phonogram, and has just been released. It was masterminded by ex-DJ and determined eccentric Steve, who is only too keen to be considered a cult. His 20 'Some Bizarre Evenings' lined up around the country were cancelled at short notice. Or not, according to Steve. "This album is going to be a cult. We never pulled out of the tour, we just didn't want any advance publicity." This album achieved what it set out to do — many of the bands have got separate licensing deals now. Steve's justification for using the futurist tag on his album is that "they all use synthesizers". Several of the featured acts are already known — B Movie, Jell (Eric Random) and Soft Cell — the others sound promising and sales are encouraging.

Futurism or new romanticism looks like becoming a more genteel musical revolution than punk or, to a lesser extent, 2-Tone, but perhaps it will be a longer lasting one.



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RECORD BUSINESS RECORD BUSINESS RECORD BUSINESS

Disco Top 50

1	1	SOUTHERN FREEZE FREEEZ	Beggars Banquet BEG 51(T)
2	2	(SOMEBODY) HELP ME OUT BEGGAR & CO	Ensign ENY(T) 201
3	15	IT'S A LOVE THING WHISPERS	Solar SO(T) 1
4	4	GET TOUGH KLEER	Allantic K11560(T)
5	3	CAN YOU HANDLE IT SHARON REDD	Epic EPC (13)9572
6	9	INTUITION LINX	Chrysalis CHS (12)2500
7	5	CAN YOU FEEL IT JACKSONS	Epic EPC (13)9554
8	6	JONES VS JONES KOOL & THE GANG	De Lite KOOL 11(12)
9	7	UNDERWATER HARRY THUMANN	Decca (LJ) 13901
10	11	TARANTULA WALK RAY CARLESS	Ensign ENY(T) 204
11	13	LOVE IS GONNA BE ON YOUR SIDE FIREFLY	Excaliber EXC(L) 506
12	22	PARADISE CHANGE	WEA K79196(T)
13	8	DON'T STOP K.I.D	Groove/EMI (12)EMI 5143
14	12	L.A. 14 BREAKFAST BAND	Disc Empire DEF 1
15	19	LOVE DANCIN' IT'S JUST THE WAY I FEEL GENE DUNLAP	Capitol (12)CL 16183
16	23	LATELY STEVIE WONDER	Motown TMG 1226
17	17	ALL AMERICAN GIRLS SISTER SLEDGE	Allantic K11656(T)
18	14	(STRUT YOUR STUFF) SEXY LADY YOUNG & CO	Excaliber SXC(L) 505
19	32	HIT 'N RUN LOVER CAROL JIANI	(Unidisc/Matra W12044)
20	18	LIVING IN THE U.K. SHAKATAK	Polydor POSPX(X) 230
21	16	TAKIN' IT TO THE TOP SPECTRUM	Record Shack SMJD 001
22	27	BON BON VIE T.S. MONK	Mirage K11653(T)
23	10	SLIDE RAH BAND	DJM DJS(DJR) 10964
24	38	GET YOURSELF TOGETHER MYSTIC TOUCH	Champagne FIZZ (FIZY) 505
25	33	LOC-IT-UP LEPRECHAUN	(Citation C1-711)
26	40	CHILL-OUT FREE EXPRESSION	Vanguard VS(L) 5019
27	46	HOT LOVE KELLY MARIE	Calibre Plus PLUS(L) 5
28	26	AND LOVE GOES ON EARTH WIND & FIRE	CBS (13)9521
29	■	MAKE THAT MOVE SHALAMAR	Solar SO(T) 17
30	■	JITTERBUGGIN' HEATWAVE	GTO GT (13)290
31	25	WALKING ON THIN ICE YOKO ONO	Gellen K79202
32	30	MR MAC INVERSIONS	Groove Productions GP 106(T)
33	■	GROOVE CONTROL D'YASTY	Solar SO(T) 18
34	42	FRIENDS AGAIN NOT JAMES PLAYER	Ultimate 00
35	39	FANTASTIC VOYAGE LAKESIDE	Solar SO(T) 15
36	36	LOVE NO LONGER HAS A HOLD ON ME JOHNNY BRISTOL	Ariola/Hansa AHA(L) 567
37	24	DANCE DANCE DANCE SECOND IMAGE	Polydor POSPX(X) 224
38	21	DON'T STOP THE MUSIC YARBROUGH & PEOPLES	Mercury MER(X) 53
39	35	MYSTERIES OF THE WORLD MFSB	TSOP PIR (13) 9501
40	34	JOURNEY POWERLINE	Elite DA22.7
41	41	LOVE MONEY FUNK MASTERS	Tania TAN 001
42	■	HIGH TIME ADRIAN BAKER	Polo (12)7
43	29	WHAT'S ON YOUR MIND GEORGE BENSON	Warner Bros K17748(T)
44	■	CAN I TAKE YOU HOME MEL SHEPPARD	(TSOB TS 2002)
45	45	JUST WHEN I NEEDED YOU MOST BARBARA JONES	A-Side SON2221/GG 088
46	50	BODY MUSIC STRIKERS	(Prelude PRLD 606)
47	20	BURN RUBBER ON ME (WHY YOU WANNA HURT ME) GAP BAND	Mercury MER(X) 52
48	28	RAPTURE BLONDIE	Chrysalis CHS (12) 2485
49	49	FUN BLISS	(Rap City C-302)
50	■	HABOGLABOTRIBIN' BERNARD WRIGHT	Arista ARIST 12389

Indie Top 50

1	3	CEREMONY NEW ORDER	Factory FAC 33
2	1	NAGASAKI NIGHTMARE CRASS	Crass 421984/5
3	2	FOUR FROM TOYAH (AP) TOYAH	Safari TOY 1
4	5	UNEXPECTED GUEST U.K. DECAY	Fresh FRESH 26
5	4	CARTROUBLE ADAM & THE ANTS	Do It DUN 10
6	10	DREAMING OF ME DEPECHE MODE	Mute MUTE 013
7	8	IS VIC THERE? DEPARTMENT S	Demon D 1003
8	19	GIVE ME PASSION POSITIVE NOISE	Static STATIC 3(12)
9	6	BULLSHIT DETECTOR VARIOUS	Crass 421984/4
10	7	ZEROX ADAM & THE ANTS	Do It DUN 8
11	9	TRANSMISSION JOY DIVISION	Factory FAC 13(12)
12	15	BLOODY REVOLUTIONS/PERSONS UNKNOWN CRASS/POISON GIRLS	Crass 421984/1
13	14	LET THEM FREE (EP) ANTI-PASTI	Rondelet ROUND 5
14	13	ATMOSPHERE JOY DIVISION	Factory FACUS 2 UK
15	18	REALITY ASYLUM CRASS	Crass 19454U
16	11	FEEDING OF THE 5,000 (SECOND SITTING) CRASS	Crass 621984
17	17	DIET.IT'S OBVIOUS AU PAIRS	Human OTO 4
18	20	FOUR SORE POINTS (EP) ANTI-PASTI	Rondelet ROUND 2
19	12	ORIGINAL SIN THEATRE OF HATE	SS3
20	2	BELA LUGOSI'S DEAD BAUHAUS	Small Wonder
21	16	LAST ROCKERS VICE SQUAD	Riot City RIOT 1
22	27	FLIGHT A CERTAIN RATIO	Factory FAC 22
23	41	LOVE WILL TEAR US APART JOY DIVISION	Factory FAC XXIII(XII)
24	34	ARMY LIFE EXPLOITED	Exploited EXP 1001
25	24	DECONTROL DISCHARGE	Clay 5
26	23	GET UP AND USE ME FIRE ENGINES	Codex Communications CDX 1
27	21	THE BLACK CAT (EP) U.K. DECAY	Plastic PLAS 002
28	2	D-DAYS HAZEL O'CONNOR	Albion (C)ION 1009/12ION 1009
29	22	KILL THE POOR DEAD KENNEDYS	Cherry Red CHERRY 16
30	30	WARRIOR STYLEE MIKEY DREAD	Dread At The Controls DCD 033
31	33	NOT HAPPY PERE UBU	Rough Trade RT 066
32	25	WARDANCE PSYCHE KILLING JOKE	Malicious Damage MD 540
33	39	TELEGRAM SAM BAUHAUS	4AD AD 17(T)
34	37	FOR MY COUNTRY U.K. DECAY	Fresh FRESH 12
35	40	SEVEN MINUTES TO MIDNIGHT WAH! HEAT ...	Inevitable INEV 004
36	38	CALIFORNIA UBER ALLES DEAD KENNEDYS	Fast FAST 12
37	45	IT'S KINDA FUNNY JOSEF K	Postcard 80/5
38	32	SIMPLY THRILLED HONEY ORANGE JUICE	Postcard 80/6
39	31	EISIGER WIND/WHILE THE CAT'S AWAY THE MICE WILL PLAY LILIPUT	Rough Trade RT 062
40	29	REQUIEM/CHANGE KILLING JOKE	Malicious Damage EGM DX 1.00
41	42	I'M FALLING DEAD OR ALIVE	Inevitable INEV 005
42	44	POLITICS! IT'S FASHION GIRLS AT OUR BEST	Record/Rough Trade RR2/RT 055
43	43	EXPLOITED BARMY ARMY EXPLOITED	Exploited EXP 1002
44	4	10 INCH 45 RPM PYLON	*rmageddon AEP 12004
45	4	THE ACT BECOMES REAL BOLLOCK BROTHERS	Macdonald & Lydon BOLL 2
46	35	DANCED TOYAH	Safari SAFE 32
47	—	DREAMS TO FILL THE VACUUM I'M SO HOLLOW	Hologram ISH 001/2
48	26	STOP THAT GIRL VIC GODARD & SUBWAY SECT	Rough Trade RT 068
49	48	I DON'T LIKE YOUR FACE FURIOUS PIG	Rough Trade RT 064
50	—	ON THE RUN TV21	Demon D 1004

