

Fortnight of decision for Charisma

THE FUTURE of Charisma Records, a leading British independent company for 15 years, is likely to be decided within the next two weeks.

Owner, Tony Stratton Smith, told *Record Business* that he was considering three competitive offers to acquire the label, but had not yet made up his mind whether to accept any of them or continue alone.

There had been an offer to purchase, believed to be from Chrysalis, which Stratton Smith said he had to "take seriously" and this had precipitated counter offers. Also reportedly in the bidding are PolyGram and a consortium headed by the label's top-selling act

Genesis, their management and possibly Virgin.

"If I decide to sell, it is my strongly held view that the company should stay British and independent," stressed the Charisma chief, who added that in the event of a sale it was unlikely that he would remain involved with the label. "One of the things which has made it easier to consider selling out has been the insistence by various would-be purchasers that I stay on, if only in a non-executive capacity," he said.

While noting that he was faced with making "an emotional decision", Stratton Smith admitted that in recent years he had found "my motivation switching more from records to the film-video

area." He backed the first Monty Python film and his most recent involvement has been with *Sir Henry At Rawlinson End*, a black comedy starring Trevor Howard, which has been chosen for screening in America during an official British Month in New York, Los Angeles and Washington. He has two more features in development and a short, all due to be made by the end of next year. "I like to be totally involved with what I am doing and my enthusiasm tends to be rather singular. This doesn't sit comfortably with having several responsibilities," said Stratton Smith, who also has what he terms a "part-time interest" in horse racing as a breeder and member of the Tote Board.

"What I want to do and what is good for Charisma are two different things. It is bringing these two things into a genuine balance that is taking time and protracting the decision.

"Early in June there will either be a joint announcement or just one from me saying I am battling on. That option isn't closed."

● Another company with an uncertain future is Gem Records and managing director David Simone has promised a statement this week amid rumours that the label was about to close. The label's long-term distribution deal with RCA came to an end earlier this year and recent singles have gone through CBS.

Glut of releases to mark wedding of Charles & Di

RECORD COMPANIES are attempting to cash in on the Royal wedding of Prince Charles and Lady Diana with a glut of tribute and commemorative releases.

Arista is rush-releasing an album on June 9 by columnist Clive James called *Charles Charming's Challenges On The Pathway To The Throne* (DLART 3) which has guest assistance from fellow columnist Russell Davies and Pamela Stephenson of *Not The 9 O'Clock News*.

Described as 'an affectionate satire' the album is being heavily promoted and Jonathan Cape is publishing a book of the same title on June 9. The three principals will be performing the work live at the Apollo Theatre, Shaftesbury Avenue, London, for three weeks from that date and a 25-minute extract will be featured on ITV's *South Bank Show* on June 7.

A single by The Royals on Rimmington Records has won the approval of

the Lord Chamberlain. 'Lady Di' (JPR 1) is available through PRT and a proportion of the royalties will go to the Royal Jubilee Trusts.

Also from PRT comes 'For The Prince And His Lady' by Tony Prince (Monarch MON 22) and 'The Wedding Of The Year' by Charley Boy Smith (Cool King CK 003).

EMI has also taken the occasion to heart. An EP featuring Sheila Southern's 'White Wedding', Ruby Murray, Michael Holliday and Eddie Calvert's 'Good Luck Good Health Good Bless You', Spinners 'Here's To The Couple' and Solomon King's 'She Wears My Ring' (MIEP 4001) with a dealer price of 91p. Minnie And The Metros' 'Charlie's Angel' (EMI 5191) is the other EMI offering.

WEA also has two releases 'Now We Know It's Diana' (Atlantic Hansa

● Turn to page two



IN LINE with the label's strict policy of only signing bands with silly names – preferably with canine connotations – Rialto Records has concluded a contract with St. Albans-based outfit The Coconut Dogs who have a single 'Officers Mess' (TREB 136) imminent. Pictured left to right at the inking ceremony are: Tim Heath (Rialto), Keith Negus and Gary Scott from the band and Rialto's Nick Heath.

Terry Blood to handle video

TERRY BLOOD Records, based in Stoke-on-Trent, has become the latest record wholesaler to move into distribution of video software.

The company will commence handling video from the beginning of June with an initial catalogue of around 1,200 titles drawn from all the major video companies with the exception of Magnetic Video, which is currently refusing to go through wholesalers.

Terry Blood will be exclusively supplying the 60 branches of parent company John Menzies which are now selling video, and hopes to pick up business from its record accounts as well as specialist video retailers.

A guarantee of 24-hour delivery is being offered, but there will be no sale or return facilities initially. Responsible for the day-to-day running of the video operation will be general manager Graham Vernon and Terry Blood himself. Four salesmen and the 15-strong telephone sales team will be working on video.