INDEPENDENT MUSIC 7" SINGLES OUT

RT070	MARK BEER	PRETTY/PERVERSION
RT067	BLUE ORCHIDS	WORK/THE HOUSE THAT FADED OUT
RT069	YMG	TESTCARD EP
MUTE 12	FAD GADGET	MAKE ROOM/LADY SHAVE
MUTE 13	DEPECHE MODE	DREAMING OF ME/ICE MACHINE
PC812	AZTEC CAMERA	JUST LIKE GOLD
PC813	ORANGE JUICE	POOR OLD SOUL/POOR OLD SOUL RT2
FAC 33	NEW ORDER	CEREMONY/IN A LONELY PLACE
FAC 26	A CERTAIN RATIO	TO EACH ...
D1003	DEPARTMENT S	IS VIC THERE?
RT053	ESSENTIAL LOGIC	MUSIC IS A BETTER NOISE

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25	FAST PRODUCT	031 661 5811
32	INFERNO	021 236 5001
—	RED RHINO	0904 36499
—	REVOLVER	0272 290105
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—	SERVICE	061 941 2810
—	FRESH	01 256 0672

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No sell-out as top indie Cherry Red marches boldly on

CHERRY RED boss Iain McNay always answers the phone personally – “It might be a kid wanting a record out there.” It’s a painstaking policy which has seen his label make the most out of what some people would consider to be a roster of obscure, avant-garde artists.

SMALL LABELS have appeared and disappeared with alarming regularity since the initial boom in 1977, but one of the first, Cherry Red Records is not only still in existence but is still boldly continuing to go where no label has gone before.

Founder and head of Cherry Red is Iain McNay, previously of Magnet Records, who started the label in early 1978 originally to record a band called The Tights. Inspired by the resulting 45’s moderate success, McNay was determined to establish a label identity and “do what the other independents were not doing.”

In following this policy, Cherry Red became the first small label to get involved with promotion and marketing, the first to sign with Spartan, to regularly release albums and the first to bring a US band over here for a tour. Literally, as McNay says: “We were the first independent small label to be taken seriously.”

One of the earliest albums was a

compilation called *Business Unusual* (A RED 2) (1978) a joint venture with *ZigZag* magazine – for which 14 tracks from 14 different indie labels were licensed in order to give a cross-section of the current non-major scene. The record, which included the UK Subs, the Leyton Buzzards and Throbbing Gristle, sold over 12,000 copies. Subsequent releases were based on what McNay, at that time running Cherry Red from his front room in Wimbledon, found to be interesting. They ranged from an unreleased '73 tape of the first punk band? Hollywood Brats to Morgan Fisher’s obscure Hybrid Kids’ *Clats* (B RED 11).

In 1979, the US band Destroy All Monsters headlined the first Cherry Red UK tour, with surprisingly few problems. The band were brought over on a Laker flight, clutching their guitars as hand luggage.

Does Cherry Red consciously concentrate on the more avant-garde artist? “No, not really, when we heard the Dead Kennedy’s ‘Holiday in Cambodia’ we signed them immediately and brought out their album *Fresh Fruit For Rotting Vegetables* (B RED 10). They actually made money on the subsequent English/European tour, and brought us our first single and album chart placings, an important breakthrough.” As McNay acknowledges: “We are now in a position to sign bands on long-term contracts. This year we have Eyeless In



DOING IT all yourself is an important philosophy for Iain McNay, and his other two full-time staffers Theo Chalmers (left) and Mike Alway (right).

Gaza, Medium Medway and Five Or Six; initial reaction is very exciting.”

Cherry Red has just moved to elegant (or will be when the builders move out) new offices in Bayswater, but every penny has lost none of its small-scale personal touch. Recently signed bands wander in and out, the full-time staff still consists of only three – McNay, Mike Alway and Theo Chalmers, and McNay still insists on answering every phone call himself. “It might be a kid wanting a record out there,” he says, “it basically keeps me in touch.” But surely progress is inevitable? “Of course, our newest project is to open up our own recording studio in the Great West Road. But I don’t want to build a conglomerate, I try to have separate

people working on small projects. We do have an international side to Cherry Red, but we deal only with indie labels, often in such diverse areas as Portugal and New Zealand.”

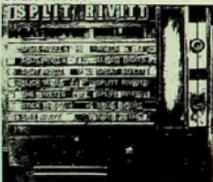
Despite his fiercely independent stance, McNay is a firm supporter of the BPI. “We need a trade body. Few indies think it necessary – but all could benefit. We also worked out a joint subscription with six other labels to the BMRB, in order to get access to the top 200 chart placings.”

Cherry Red certainly seems to be in a healthy position at the moment, but how important is chart success and recognition to the label? “In itself, not important,” McNay replies. “We are structured to survive indefinitely without it,

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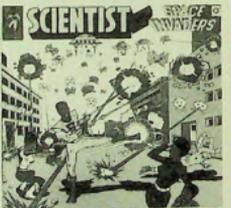
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● **CHERRY RED** Continued

mainly because of low overheads and costs. We need sales of 3,000 albums to break even, we usually sell 5-6,000. Obviously we want our artists to be successful but not purely from a point of survival."

This attitude is echoed by a&R man Mike Alway, who maintains, "It's important for the performer to make an album on an entirely artistic basis and not to worry about whether it will be played on the radio."

In keeping with the label's exploratory policy, two of the planned projects for this year are a live album by Woody Allen, recorded in several New York clubs, and a one-man monologue (also recorded in New York) by noted English eccentric, Quentin Crisp.

On the other end of the age scale, look out for Cherry Red's very latest signing an eight-year-old vocalist known only as Ben. Yet another first for Cherry Red Records?

Indie Albums

- 1 **DIRK WEARS WHITE SOX** Do/Ridge 3
Adam & The Act
- 2 **CLOSER** Joy Division Factory FACT 25
- 3 **UNKNOWN PLEASURES** Factory FACT 10
Joy Division
- 4 **STATIONS OF THE CRASS** Crass Crass 521/984
Graduate GRAD LP 2
- 5 **SHINING OFF UBAD** Graduate GRAD LP 2
- 6 **TOYAH! TOYAH! TOYAH!** Toyah Safari LIVE 2
- 7 **THIRST** Cassia Vista Fetish FISH 2002
- 8 **LUBRICATE YOUR LIVING ROOM** Fire Engines Accessory ACC 001
- 9 **NEW AGE STEPPERS** New Age Steppers On! LP 1
- 10 **FRESH FRUIT FOR ROTTING VEGETABLES** Daffodil Records Cherry Red RED 10
- 11 **LIVE AT THE COUNTER** EUROVISION 79
Mystery Roots People Unite PU 003 ALB
- 12 **GROTESQUE (AFTER THE GRAMME)** Fall Rough Trade RTOUGH 18
- 13 **THE SCIENTIST MEETS THE SPACE INVADERS** Scientist Greenestaves GREL 19
- 14 **THE BLUE MEANING** Toyah Salsou BYA 666
- 15 **13 IN THE FLAT FIELD** Bauhaus 4AD CAD 13
- 16 **STANDS FOR DECIBELS** DEB Alton ALB 105
- 17 **THE FOOL CIRCLE** Nazareth NEMS NEL 6019
- 18 **PEACOCK PARTY** Gordon Gilroy PFK GIL 1
- 19 **PHOTOGRAPHS AS MEMORIES** Elected in Gade Cherry Red RED 13
- 20 **BLURT IN BERLIN** Blurt Armageddon ARM 6
- 21 **DOME 2** Dome Dome 2
- 22 **CHAPPAQUIDICK BRIDGE** Poison Girls Crass 42/1984/2
- 23 **WOKED UP THIS MORNING AND FOUND MYSELF DEAD** Jim Hendrix Red Lightning! RL 0015
- 24 **AND DON'T THE KIDS JUST LOVE IT?** Television Personalities Rough Trade RTOUGH 24
- 25 **COLOSSAL YOUTH** Young Marble Giants Rough Trade RTOUGH 9
- 26 **GYRATE** Pyrex Armageddon ARM 5
- 27 **A FACTORY QUARTET** Blurt/Royal Family & The Poor/Duruti Factory FAC 24
Columbo/Kawin/Heck
- 28 **INFLAMMABLE MATERIAL** Saff/Little/Pingers Rough Trade RTOUGH 11
- 29 **AFRICAN GIRLS** Sugar Minott Black Boots BBLP
BOE BOE
- 30 **THIRD STATE** Pinpoint Alton ALB 1003

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Briefs

FORMER LEAD singer and songwriter of mod band Squire, Anthony Meynell releases an album on newly-formed indie label Hi-Lo Records this week.

Entitled *Hits From 3,000 Years Ago* it contains 14 original songs and carries a recommended retail price of £3.99

LIVE MUSIC

PERE UBU

London, Heaven

FOR ONCE the band and the venue were perfectly suited. The calculated strangeness of Heaven matched the uncompromising, 'experimental' Pere Ubu, who record for Rough Trade. Singer David Thomas, aka Gracius Behemoth - a chubby man in a black suit - nonetheless conjured up the kind of manic intensity that kept the large audience transfixed. He put everything into a performance that was bizarre, but not simply for the sake of it. Pere Ubu's trademark is a small block of wood which Thomas beats with a stick to produce a constant variety of rhythms. They are both different and endlessly inventive, don't miss them.

SARAH LEWIS

(dealer price £2.43). The label is distributed by Spartan.

SCORPIO IS the latest independent label to appear in North London - owned and run by Nick East and Graham Waxman.

The label has taken the unusual step of licensing its first single to the Spartan-distributed *Heavy Metal Records* - 'Dance To The Music' by *Last Flight*. The disc comes in a 5,000 limited edition picture sleeve and is supported by a London flyposting campaign.

However, Scorpio claims it is not primarily a heavy rock label and is interested in hearing from artists 'who feel they have something that should be heard'.

The label is contactable at 84A Station Road, London N3.

THIS MONTH sees two widely differing releases from Terry King's Kingdom Records indie.

Northern Soul favourite 'Under My Thumb' c/w 'Yesterday's Papers' (KV 8012) by Wayne Gibson is being re-released after six years in a special limited edition bag, although 'Yesterday's Papers' was not on the original.

The second single is from hit lovers' rock artists Revelation whose records have been unavailable for some time. 'Tonight' is their first release on Kingdom (KV 8013), which is also released on 12-inch.

ANOTHER NO. 1 FROM THE PEN OF VINCE EDWARDS FIRST RELEASE ON THE V-TONE LABEL 'RIGHT BACK WHERE WE STARTED FROM'

by **THE JAYVEE'S (VT1)**

Distributed by Spartan

BLURT



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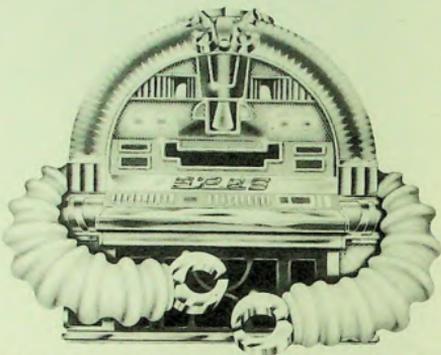
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JEFF BECK

London, Hammersmith Odeon

THIS WAS a triumphant return to the British stage for Jeff Beck after an absence of some six years. Aby assisted by a trio of seasoned musicians, Simon Phillips, Tony Hymas and Mo Foster, all of whom played on Beck's recent album *There And Back*, he treated the audience to a bravura display of guitar pyrotechnics, executed with such obvious enjoyment that one wonders why he should have chosen to remain absent for so long.

Beck is a man in total control of his instrument. He somehow manages to combine technique and feeling in such a way that the sheer power of his playing never eclipses the essential poise and inventiveness of his style. At times one was reminded of an early incarnation of Mahavishnu Orchestra, with Simon Phillips' powerhouse drumming, and the intelligent keyboard fills from Tony Hymas providing inevitable comparisons with Billy Cobham and Jan Hammer. Hammer, of course played with Beck on the *Wired* album in 1976, so it was in a way fitting that the set climaxed with the powerful *Blue Wind*, written by Hammer and featured on that album.

ROGER KENT

CLASSIC ROCK

London, Royal Albert Hall

WHILE IT is neither rock nor classical, nor scarcely a credible fusion of the two, there's a degree of style, or maybe the word would more accurately be cheek, about an evening of Classic Rock which only the most narrow minded would fail to enjoy. After all, it is not every day that it is possible to witness the assembled might of 110 members of the London Symphony Orchestra and 145 singers from the Royal Choral Society giving their all on something as totally inconsequential as 'Sailing'.

Classic Rock in its third year of live presentation, as a spinoff from the successful series of K-tel albums, had the Albert Hall as near to full as makes no difference on two successive evenings and obviously has what it takes to become a permanent fixture in the musical calendar.

Under the benign direction of Peter Knight, the music certainly had its moments of blandness where the impression was of nothing so much as a superior form of muzak, or in the case of 'Layla' the theme from a spaghetti western. But there were more than enough memorable moments, like the thunder and lightning of the massed double basses and cellos taking on the fiddles in a lusty version of 'Whole Lotta Love', surely propelled by Clem Cattini's drumming. Better still were the brief solo spotlights — David Bell at the organ for 'A Whiter Shade



ONLY ONES, will be sorely missed.