Keep an **EAGLE EYE** out for
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BPI import ban bid founders

THE BRITISH Phonographic Industry failed on Friday in a High Court move to continue a ban on sales of allegedly counterfeit Motown records.

A week earlier, the Motown Record Corporation and EMI Records, as representatives of BPI, were granted a "search and seize" order under which they seized 3,500 Motown titles from three record retail and wholesale companies run by Mr Warren Goldberg.

On Friday the three companies - Simons Sales Ltd, Simons Records Ltd and Warrens Records Ltd - put evidence before Mr Justice Dillon in which they claimed that the records were legitimate "parallel imports" produced by Motown's own licensee in Portugal.

Mr Mark Platts-Mills, counsel for BPI, said that, following rumours that counterfeit records were appearing on the market, BPI investigators made "trap" purchases at the defendants' Oxford Street shop.

The titles included Steve Wonder and Diana Ross LPs at prices from £1.99 to £2.99 each.

The records were sent for analysis by BPI's technical experts and, following investigations with Motown's licensee producer in Portugal, Imavox, it was considered that the records were undoubtedly counterfeit. Counsel submitted that the defendants should not be allowed to continue selling the disputed records. But Mr Alastair Wilson, for Simons, said they had evidence, supported by documents, from their sup-

plier that he had bought the records from Imavox. The records had all been obtained from Simons' usual supplier, Rizo e Ritmo, Portugal's largest record wholesaler.

In written evidence read in court, Mr Warren Goldberg said that Rizo e Ritmo's managing director, who was said to be a former chairman of the Portuguese equivalent of the BPI, had told him the records were bought from Imavox.

Imavox had been pressing more records than they had told Motown and Motown's remedy was against them for breach of contract, he said.

In another written statement, Mr Jose Gonçalves, former commercial manager of Imavox, said that, after examining the allegedly counterfeit copies, he was satisfied that "in no case" were the differences sufficient to show they were counterfeit.

The judge said that in light of the defendants' evidence the correct course would be not to grant injunctions but to

accept the undertaking they offered to keep an account of sales.

He adjourned the case for a date to be fixed when the matter can be gone into more fully.

● **AN UNDERTAKING** by two record companies to keep in safe custody alleged counterfeit records seized in a raid was varied by a High Court judge on Wednesday.

Mr Justice Peter Gibson granted an application by Motown Record Corporation and EMI Records for leave to take samples of the records to Portugal for forensic tests.

The records were seized from the premises of Simons Sales Ltd, Simons Records Ltd and Warrens Records Ltd, as a result of a "search and seize" order made by the court on May 8.

But the three defendants claim that the records are legitimate "parallel imports" produced by Motown's own licensee in Portugal.

New committee hopes to improve pressing quality

THE BPI has set up a technical committee with the aim of establishing greater uniformity of quality in the record and tape manufacturing industries.

The step has been taken following widespread criticism of the standard of record pressing from various quarters over the past 18 months and the BPI hopes the committee's activities will lead to a general upgrading of pressing and tape duplicating quality in the UK.

The committee, which will be making regular reports to the BPI council, has a brief to look at the quality and dimensional standards of components like bags, jackets and labels as well as weight, dimensional tolerances and audio quality of British pressings.

It will also be trying to lay down a standard to apply to both large and small plants which may result in a British Standards Institute hallmark on record software.

Co-chairmen of the committee are Damont managing director Monty Pre-

sky and Bronze Records chief Gerry Bron. Other members are the Gramophone technical editor John Borwick, manager of EMI's Abbey Road studios Ken Townsend, CBS Manufacturing quality director David Gouldstone, the BPI technical advisor Derek Varnals, Mutech managing director Roy Matthews, IFPI anti-piracy committee chairman David Gibbins and Arthur Haddy.

The heavyweight membership reflects the BPI's determination that any report prepared by the committee should not be a whitewash but a reasoned statement in reply to recent allegations of poor quality. Said Presky: "There is little doubt that technological advances on the hardware side have outstripped the progress that has been made on the software front. It is our intention to ensure that in future all British record and tape manufacturers adhere to the very highest possible standards."

'Radar' nets pirate K-tel printer

A MAJOR copyright investigation by K-tel Records company has uncovered over half a million cassette tapes illegally put on the market in record shops, a High Court judge was told on Wednesday.

The investigation - code-named Operation Radar - was launched last August.

K-tel was granted a permanent injunction on Wednesday against one of the firms said to be involved.

Printers P G Wood, of Church Hill, Loughton, Essex, were said by K-tel's counsel, Mr Martin Howe, to have over-run by 600,000 an order by K-tel for cassette box inlays.

A large number of these excess inlays

had been used in cassettes put on the market under the K-tel name in breach of copyright said Mr Howe.

K-tel is now proceeding against 19 other defendants alleged to have been involved in the copyright infringement.

Mr Justice Nourse granted an injunction banning P G Wood from infringing the K-tel copyright. The firm, which has since been taken over, did not submit a defence.

The judge also ordered an inquiry into the amount of financial damage suffered by K-tel because of the inlay over-run.

The firm which has taken over P G Wood - Redell Ltd - was not involved in the case.



FORMER MINERS Alan Harding and Thomas Browne meet miners' union leader Joe Gormley to promote their new DJM single 'Working In A Coalmine' (DJS 10957 and DJR 10957 - 12-inch).

7-inch format for Pix 'n' Lycs

PUBLISHER EMI Music has come up with a new concept in printed music to feature its roster of contemporary rock writers and to be sold by record shops and newsgasets as well as music stores.

Under the banner 'Pix 'n' Lycs', the new format looks like a glossy 7-inch single picture bag and in a similar artwork to a disc, but when folded out it forms a 2-inch long single page of printed music.

The first title to get the Pix 'n' Lycs treatment is 'Stand And Deliver' by Adam and the Ants, which will retail at 45p - with a dealer price of 30p. EMI Music has designed a counter browser display unit for dealers which is free with initial orders. Packs of 25 or 50 are available, and the concept will be backed by window streamers.

While EMI music will handle traditional music outlets, Manchester distributor Wymd-Up will be covering more than 2,000 record stores and the NSS chain of 500 newsgasets.

Each release will contain exclusive photographs along with lyrics and chord charts, although unlike conventional sheet music, no musical staves or notes are included.

EMI has taken the new step in the face of a remarkable decline in pop sheet music sales over the past 30 years.

Explained EMI popular repertoire director Brian Hopkins: "We have taken a new look at this area and tried to give the fans what they want."

WEDDING RELEASES.

From Page 1.
K 18495) by Bobby & The Girls Next Door and 'Dianna Divined' by Doris Taylor (EDGE 8). CBS weighs in with 'Charlie's Getting Married At Last' by Men Of Harteck (Epic EPC A 1274) and Polygram with Mike Berry's 'Dianna' (Polydor POSP 232) and a re-release of Julie Rogers' 'The Wedding' (Mercury MER 67).

It is not only the majors who are getting involved. Pinnacle has 'My Lady Diana' by David Anthony (GA THOMO 81), Stage One 'This Is My Royal Wedding' Souvenir' (Armageddon AS 013 B side) by Blurt; Spartan 'Lady Diana' by Mick Cannon (Smile SR 0130); and 'The Royal Wedding Waltz' by the Mike Sammes Singers (President PT 494).

Last, but not least, is the Ronco album 'The Royal Romance' (WIN 001/4CWIN 001) which is a lavish collection of related royal music, with a dealer price of £3.04.

BRON AGENCY

FOLLOWING A report of a court dispute between Bron Agency and The Station in last week's RB, we have been asked to publish the following statement:

"As a result of the injunction obtained on 5th May 1981 and of an order of the High Court on 13th May 1981, Steve Hedges, Chris Hutchings and Andy Woolfscoot (formerly employed by Bron, now trading as Station) were effectively restrained from, directly or indirectly,

(a) encouraging any of the existing artists represented by Bron Agency to break their contracts with Bron;

(b) using or disclosing any confidential information relating to Bron Agency's business or its clients;

(c) providing any agency services or approaching 75 named acts which form the bulk of Bron Agency's business.

Negotiations are continuing for the payment of certain commission to Bron Agency, and the question of damages to Bron Agency has not yet been resolved.

Apart from certain temporary arrangements, Bron Agency has not agreed to the release of any of its existing representations."

We regret any misunderstanding that may have arisen from last week's coverage of the case.