Of Pale', a haunting Zamfir styling of 'First Time Ever I Saw Your Face' with Richard Harvey on pan pipes, and best of all a stimulating treatment of 'Baker Street' with Raphael Ravenscroft specially recruited to play his distinctive alto sax solo — and looking quite embarrassed by the thunderous applause of the audience. A good time, as they say, was had by all.

BRIAN MULLIGAN

THE ONLY ONES

London, Lyceum

THE ONLY ONES' last ever appearance was ironically and perhaps inevitably, one of their best. Singer Peter Perrett told his audience "I hope no one is sad tonight — think of it as a beginning rather than an end." But the sad thing is that a band as talented as this should come to an untimely end at all.

All the songs were predictably the well known favourites, with requests from the word-perfect audience often granted. This went to the extent of the Only Ones second single (and the nearest they got to a 'hit') 'Another Girl Another Planet' being played twice. It was also, fittingly, The Final Song. Not a dry eye in the house — they will be sorely missed. Only Ones albums; 1978 — *The Only Ones*, 1979 — *Even Serpents Shine*, 1980 — *Baby's Got A Gun*.

SARAH LEWIS

TRIMMER & JENKINS

London, Comedy Strip

IAN TRIMMER and William Jenkins, or to give them their preferred style 'The Fantastic Trimmer & Jenkins' were once the driving force behind a Zappesque whimsical jazz-rock combo called Burlesque. Now they constitute a sort of musical alternative cabaret duo, mixing a sleazy holiday camp style delivery with a morbid and definitely festering sense of humour.

Last Monday at the Comedy Strip the pair were recording a live album for possible release on Charisma that ran through the bulk of their most presentable material. Trimmer did his tuxedoed comper bit, most of the singing and parped on the tenor sax, while Jenkins filled in the gaps on electric guitar, mugged at the audience and leaped about like a scruffy demon. Songs like 'Heart Attack' — featuring a prize for the best heart attack in the audience — 'One Leg Is Better Than None' and their singles 'I Like Parties' and 'Times Are B.A.D.' were the high spots. It would not be wise to dwell further on the act, except to say the album will make interesting listening.

JOHN HAYWARD

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

NEW ADDITIONS TO PLAYLISTS ARE SHOWN IN BOLD TYPE

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

		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
		Radio	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
71	SPANISH DANCER STEVE WINWOOD	C																					
72	AI NO CORRIDA QUINCY JONES	C	★	C	B	B	A	A															
73	GIVING IT UP FOR YOUR LOVE DELBERT MCCLINTON	C																					
74	5 ROCK THIS TOWN STRAY CATS	C																					
75	RESPECTABLE STREET XTC	B																					
76	NINE O'CLOCK SNIPS	B																					
77	71 19TH NERVOUS BREAKDOWN NASH THE SLASH	C																					
78	SMALL ADS SMALL ADS	C																					
79	NOBODY TONI BASIL	C																					
80	90 GUITAR MAN ELVIS PRESLEY	A																					
81	HALF THE WAY CRYSTAL GAYLE	B	B																				
82	MARLIESE FISCHER Z	B																					
83	THE SHEFFIELD GRINDER TONY CAPSTICK	C																					
84	75 STRANGE WAY TONY KISHMAN	C	C																				
85	82 DREAMING OF ME DEPECHE MODE	C	B	★																			
86	SOMEBODY'S KNOCKIN' TERRI GIBBS	C																					
87	DANGER MOTELS	C																					
88	27 MESSAGE OF LOVE PRETENDERS	C																					
89	THE COMPETITION RANDY CRAWFORD	C																					
90	I'LL NEVER SEE YOU AGAIN MARTI CAINE	A																					
91	55 MISPLACED LOVE RUPERT HINE	C																					
92	WHO DO YOU THINK YOU'RE FOOLIN' DONNA SUMMER	C																					
93	78 I'VE BEEN LONELY FOR SO LONG FERN KINNEY	C	C																				
94	88 EVERY HOME SHOULD HAVE ONE ANGIE GOLD	C	C	B	B																		
95	RUN TO HIM LABI SIFFRE	C	B																				
96	73 WHY DON'T WE JUST SLEEP ON IT GLEN CAMPBELL	C																					
97	89 REMEMBRANCE DAY B MOVIE	C																					
98	DARE TO DREAM AGAIN PHIL EVERLY	C	C																				
99	CEREMONY NEW ORDER	C																					
100	DIANA MIKE BERRY	C																					
BREAKER	WHAT A SHAME TRICK DOG	C																					
BREAKER	DOING THINGS WITH YOU ALAN WILLIAMS	B	C																				
BREAKER	YESTERDAY ONCE MORE DETROIT SPINNERS	C																					
BREAKER	HOW 'BOUT US CHAMPAIGN	C	C																				
BREAKER	CARRY ON J.J. CALE	B																					
BREAKER	BYE BYE NOW MY SWEET LOVE LEO SAYER	B																					
BREAKER	COAL MINER'S DAUGHTER SISSY SPACEK	C	B																				
BREAKER	SONG FROM BUCK ROGERS KIPP LENNON	B																					
BREAKER	TEQUILA SHEILA MAC DAVIS	B																					
BREAKER	SOMETIMES LOVE FORGETS GOODMAN & SNOW	C	B																				
BREAKER	OVERBOARD SHONA LAING	C	A																				
BREAKER	WHEN TWO WORLDS COLLIDE PRELUDE	C	C																				
BREAKER	YOU LIKE ME DON'T YOU JERMAINE JACKSON	C	B																				
BREAKER	MAKING YOUR MIND UP BUCKS FIZZ	C																					
BREAKER	CELIA JANE KENNAWAY & STRANGE BEHAVIOUR	C																					
BREAKER	FOOL FOR LOVE DAVID SOUL	B																					
BREAKER	NEVER GONNA LOSE ME SAX MANIACS	C																					
BREAKER	LET'S GO DANCIN' RITA COOLIDGE	C																					

Key To Station Playlists

- WIP 6680 E 22
- AMS 8109 C 22
- CL 16180 E 22
- SCAT 2 C 21
- VS 407 C 21
- EMI 5040 E 21
- DM 29 C 20
- BRO 115 F 20
- TIC 2 C 18
- RCA 43 R 18
- A 1024 C 18
- BP 387 E 17
- SID 27 M 17
- RCA 38 R 17
- MUTE 013 Q 16
- MCA 685 C 16
- CL 16185 E 16
- ARE 15 W 16
- MCA 970 C 15
- RESL 6 A 15
- AMS 8106 C 15
- K79201 W 15
- K79203 W 15
- A 1032 C 15
- POSP 215 F 14
- CL 16182 E 14
- DM 437 F 14
- EPC 9575 C 14
- FAC 33 O 14
- POSP 232 F 14
- RAD 100 A 14
- CAR 181 W 14
- K11564 W 13
- CBS A1046 C 13
- WIP 6686 E 13
- CHS 2498 F 13
- MCA 674 C 11
- MCA 684 C 11
- CAN 219 A 11
- K12509 W 11
- EMI 5136 E 11
- MCA 2001 C 10
- TMG 1222 E 10
- RCA 56 R 10
- DM 439 F 10
- NRG 004 O 9
- PEN 3 P 9
- AMS 8119 C 9

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***** - with crossover potential or simply new and hopeful
o - STRICTLY LIMITED - specialist market sales only
o - Single likely to boost album sales

ARTIST/TITLE/Label	LP/Single price	Cassette/Single price	Dist. Release
101ERS <i>LEVIN AVENUE</i> BRITANNIAH (Arista) AND 101 2 43 C MAR 6			
• Kitchy pop set from debut band includes studio tracks from 1975 & 1976 plus Non-Union cassette recordings from 1975. Live on <i>Rocking Darius</i> , <i>Joe Strummer & Cies</i> (Tribune), with Mike and Don Kershner's stringing on basic Vix. Mike Jags production credit			
BARRY MCELROY <i>LEAVE WITH ME</i> (Rae Baby) RAQ 1304 3 00 F FEB			
• New set follows two successful singles and coincides with UK label switching from Mar 6 to May 4. Contains both "Noble" and "Wedge" Campaigns includes track and consumer aids. In-store and window displays. Replying in major cities and bands. Repressed in major cities and bands and personal appearances. An April pop will be reissued for broadcast on R. R. Concert			
BEAL <i>HALO A TRIBUTE TO BILL HAYES</i> (MCA) MCF 3105 3 04 MFC 3105 3 04 C MAR 20			
• The new album album is a CD track making compilation featuring all the really great songs by contemporary vocalists through 1960s including full stage show and consumer aids			
BLURT <i>BLURT</i> (Arista) ARM 5 2 79 S MAR 6			
• Set recorded in Berlin by young garage rhythmic trio making rock to list by ex-disrupter Ted Milton. Band hits on <i>Street</i> , and appeared last year on the <i>Factor 10</i> (Parade)			
BRITISH ELECTRIC FOUNDATION <i>MUSIC FOR STONEMASERS</i> (VCL) TCX 2988 2 43 C MAR 13			
• Working catalogue number shown in last but one issue			
CHAS & DAVE <i>MUSIC GRUBBLE</i> (RCA) ROCKNEY 802 180 ROCKNEY 909 2 80 M 130381			
• New set follows two successful singles and coincides with UK label switching from Mar 6 to May 4. Contains both "Noble" and "Wedge" Campaigns includes track and consumer aids. In-store and window displays. Replying in major cities and bands. Repressed in major cities and bands and personal appearances. An April pop will be reissued for broadcast on R. R. Concert			
DEFUNK! <i>DEFUNK!</i> (Polygram) HNSL 1301 3 07 F FEB 16			
• Out of UK album for US turn only			
DEE LEONARD <i>BEFORE YOU GO AWAY</i> (Polygram) UMG 30243 3 07 F MAR 20			
• UK album which was formerly leading light of Man, and now comes up with third solo produced by Martin Rowland			
DON PRESTON <i>SACRE BLUES</i> (RCA) RAQ 1305 3 00 F FEB			
• UK album produced by Bob Dylan			
ELLEN FOLEY <i>SPY OF ST. LOUIS</i> (Epic) EPC 84809 2 74 84809 2 74 C MAR 20			
• US female rock singer still to break big in UK. In her new eight albums produced by M.K. Jones of The Clash includes the bands as composers and players on many tracks			
FISCHER-Z <i>RED SKIES OVER PARADISE</i> (Liberty) HNSL 3036 3 07 1C LIB 3036 3 07 E MAR 9			
• First studio album with third album again featuring the songwriting of John Watts. Album contains reworked EP "Mystery"			
FLORANCE WARD <i>ANOTHER HOT NIGHT</i> (Mercury) 6399 033 3 04 750 033 3 14 F MAR 13			
• UK album which has American success last heard on Dennis Rowland's <i>Meet M.D. The Record</i> set is a new production by Bob Moulton			
FRED WIDLOCK <i>PROLOGUES</i> (Avrilage) Things VTS 20 2892 2892 A MAR 27			
FRED WIDLOCK <i>THE FOUR</i> (Avrilage) VTS 20 2892 2892 A MAR 27			
• First issue of new tape line CD albums from the new co-ordinated World Distribution through Lugnos H. R. Taylor, USA and Prostate			
GARLAND HERRICK <i>ESCAPE ARTIST</i> (Epic) EPC 84828 2 74 84828 2 74 C MAR 13			
• First Epic album from New Yorker features members of the E Street Band & The Rumour. Live. Reed. Linn. Klaus. Johnson and Brother Brothers arranged pop music. Album was produced by Jeffery with Dennis Bovell and Bob Marley. Also has pop CD album in UK. First 10,000 copies include UK track EP			
HEART <i>GREATEST HITS</i> (Epic) EPC 84829 2 74 C MAR 6			
• US female rock group who have nearly made the big time in the UK with compilation covering their five year career			
MILLERSON <i>THE HOLLOW</i> (LTP) LP 365 2 64 F FEB			
• New rock album			
JOHNNY OSBORNE <i>LIVE OVER THE TOP</i> (Glenview) GREL 12 2 78 M DEC			
• Reggae set			
JOHNNY OSBORNE <i>IN MAN DISCO STYLE</i> (DCA DCA) CHALP 0010 2 60 J MAR			
• Reggae set			
KEVIN COYNE <i>CANCELLER YEARS</i> (Buckram) BUFRK 1 4 67 M MAR			
• First album by UK singer who is part of the 70 and 80s from John Peel's CD Dandelion label which deals with upcoming rock albums of the time			
KRIS KOSTEROWSKI <i>TO THE BONE</i> (Momentum) MNT 84818 2 74 84818 2 74 C MAR 6			
• First album by UK singer who is part of the 70 and 80s from John Peel's CD Dandelion label which deals with upcoming rock albums of the time			
MICKEY GILLEY <i>DOWN THE LINE</i> (MCA) RCA 30192 1 29 M OCT 31			
• US set recorded in the UK. It's the artist's own solo. Gilley is Jerry Lee Lewis cousin and tells into the same PARCAK tag as Jerry Lee. It's produced a little more UK. Contract from Jive/Parade			
MONITTS FOLKLORE <i>CHANGING NIGHTS</i> (Harlem) (ASV) AL 2302 3 03 3C AL 3002 3 03 A MARCH			
• Available release (single) first heard from ASV label			
PEABO BRYSON <i>TURNS THE HANDS OF TIME</i> (Capitol) E ST 1208 3 07 F MAR 9			
• Old man in the sea, soul and pop vocals is item set for this previously unissued album from soul vocalist artist who has been in the UK			
PENNY YENDEL <i>TURNING STRAIN</i> (BSC) REC 407 1 82 2CM 407 1 82 A MAR 9			
• Spoken word album which needs in London context			
RAY PARKER JR. & RAYDIO <i>A WOMAN KNOWS</i> (Epic) SPART 1152 3 05 F MAR			
• First album by UK singer who is part of the 70 and 80s from John Peel's CD Dandelion label which deals with upcoming rock albums of the time			
REDONDES <i>THE AWAKENING</i> (Epic) EPC 84767 2 74 50 84767 2 74 C MAR 6			
• First album by UK singer who is part of the 70 and 80s from John Peel's CD Dandelion label which deals with upcoming rock albums of the time			
RUICH <i>SAKAMATO D 2 UNIT</i> (LTP) LPS 9656 3 07 F MAR 9			
• Inspiring album from member of Yellow Magic Orchestra in party in Dennis Bovell			
SHAKY <i>PYRAMIDS</i> (Epic) EPC 84767 2 74 50 84767 2 74 C MAR 6			
• Inspiring album from member of Yellow Magic Orchestra in party in Dennis Bovell			
SHAWN <i>PIYAMIDS</i> (Epic) EPC 84767 2 74 50 84767 2 74 C MAR 6			
• Inspiring album from member of Yellow Magic Orchestra in party in Dennis Bovell			
SHONA LING <i>TED TO THE TRACAS</i> (Epic) EPC 84767 2 74 50 84767 2 74 C MAR 6			
• New Japanese singer/composer now resident in London falls very much into the AOR mould in order as a new CD			
STONE CITY BAND <i>THE BOYS ARE BACK</i> (MCA) STMA 12190 3 07 F MAR 9			
• Breakthrough album from UK singer, backing band contains their current single "All Day and All of the Night"			
STONEY THOMPSON <i>THE SOUND OF A SAILOR/ROCK PRESENTS STONEY THOMPSON & CIRCUS</i> (BSC) REM 406 2 28 2CA 406 2 28 A MAR 6			
• An album of their tempo music			
TARANTO <i>ONE</i> (Polygram) E ST 1208 3 07 F MAR 9			
• Soul vocal band who have not really sold well, in spite of quality. First studio album produced by producer from 1978			
THEATRE OF THE HEAVS <i>THE HEAVS</i> (BSC) 55355 1 70 H MAR 6			
• Limited edition vinyl set with "The Heavens" album. Includes cassette, booklet for unissued, booklet currently being set to be hitting on BSC tapes			
TRADITION <i>CAPTAIN GANCA AND THE SPACE PATROL</i> (Ventura) CUT 9 3 60 J MAR			
• A space club album			
TRADITION <i>TRADITION PARTY</i> (Disco) VENTURA CUT 10 1 50 J MAR			
• Reggae set			
TRADITION <i>TRADITION PARTY</i> (Disco) VENTURA CUT 10 1 50 J MAR			
• Reggae set			
TRADITION <i>TRADITION PARTY</i> (Disco) VENTURA CUT 10 1 50 J MAR			
• Reggae set			
VANGELS <i>CHARISMS OF FIRE</i> (Polygram) 9015 9016 3 01 19015 9016 3 01 F MAR 13			
• Theatrical album by UK singer who is part of the 70 and 80s from John Peel's CD Dandelion label which deals with upcoming rock albums of the time			
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Albums/Tapes