MULLINGS

NOW THAT Diana Ross has signed to RCA in North America for a fistful of dollars, whither the former Motown superstar for the rest of the world? Well, for a few dollars more, EMI is reckoned to be the front runner in the bidding. Which raises the question that if the UK major wins the battle, how interested will it be in reworking the Motown deal and at what price? And talking of dollars, MCA's recent unsuccessful effort in a Los Angeles court to block the release by David Geffen's Home Of The Stars of *The Fox* by our Elton, provided one of those rare insights into the fiscal side of business at that rarified level. Under the MCA deal, the label was required to pay \$1.3 million for each of six albums on delivery against a 20 percent royalty. At Geffen Records the advance has grown to \$2.3 million for *The Fox*, with a further \$200,000 added to the bill for such matters as sleeve artwork and transparencies (about \$11,000) and \$51,000 for production and satellite transmission of the artist's intracorporate introduction programme . . . long-serving Capital Radio stalwart **Dave Cash** appointed programme controller of Radio West - no, he's not becoming a TV star in a series of *Shoestring*, it is actually the name of the new Bristol station . . . heard recently on Radio 1, **Chip Taylor's** fine country disc '101 In Cashbox', which also mentions *Billboard* and *Record World* - and it seems but yesterday that the Beeb banned **Dr Hook's** 'Cover Of Rolling Stone' because it was considered to be advertising . . . from a resident of Parkhurst IOW, EMI has received a full-size, playable guitar made entirely from matchsticks. PR guy **Brian Southall** who is trying to sell it on behalf of said resident would be pleased to hear from interested parties . . . **LWT's** next series of *20th Century Box* documentaries will include one on indie labels, featuring **Rough Trade**, **Postcard Records' Orange Juice**, filmed arriving in London in a pastiche of the *Hard Days Night* sequence, and **RB's** intrepid chart department . . . on the subject of pastiches, **Landscape's** promo video for their next single, produced by **Milanezy-Grant**, is an affectionate parody of Hitchcock's *Psycho*, in stark black and white, with **Pamela Stephenson** as the Janet Leigh lookalike. The single is entitled 'Norman Bates' and it takes the form of a psychiatrist's report. In the film, buffis will recall, **Tony Perkins** played the part of Bates. So certain are **RCA** and manager **Olav Wyper** of the impact of the video, that 20 selected media personages have been sent their own copies of the Milanezy-Grant masterpiece . . . those wanting a 'free' personal copy of the **Chrysalis**-produced **Billy Connolly Bites Yer Bum** video were able to do so by sending £50 to producers **Chrysalis**. This would have also provided them with a pair of tickets to the **Charity (NSPCC)** premiere and a buffet supper . . . **AN Honour** for **RB** chairman **Norman Garrod** - **Garrod** and **Lothhouse** chosen by the **Royal Jubilee Trusts** to print the official **Royal Wedding Souvenir** booklet, produced by **G&L** subsidiary **Pitkin Pictorials** . . . **Ella Fitzgerald** the latest addition to **Capital Jazz Festival** . . . interested spectator at **Manhattan Transfer** concert was **Tellydisc** chief **Dennis Knowles** . . . at **25th Ivor Novello Awards** ceremony, stylish presentation professionally masterminded by **Wayne Bickerton**, while **Tim Rice** politely thanked those who warmly congratulated him on the success of *Cats!* . . . **Island UK** representatives at **Bob Marley's** funeral in **Jamaica** were **Tom Hayes**, **Rob Partridge** and **Trevor Wyatt**, the three members of the company who knew him best . . . but meanwhile round at **Trojan**, by one of those amazing coincidences, reissue expert **Chris Lane** happened upon a "wrongly filed box" containing four un-released **Marley** titles, two of which 'Wisdom' and 'Thank You Lord' both from 1970, are being released as a single . . . **MEAL** survey of 1980s top 250 advertisers, published by **Campaign**, shows **K-tel** paid an extra £2.3 million giving a rate-card expenditure of £4.6 million for the dubious privilege of moving from 91-55. **Tellydisc** with an 'official' spend of £3.1 was the only other recent company to figure in the top 100, with **EMI's** modest £1.4 million only rating 216th place . . . **Alan Watson**, formerly **Ariola** international man in **London**, and his partner in **Australia Tony Hogarth** have acquired **Seven Records**, including its factory, and **Bellbird Music**, and formed a company called **Powderworks Records** and **Tapes**.

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EDDY GRANT Can't Get Enough



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Cannon & Ball on new Oldham indie label

AN OLDHAM-based independent label is being launched this week with the release of a single from TV comedy stars Cannon and Ball.

GLS Records and Tapes put out 'Let Your Braces Dangle' (SRTS 81433) on May 22 and the first 5,000 copies will include autographed pictures of the duo. GLS product will be pressed by

SRT and distributed by Pinnacle. The label was formed by Geoff Gill, Laurie Mansfield and Stuart Littlewood and is based at Williams & Glynns' Bank Chambers, Church Terrace, Yorkshire Street, Oldham Lancs (Tel: 061-620 2216). The company is now considering a number of new signings including rock bands.



STARS OF TV's *Minder* Dennis Waterman and George Cole dispute possession of the silver disc earned by the theme tune 'Could Be So Good For You' (EMI) written by Pat Waterman and Gerard Kenny. They now have another trophy to fight over because the song won an Ivor Novello award as best theme from a television or radio production. Barry and Robin Gibb's 'Woman In Love' was judged best song, Jona Lewis's 'Stop The Cavalry' best pop song, Jeff Lynne's 'Xanadu' best film song, Don Black's 'Take That Look Off Your Face' outstanding British lyric, Roger Waters' 'Another Brick In The Wall' international hit, Ken Leray's 'Together We Are Beautiful' most performed work, Gordon Lorenz's 'There's No One Quite Like Grandma' best selling A side. Sting was voted songwriter of the year, the award for outstanding services to British music went to Sir William Walton and a special award was made to John Lennon.

Merchandising

TV VIEWERS in the Anglia region will be barraged with commercials for the Barry Manilow album *Barry* (DLART 2) between May 25-June 14 in a test campaign which could turn into a national push on the LP.

The album has been in the chart for six months and includes three hit singles. Dealers will be supplied with full point of sale display material including centrepieces, posters, and display packs.

The commercials are of both 30-second and 10-second duration and feature the hit singles 'Lonely Together', 'I Made It Through The Rain' and 'Bermuda Triangle' taken from recent live concerts. If the push proves successful, it will be expanded into other regions.

CHRYSLIS IS is marketing a single cassette from Spandau Ballet entitled 'Act 1'. It features the 12-inch version of 'Gloss' (2CHS 2509) as well as the LP versions of 'To Cut A Long Story Short' and 'To Freeze' and is expected to sell at £1.99 - about the same price as the 12-inch single.

DERAM RECORDS is including a free flexi-disc with the first 25,000 copies of the new Sploggenabounds single 'Cowpunk Medium' (BUM 3). It is a four track single with a gatefold sleeve.

Merchandising

POLYDOR has launched a major campaign around the release of Jean Michael Jarre's first album for two years. Entitled *Magnetic Fields* (POLS(C) 1033) the album is being advertised in national newspapers and magazines and on Capital Radio in co-operation with Our Price. A deal has been struck with Lasky stores to use the album as demonstration music and *What Hi-Fi?* is among the magazines in which space is being taken. Stores will have window displays and posters and there will be posters on the London underground. This is considered phase one of the campaign and Polydor intends a long-term promotion.

RCA RECORDS is releasing seven and 12-inch picture discs by Samson on June 12. The seven inch version will be limited to 10,000 and the 12 to 2,000. 'Riding With The Angles' (RCA 67) is from the album *Shock Tactics* (RCA 5031) released last week.

TOTTENHAM HOTSPUR are releasing a 12-inch version of their hit single 'Ossie's Dream... (Spurs Are On Their Way To Wembley)'. It will be a limited edition, blue vinyl record in a new colour bag featuring a photograph of Steve Perryman being presented with the FA Cup. Also available on Shelf Records, it has the catalogue number SHELFS 112.

CHRYSLIS RECORDS has released a Tony Capstick album, including the hit single 'Capstick Comes Home', and is making it available at the special dealer price of £2.43.

IMPORTANT ANNOUNCEMENT

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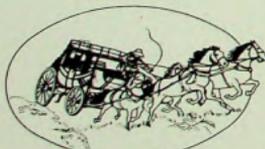
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NEWS

Merchandising

POLYDOR RECORDS has released three new singles in both seven and 12-inch form. From EG/Polydor is 'The Jezebel Spirit' (EGO and EGOX 1) by Brian Eno and David Byrne. It includes a previously unreleased track on the 12-inch, which carries a dealer price of £1.21.

'Spellbound' by Siouxsie & The Banshees (POSP (X) 273) also has an extra track on the 12-inch version and it has a dealer price of 91p. The Associates have released a single 'Kites' under the name 39 Lyon Street and the 12-inch version is £1.21 to the dealer.

PETER TOSH has an album and new single out on Rolling Stones Records on June 8. 'Wanted - Dead Or Alive will be promoted by live appearances and the 12-inch version of the single 'Nothing But Love' will include an extra track.

EMI RECORDS today releases a new Angelic upstarts single 'I Understand' in both seven and 12-inch formats. On June 8 the group's label album debut *2,000,000 Voices* will be released.

DECCA RECORDS is releasing a new collection of punk/skinhead songs under the title *Strength Thru Oi!* (SKIN 1) with a major flyposting campaign and full page advertisements in *Sounds*, whose staff compiled it.

BUCKS FIZZ follow up the Eurovision hit with 'Piece Of The Action' (RCA 88) on Friday in a picture bag.