Top 60

◆ Platinum Disc (300,000 sales)
● Gold Disc (100,000 sales)
○ Silver Disc (60,000 sales)
See New Singles
for Distributor Code details

This Week	Last Week	Wks.	Artist/Title (Producer)	Cat. No.	(Price)	Dis. Code	Dealer
1	1	18	ADAM & THE ANTS KINGS OF THE WILD FRONTIER ☆ (Chris Hughes)	CBS 04084549	(2/42.74)	C	
2	1	5	PHIL COLLINS FACE VALUE ● (Phil Collins/Hugh Padgham)	VRINGTC/V 2185	(3/20.20)	C	
3	2	8	ULTRAVOX VIENNA ● (Corny Flamingo)	CHRYSL/SZ/CHR 1296	(3/04.04)	F	
4	16	1	NEIL DIAMOND THE JAZZ SINGER ☆ (Bob Gaudio)	CAPITOL/C/EAST 1270	(3/29.29)	E	
5	3	6	SOUNDTRACK DANCE CRAZE ● (Danners/Langer/Lomas/Gargner/Winslanley)	ZTONE/ZICHR T 5004	(2/32.73)	F	
6	10	21	DIRE STRAITS MAKING MOVIES ● (Jimmy Iovine/Mark Koppler)	VERTIGO 6309 034/7150 034	(3/44.33)	F	
7	17	1	JOHN LENNON/YOKO ONO DOUBLE FANTASY ☆ (Jack Douglas/John Lennon/Yoko Ono)	GEFFEN K499134	(3/04.04)	W	
8	4	5	RAINBOW HARD TO CURE ● (Roger Glover)	POLYDOR POLDICI 5036	(3/25.36)	F	
9	1	3	JUDAS PRIEST POINT OF ENTRY ☆ (Tommy Stinson/Prine)	CBS 04094834	(2/42.74)	C	
10	2	1	SPANDAU BALLET JOURNEYS TO GLORY ☆ (Richard James Burgess)	REFORMATION [ZCHR 1331	(3/04.04)	F	

This Week	Last Week	Wks.	Artist/Title (Producer)	Cat. No.	(Price)	Dis. Code	Dealer
11	7	5	RUSH MOVING PICTURES ☆ (Tony Brown/Pugh)	MERCURY 6317 160/47 160	(3/04.14)	F	
12	4	3	STRAY CATS STRAY CATS ☆ (Steve Elrod/Stray Cats/Simon/Strauss)	ARISTA STRAYCAT1	(3/05.05)	F	
13	4	3	ERIC CLAPTON ANOTHER TICKET ☆ (Tony Danza)	RSO RECORDS 5008	(3/25.36)	F	
14	1	1	RITA COOLIDGE THE VERY BEST OF RITA COOLIDGE ☆ (David Anderle/Bob Baker/T. James)	AMM AMH/CAM/68030	(3/04.04)	C	
15	2	4	IRON MAIDEN KILLERS ☆ (Martin Birch)	EMVIC/EMCS 2387	(3/07.07)	C	
16	10	1	TALKING HEADS REMAIN IN LIGHT ☆ (Brian Eno/John Kahn)	SIRE SMRCS1 8605	(3/04.04)	W	
17	13	6	VISAGE VISAGE ☆ (Village Music/Int.)	POLYDOR 2490 15/3318 15(1)	(3/25.36)	F	
18	6	3	FREEZE SOUTHERN FREEZE ☆ (John Bonham)	REGGARS BANQUET BEGA 22	(2/44.44)	W	
19	3	8	ADAM & THE ANTS DIRT WEARS WHITE SOX ☆ (Adam Ant)	DO IT BEEF 3	(2/89.89)	M	
20	25	2	MADNESS ABSOLUTELY ☆ (Chris Logan/Alan Winstanley)	STIFF/STEELEZ 29	(3/03.02)	C	
21	8	1	BARRY MANILOW MANILOW MAGIC ☆ (Bob Thiele/Dave Musick)	ARISTA ART/AT/C 2	(3/05.05)	F	
22	24	1	BARBRA STREISAND GUILTY ☆ (Marty Galanter/Barry Gibner/Richardson)	CBS 04086122	(2/42.74)	C	
23	41	1	ROXY MUSIC FLESH AND BLOOD ☆ (Brian Auger/Steve Nieve)	POLYDOR POLNCR32	(3/30.50)	F	
24	37	1	DIRE STRAITS DIRE STRAITS ☆ (Mark Winkler)	VERTIGO 6302 021/7231 015(1)	(3/04.04)	F	
25	20	2	STEVE WONDER HOTTER THAN JULY ☆ (Steve Wonder)	MOTOWN/CGT/MA 8035	(3/29.29)	C	
26	10	1	DAVID BOWIE THE VERY BEST OF DAVID BOWIE ☆ (David Bowie)	K-TELNE 111UC12111	(3/44.49)	G	
27	1	1	TOYAH TOYAH TOYAH TOYAH ☆ (Nick Tauber)	SAFARI HCDLRE 2	(2/42.46)	A	
28	29	1	JOHN LENNON SHAVED FISH ☆ (John Lennon/Chris Pugh/Phil Spector)	APPLE/EPICS 7173	(3/07.07)	E	
29	10	1	STEVE WINWOOD ARC OF A DIVER ☆ (Chris Blackwell/Mark Miller/Steve Winwood)	ISLAND LPS/IZ/9576	(3/07.43)	E	
30	14	1	JAM SOUND AFFECTS ● (JVC/Japan/Chris Hillman/Jami)	POLYDOR PLEC/PT 5035	(3/25.36)	F	
31	17	1	JOHN LENNON IMAGINE ☆ (John Lennon)	APPLE/EPICS 10004	(3/29.29)	E	
32	18	1	UB40 SIGNING OFF ● (Bob Lamb)	GRACULATE GRAM/PIGAREAD32	(2/89.89)	M	
33	16	1	BARRY MANILOW BARRY ☆ (Bob Thiele/Barry Manilow)	ARISTA BARTL/ART32	(3/34.34)	F	
34	1	1	CHRISTOPHER CROSS CHRISTOPHER CROSS ☆ (Michael Omartian)	WARNER BROS K4966789	(2/42.44)	W	
35	1	1	AL JOLSON 20 GOLDEN GREATS ☆ (Not Listed)	MCA MCTVCH4	(3/04.04)	C	