CAPITOL RECORDS this week releases a single by The Tubes. 'Talk To Ya Later' (CL 201) is available in a picture bag and it features two tracks not on the album *The Completion Backwards Principle*.

POLYDOR RECORDS is making the first three Rainbow albums available at the special dealer price of £1.82. The albums concerned are *Richie Blackmore's Rainbow*, *Rainbow Rising* and *Long Live Rock n Roll* and they will be available in the original gatefold sleeves until exhausted, when they will revert to single pocket sleeves. A double play cassette containing the first two albums is now available.

TV GUIDE

Forthcoming TV advertised albums. All prices dealer prices except K-tel (r/p)

NATIONAL: All regions
THEMES Various
 (Now, 1 week) (£ 49/5.49) K-tel NE 1122 (CE 2112)

ATV
DISCO NIGHTS/DISCO DAZE Various
 (Now, 4 weeks) (£ 49/5.49) Ronco (4C)/RTL 2056AB

ANGLIA
DISCO NIGHTS/DISCO DAZE Various
 (3 June, 4 weeks) (£ 49/5.49) Ronco (4C)/RTL 2056AB

LONDON
DISCO NIGHTS/DISCO DAZE Various
 (27 June, 4 weeks) (£ 49/5.49) Ronco (4C)/RTL 2056AB

TRIDENT
DISCO NIGHTS/DISCO DAZE Various
 (3 June, 4 weeks) (£ 49/5.49) Ronco (4C)/RTL 2056AB

STAGS
DISCO NIGHTS/DISCO DAZE Various
 (3 June, 4 weeks) (£ 49/5.49) Ronco (4C)/RTL 2056AB

RECORD BUSINESS May 25 1981

PUBLISHING

IN THESE days of ridiculous demands for advances from songwriters, Intersong Music's Bruno Kretschmar has probably made the most 'ridiculous' advance ever - an antique clock.

Kit Hain, co-writer of the Marshall Hain hit 'Dancing In The City', has just signed an exclusive, worldwide songwriting agreement with Intersong - and part of her advance was the said timepiece. Resisting all the usual puns, Kretschmar commented: "This must be the first time that ticks in the diary will be totally above board."

Kit Hain wrote Kiki Dee's current single 'Perfect Timing' and she also has her own debut single out on Decca, called 'Danny'.

Things are pretty hot for Intersong at present, according to Kretschmar, with chart action from 'Making Your Mind Up', Eddy Grant's 'Can't Get Enough Of You' and a major cover by Quincy Jones of 'Ali No Corrida'.

Over at EMI Music Publishing, they've just signed Judie Tzuke's producer, Paul Muggleton, and his song-writing partner Bob Noble, to exclusive, longterm contracts covering the world. Six of Muggleton/Noble's songs are featured on Judie Tzuke's current Top 20 album, *I Am The Phoenix*, on Rocket Records.

On the cover versions front, EMI is involved with a new 'professional' singer. His name? Martin Shaw of *The Professionals* who is lining up a cover of an EMI song as his first-ever single.

Ron Liversage at Cavalcade Music says he has just signed the 'cutie' band The Fall, whose six track EP 'Slates' is presently in the Indie Labels Top 5 and is also starting to show in the *Record Business* pop chart.

Publishers are often accused of acting as 'banks' and failing to exploit their catalogues, so it's good to see Kip Trevor's innovative 'Pick of the Month' scheme at Carlin Music working and resulting in some good cover versions.

'Pick of the Month' is a selection of titles from Carlin's catalogue which Trevor feels have potential for cover versions. Every month a new selection is put on cassette and mailed to key producers and A&R men.

The first-ever Music Publishers Trade Exhibition is to be held between 16-18 August at the Waldorf Hotel. It will cover only printed music and is a 'trade only' event involving about a dozen companies, including EMI and Chappel.

The exhibition was hurriedly organised by MPA Secretary Peter Dads-well because the British Music Fair - scheduled for the National Exhibition Centre around the same time - was cancelled.

Zomba Music has signed a series of deals aimed at broadening its activities. Signed for the world outside North America are songwriters Ken Gold and Micky Denne while on the contemporary rock music front, Zomba has reached agreement for the world outside the UK with Factory Records artists Joy Division, A Certain Ratio and Vini Reilly (Duritti Columa). The artists' back catalogues are included in the deal.

UB40
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Singles Top 100

SALES RATING
100 = Strong No. 1 Sales

AIRPLAY RATING
100% = Top Of The Pops
maximum radio play plus 88% of TV's

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

The Top 30 is based on sales alone. Positions 31-100 are determined by the sales rating + 5% of the airplay rating. CAB 503 shops report weekly sales, averaging reporting time being Thursday noon.