Number One



Adam & The Ants

Chartmaker



Rita Coolidge

Bubbling Under

AC DC BACK IN BLACK (Atlantic K4) 50735)
(Robert John Lange)
CAMEL NUDE (Elekca SKL/KSKC) 5323)
(Harold Brundell/Tony Clark/Carnell)
BOOMTOWN RATS MONDO BONGO (Mercury 6359 042/7150 042)
(Tony Visconti/Boomtown Rats)
NEIL DIAMOND LOVE SONGS (MCA MCF (C) 3092)
(Various)
EMMYLOU HARRIS EVANGELINE (Warner Bros K4/65680)
(Brian Ahern)
VARIOUS SOME BIZZARE ALBUM (Some Bizzare BZLP/BZMC1)
(Various)
WHISPERS IMAGINATION (Solar SOLA/SOLC17)
(Cluck Griffith/Leece/Sylvester/Whisper)
ORIGINAL CAST NOT THE NINE O'CLOCK NEWS (BBC REC (ZCF) 400)
(Sean Haggard/John Lloyd)
HEATWAVE CANDLES (GTO GT LP/GT MC) 047)
(Johnnie Wilder Jr./James Guthrie)
JAMES LAST ROSES FROM THE SOUTH (Polydor 2372(315)051)
(James Last)

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36	18	4	DR. HOOK DR. HOOK'S GREATEST HITS ☆ (Bob Houghton)	CAPITOL/CE 212637	(3/24.26)	E	
37	25	18	ABBA SUPER TROUPER ☆ (Benny Andersson/Bjorn Ulvmar)	EPIC EPCL481022	(3/43.43)	C	
38	27	2	SELECTER Celebrate the Bullet ☆ (Robert Leach)	CHRYSL/SZ/CHR 1336	(3/04.04)	F	
39	22	2	BRUCE SPRINGSTEEN THE RIVER ● (Bruce Springsteen)	CBS 04085110	(4/24.25)	C	
40	30	5	VARIOUS HIT MACHINE ☆ (Various)	K-TELNE 111UC12113	(3/44.49)	G	
41	37	4	BRIAN ENO/DAVID BYRNE MY LIFE IN THE BUSH OF GHOSTS ☆ (David Byrne/Brian Eno)	POLYDOR LPS/EGMCH48	(3/24.36)	F	
42	24	5	STRANGLERS THE GOSPEL ACCORDING TO THE MENNENBACH ☆ (Stranglers)	188ARTVCLM/MS 2013	(3/07.07)	E	
43	24	2	POLICE ZENYATTA MODODATTA ☆ (Stig Osgar/Florio)	AMM AMH/CAM/680431	(3/04.04)	C	
44	18	6	ELVIS COSTELLO & THE ATTRactions TRUST ☆ (Roger Bachman/Nick Lowe)	E-REACT/REP/DMM11	(3/04.04)	C	
45	42	3	GENESIS DUKE ☆ (Genesis/Dave Holscher)	CHARMSA CBR/CG 19	(3/34.34)	F	
46	53	1	MADNESS ONE STEP BEYOND ☆ (Chris Logan/Alan Winstanley)	STIFF/STEELEZ 17	(2/89.89)	C	
47	8	1	SHENA EASTON TAKE MY TIME ○ (Christopher Neil)	MCA/EMCS 3384	(3/07.07)	E	
48	71	8	ORIGINAL CAST SECOND SITTING FAWLTY TOWERS ☆ (John Barrow/John Barrow)	BBC REC/RECH48	(3/04.03)	A	
49	126	1	LEAF LOAF AT END OF HELL ☆ (Tony Fordham)	EPIC EPCL082419	(2/42.74)	C	
50	17	1	BLONDIE AUTOAMERICAN ☆ (Mike Chapman)	CHRYSL/SZ/CLC 1290	(3/23.22)	E	
51	54	1	FLEETWOOD MAC RUMOURS ☆ (Christy Lane/Chris Dombi/Flowerpot Mac)	WARNER BROS K4956344	(2/42.44)	C	
52	36	2	SKY SKY 2 ☆ (Haydn Bendit/John/Dave Gray)	ARJOLA/ARJY/ZCR502	(2/44.44)	A	
53	26	2	DAVID BOWIE SCARY MONSTERS AND SUPERCREEPS ● (David Bowie/Chris Blackwell)	RCA BORN/PBW102	(3/34.34)	R	
54	29	2	KEVIN PEAK AWARENING ☆ (Kevin Peak/Dave Bell)	ARJOLA/ARJY/506	(3/03.03)	A	
55	39	2	MARVIN GAYE IN OUR LIFETIME ☆ (Marvin Gaye)	MOTOWN/CGT/ML 1249	(3/07.07)	E	
56	26	4	J.J. CALE SHADES ☆ (Annie Kenyon/J.J. Cale)	SHELTER USA 3021	(3/07.07)	E	
57	1	1	NINE BELOW ZERO DON'T POINT YOUR FINGER ☆ (Gene Johns)	AMM AMH/CAM/68021	(3/04.04)	C	
58	25	1	GENESIS BENSON GIVE ME THE NIGHT ● (Genesis/Dave Holscher)	WARNER BROS K4956323	(3/04.04)	W	
59	1	1	ELVIS PRESLEY GUITAR MAN ☆ (Felton Jarry)	RCA/CAL/PBC/CA 3010	(3/34.34)	R	
60	4	1	STYX PARADISE THEATER ○ (Styx)	AMM AMH/DC/MSK9179	(3/04.04)	C	

ALBUM REVIEWS

Top 10

SKY: Sky 3 (Ariola ASKY3) Prod: Sky/Tony Clark/Haydn Bendall

With the solid achievements of two previous best-sellers to their credit, the third effort from the band may prove to be the most rewarding yet, as Sky's reputation and public profile continues to develop. The album features the familiar exploration of rock-classical fusions, where intricate, high-speed playing is elegantly juxtaposed with sonorous melodies like the haunting "Mehecco" and "Connecting Rooms." Herbie Flowers' expected key-contribution on tuba can be found on "Dance Of The Big Fairies." As a band, as opposed to a collection of gifted musicians, Sky demands attention and sales will reflect their spiralling popularity.

Best of the rest

SIMON & GARFUNKEL: Parsley, Sage, Rosemary And Thyme (CBS 32031). SANTANA: Abraxas (CBS 32032) Prod: Fred Catero/Santana. BILLY JOEL: Streetlife Serenade (CBS 32035) Prod: Michael Stewart
Three fine CBS' New Price catalogues promote. S&G have rarely been heard better than on such numbers as "Scarborough Fair/Canticle" and the Dylan inspired "Dangling Conversation" and "Big Bright Green Pleasure Machine." Santana is another steady seller thanks to the lasting appeal of "Samba Pa Ti" and "Black Magic Woman." Joel has had plenty of success since this album was first released. Heavy keyboard songs show why Joel was referred to as an American Elton John but the album produced "The Entertainer," including the prophetic lines, "If I Grow Cold/And Don't Get Sold/It'll Get Put At The Back/In The Discount Rack."

PETERS AND LEE: The Farewell Album (Celebrity ACP 006) Prod: Vince Harding/Rick Price/JOHN RAY: Yesterday, Today And Tomorrow (Celebrity ACP 009) Prod: Tony Hiller. BERT WEEDON: Heart Strings (ACLP 002) Prod: Chris Harding

It's hard to discern the appeal of Peters and Lee. Their MOR vocalising was so laid-back to be almost totally sporadic, but plenty of people wanted to hear them in their heyday so there's no reason to suppose that a collection which includes "Come Softly To Me," "Release Me," "Twelfth Of Never" and "The Way You Look Tonight" won't do good business for them as their final moment.

On the Johnny Ray album, new recordings of "Cry" and "Little White Clouds" are still high on echo and the famous stuttering delivery. If less truly than of old, Ray has now become a kind of male Shirley Bassey; and dramatic ballads ("Mame," "It's Impossible" and "If You Go Away" are all here) make good fodder for his over-the-top style. Celebrity is doubtless hoping to market him afresh, with

nostalgic housewives and the ageing gay fraternity being likely buyers.