- **Bullet** Strong upward movement on sales and/or airplay
 - **New Entry**
 - **Platinum Disc** 1 million sales (RII certified)
 - **Gold Disc** 1/2 million sales (RII certified)
 - **Silver Disc** 1/4 million sales (RII certified)
 - **Sales or Airplay Index** less than 0.5
- All indices are rounded to nearest whole number.
D Distributor Code details: see New Singles Page
I 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	Who's on Chart	TITLE/ARTIST	Label/Cat. No.	D	Weeks on Chart	
1	1	4	109	76	○ CBS CBS A 1065	C	
★	2	2	4	81	99	EPIC EPC A 1165	C
3	3	6	64	71	○ CBS CBS A(13)(40) 1102	C	
★	4	6	4	39	80	RAK RAK 330	E
★	5	7	-6	35	66	STIFF (ZIBUY) 109	C
★	6	10	4	35	75	EMI-AMERICA EA 121	E
★	7	8	9	33	71	EPIC EPC 9544	C
★	8	11	3	29	38	○ SHELF SHELF 1	A
9	4	8	27	34	○ BBC REEL 92	A	
10	5	6	27	71	○ STIFF (ZIBUY) 112	C	
★	11	17	3	25	81	SAFARI SAFE 34	M
★	12	33	2	21	51	DEF INT. 7(12) DEP 1	M
13	13	5	20	76	ARISTA SCAT 3	F	
★	14	19	4	19	51	VIRGIN VS 416(12)	C
★	15	18	4	18	62	EMI EMI 5166	E
★	16	46	2	17	80	MOTOWN TMG 1223	E
★	17	23	4	17	80	ARDECE ARDS 8	E
★	18	22	5	16	70	MERCURY TARD 3(12)	F
19	9	10	15	28	MAKING YOUR MIND UP BUCKS FIZZ	R	
20	20	10	15	72	AI NO CORRIIDA (I-NO-KO-REE-DA) QUINCY JONES	● RCA 56	
★	21	40	6	14	63	HOW 'BOUT US CHAMPAIGN	A&M AMS(X) 8109
22	12	8	14	20	MUSCLE BOUND - GLOW SPANDAU BALLET	CBS CBS A(12)1046	
23	14	14	14	22	CAN YOU FEEL IT JACKSONS	REFORMATION CHS (12)2509	
24	16	11	13	21	AT ATTENTION TO ME NOLANS	○ EPIC EPC (13)9554	
25	15	9	13	38	GOOD THING GOING SUGAR MINOTT	EPIC EPC 9571	
★	26	31	4	13	69	○ RCA RCA(IT) 58	
27	27	4	12	21	POCKET CALCULATOR KRAFTWERK	POLYDOR POSP 246	
★	28	■	1	12	49	EMI EMI 5175	
★	29	78	2	11	19	DARK HORSE K1780(M)	
30	25	4	11	18	AIN'T NO STOPPIN' - DISCO MIX 1981 ENIGMA	CREOLE CR (12)9	
★	31	47	3	10	71	VERTIGO LIZZY 8(12)	
32	21	-9	11	45	IS THAT LOVE SQUEEZE	A&M AMS 8129	
33	28	14	10	45	ONLY CRYING KEITH MARSHALL	ARRIVAL PIK 2	
34	36	4	9	66	IS VIC THERE? DEPARTMENT S	P	
35	29	6	9	65	CARELESS MEMORIES DURAN DURAN	DEMON D 1003	
★	36	■	1	10	34	EMI (12)EMI 6168	
37	24	8	9	33	DROWNING - ALL OUT TO GET YOU BEAT	GO FEET FEET 6	
★	38	63	2	7	68	WILL YOU HAZEL O'CONNOR	A&M AMS 8131
39	34	8	7	38	CAN'T GET ENOUGH OF YOU EDDY GRANT	ENSGN ENY(T) 207	
40	37	3	8	5	NOBODY WINS ELTON JOHN	ROCKET XPRES 54	
41	41	4	7	57	DON'T BREAK MY HEART AGAIN WHITESNAKE	LIBERTY (TC)BP 395	
★	42	■	1	8	THE ART OF PARTIES JAPAN	VIRGIN VS 409(12)	
43	44	3	7	34	ANGEL OF THE MORNING JUICE NEWTON	CAPITOL CL 16189	
★	44	49	5	7	10	MAL.DAM./EG/POL. EGMDS101F	
★	45	68	2	7	25	SIRE SIR 4050(T)	
46	30	13	8	2	LIFE IN TOKYO JAPAN	HANSA HANSA (12)4	
★	47	48	7	20	ONE DAY IN YOUR LIFE MICHAEL JACKSON	MOTOWN TMG 976	
★	48	96	2	7	20	EPIC EPC 9555	
49	32	8	7	24	SING ME A SONG MARC BOLAN	BARN MBFS 001	
★	50	70	3	7	30	ROCKABILLY GUY POLCATS	MERCURY POLE 2
★	51	62	7	6	28	BERMUADA TRIANGLE BARRY MANILOW	ARISTA ARIST 406
52	26	10	7	4	8	R&B RBS (RBL) 201	
53	43	4	5	69	JUST THE TWO OF US GROVER WASHINGTON JR.	ELEKTRA K125(14T)	
★	54	97	2	6	25	VERTIGO VER 1	
★	55	86	2	6	38	NIGHT GAMES GRAHAM BONNET	POLYDOR WHO 5
★	56	■	1	6	18	DON'T LET GO THE COAT WHO	EMI EMI 5180
★	57	■	1	5	28	HI-DE-HI (HOLIDAY ROCK) PAUL SHANE & THE YELLOWCOATS	RCA RCA(IT) 60
★	58	35	12	6	7	NORMAN BATES LANDSCAPE	POLYDOR POSP 261
★	59	■	1	6	5	MARVIN MARVIN (THE PARANOID ANDROID)	CHRYSLIS CHS 2517
★	60	■	1	4	50	SILVER LINING STIFF LITTLE FINGERS	○ MOTOWN (TC)TMG 1226
						B.E.F./VIRGIN VS 417(12)	
						POLYDOR POSP 249	