Bert Weedon's album makes perfect background music for restaurants and airport lounges. The man who made his name as a kind of background British rock 'n' roll star is now heard with a softer, echoey, semi-acoustic guitar plunking out top-lines on love tunes like "The Way We Were," "Plaisir D'Amour" and "Annie's Song" against lush orchestral backing and girly choruses.

Also from Celebrity's first release batch are albums from Jackie Trent & Tony Hatch (ACLP 004) and Eve Graham (ACLP 007).

LIVEWIRE: Changes Made (A&M AMLH 68522) Prod: Simon Boswell
Liwewire is one of the best bands on the support and college circuit at present and this album is everything you would expect from a literate, skilful and energetic band. Having said that Liwewire is presumably hoping to reach the top grade and there is nothing in the material on this album to suggest that graduation is imminent. Liwewire is impeccable and its material, although excellently performed, needs spice.

DETROIT SPINNERS: Labour Of Love (Atlantic K5077) Prod: Michael Zager

Almost alone of the great soul vocal groups of the last couple of decades, the Detroit Spinners are still cutting it and remaining true to the roots of the music. This album continues their productive collaboration with Michael Zager and is well up to the standard of up-tempo danceability which usually characterises their efforts. The medley of Carpenters "Yesterday Once More" and "Nothing Remains The Same" is unexpected and will gain some support as a single, but not enough to turn the group belatedly into album sellers to more than the chosen few.

B.B. KING: There Must Be A Better World Somewhere (MCA 3095) Prod: Stewart Levine

King's latest is a tonic prescribed by the good Dr. John, who is also at the piano, and his songwriting partner Doc Pomus. They have taken King right back to the roots with the best thing he has done since his Crusaders-produced package *Take It Home*

PRAYING MANTIS: Time Tells No Lies (Arista SPART 1153) Prod: Tim Friese-Green

A traditional, if comparatively new, heavy metal band, Praying Mantis produces few surprises on this its debut album. Every track has at least one credited guitar solo - they appear to take it in turns - but occasionally a passable tune as well. The lyrics range from the appalling "Lovers To The Grave" (about blood-baths and virgins) to the more interesting and thoughtful "Rich City Kids". The single, which is a cover of the Kinks' "All Day And All Of The Night," is the most appealing track on *Time Tells No Lies*, and with sufficient airplay, could do a lot to sell this album.

(MCA claims since the session which produced "The Thrill Is Gone" in 1969). Certainly King, backed by very special rhythm and horn sections, delivers some notably intense performances, particularly on the bluesrocking "Victim" and "Born Again Human", with its sensuous solo contributions from Hank Crawford and David Newman.

ROBERTA FLACK & PEABO BRYSON: Live & More (Atlantic K60155) Prod: Roberta Flack/Peabo Bryson
The pairing of Roberta Flack and Peabo Bryson was an inspired decision at the creative end, but a question mark must hang over the marketing wisdom of releasing a double album. Hereabouts a single LP would have been the more attractive proposition, and on grounds of sheer quality it might have made its mark. Bryson falls somewhere between Benson and Wonder and with the better known Ms. Flack as his partner, duets of the highest order emerge, while the individual performances of both contribute to a black music album of considerable sophistication and quality.

VARIOUS: Live Letters (Polydor 101 2478 141) Prods: Tom Newman/Ian Roche/John Leckie

Latest in the increasingly tightly-targeted series of mid-price samplers based around South London's 101 Club. Here just four bands are allowed to showcase three tracks each, recorded live at the club to reflect the vitality at the less salubrious end of the live circuit. Fay Ray and The Fix seem the most commercial acts, the former boasts a particularly good lady singer and a good song in "Modern Lovens", while Huang Chung and Endgames are slightly more fearless, although "Journey Without Maps" is a strong song from Huang Chung. All four acts have been given previous breaks by the label and have used its opportunity to stretch out a bit well.

THE FABULOUS THUNDERBIRDS: Butt Rokit! (Chrysalis CHR 1319) Prod: Danny Bruce

Probably the best white r'n'b combo currently working out of America, the Fabulous Thunderbirds know exactly what it takes to make a 12-bar sound exciting in the early 1980s. The fact that they are not as young as they used to be doesn't seem to stop Kim Wilson

sucking a sublime harmonica or Fran Christina keeping things swinging in the South Texas style from the drum stool. Potential is bound to be rather limited, but fans of Dr. Feelgood or 9 Below Zero will be interested and the word has spread enough for the group's third Chrysalis album to achieve respectable sales.

BLURT: In Berlin (Armageddon ARM 6) Prod: not credited

As a puppeteer, Ted Milton was outrageous. As the singer/saxophone blower and leader of the three-piece Blurt he appears to have left behind the world of adjectives altogether. Blurt is minimalism taken to its extreme. There is a drummer to keep the whole thing moving at a steady pace, a rhythm guitarist to help out, and self-taught Milton torturing poisonous noises out of his sax or roaring incomprehensible words. Recorded live in Berlin, the band obviously created quite a stir with material which includes "My Mother Was A Friend Of An Enemy Of The People" and "Pupeteers Of The World Unite". The music is both anarchic and packed with straightforward attack, an approach that may well yield an indie album hit.

THE VAPORS: Magnets (Liberty LBG 30324) Prod: David Tickle

The band that scored a left-field hit with "Turning Japanese" has matured quickly into a thoughtful and muscular outfit. This is the band's second album and ought to do reasonably well in the current climate, as the songs touch on most of the popular idioms of 1981 - slightly futuristic, carefully controlled electronics, simple but effective tunes, urgent vocals - and use them well. The eerie "Spiders" is the single lifted from *Magnets*, although the title track and "Silver Machines" are just as good.

ROCKY SULLIVAN: Illegal Entry (Rag Baby RAG 1010) Prod: Jeffrey Cohen

Rocky Sullivan's rough and ready rock debut appears to have been recorded in three separate stabs way back in 1978. Ricky is a less-than-sophisticated talent who makes up for why he lacks in recording craft with an obvious commitment to his 'urban jungle' material. In 1978 he was sounding rather like throaty West Coast Springsteen.

GANG OF FOUR: Solid Gold (EMI EMC 3364) Prod: Jimmy Douglas/Gang Of Four

Fashion has caught up with Gang Of Four in the 18 months since the debut album and *Solid Gold* could well capture the imagination of a new audience from whom white, British funk is becoming the next big thing. This wave is being led by Talking Heads and Gang Of Four's sound is equally at home in America or Britain. The bass guitar of Dave Allen holds a central role - the perfect foil to Andy Gill's bell-like guitar. Singles "What We All Want" and "Outside The Trains Don't Run On Time" represent the peaks above a generally high standard.

Top 60



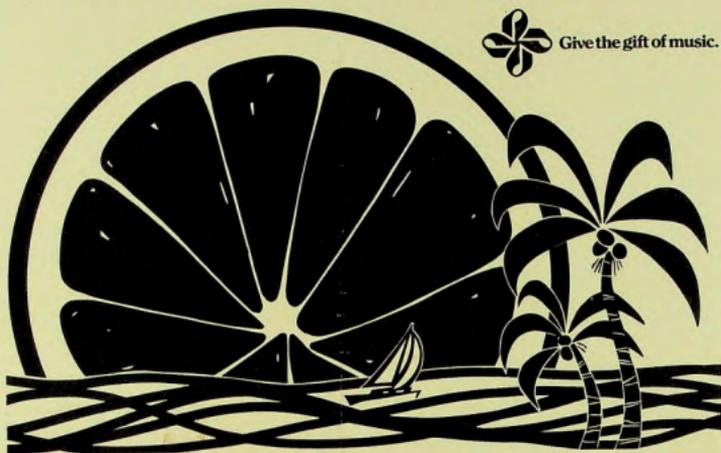
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