The Week	Last Week	Chart	Album	Artist	TITLE/ARTIST	Label/Cat. No.	D	Dealer Use
61	38	12	5	5	IT'S A LOVE THING WHISPERS	SOLAR (SOTI) 16	R	A
62	39	-	9	5	JUST A FEELING BAD MANNERS	MAGNET MAP 187	A	
63	42	3	4	33	THE THIRD MAN SHADOWS	POLYDOR POSP 255	F	
64	64	3	4	46	PERFECT TIMING KIKI DEE	ARIOLA ARO 121257	A	
65	80	2	5	59	STAY THE WAY YOU ARE G.TIPS	CHRYSALIS CHS 2518	F	
66	67	3	4	10	TOKYO CLASSIC NOUVEAUX	LIBERTY LP 397	E	
67	45	13	4	1	EINSTEIN A GO-GO LANDSCAPE	RCA (RCAT) 22	R	
68	50	8	4	1	AND THE BANDS PLAYED ON SAXON	CARRERE CAR 1800P	W	
69	61	8	4	14	DON'T SAY THAT'S JUST FOR WHITE BOYS WAVE OF THE WEST	MERCURY MERXO 66	F	
70	71	1	4	23	GOING BACK TO OUR ROOTS ODYSSEY	RCA (RCAT) 85	R	
71	71	1	3	46	THIS LITTLE GIRL GARY U.S.BONDS	EMI AMERICA EA 112	E	
72	52	10	4	1	MAKE THAT MOVE SHALAMAR	SOLAR (SOTI) 17	R	
73	73	21	4	*	KINGS OF THE WILD FRONTIER ADAM & THE ANTS	CBS 8877	C	
74	71	3	2	64	LOUISE (WE GET IT RIGHT) JONIA LEWIE	STIFF (SIBU) 110	C	
75	76	9	2	4	EX LUNA SCIENTIA DRAMATIS	ROCKET XPRES 53(12)	F	
76	78	1	3	22	HISTORY NEVER REPEATS SPLIT ENZ	ASB AM5 8128	C	
77	77	1	3	41	YOU MIGHT NEED SOMEBODY RANDY CRAWFORD	WARNER BROS K17B03(1)	W	
78	83	2	4	*	INDUSTRIAL STRENGTH (EP) KROKUS	ARIOLA ARO 258	A	
79	79	1	3	37	THE WAITING TOM PELTY & THE HEARTBREAKERS	NCA MCA 699	C	
80	69	5	4	1	OBSESSED 999	ALBION ION 1011	M	
81	81	1	4	2	THE AMERICAN SIMPLE MINDS	VIRGIN VS 4101(2)	C	
82	95	2	3	11	TWO HEARTS STEPHANIE MILLS WITH TEDDY PENDERGRASS	20TH CENT. (TCD) 2492	R	
83	51	11	3	6	NEW ORLEANS GILLAN	VIRGIN VS 406	C	
84	53	6	3	9	THE MAGNIFICENT SEVEN CLASH	CBS CBS A1311133	C	
85	56	6	3	4	LOVE GAMES LEVEL 42	POLYDOR POSP(X) 234	F	
86	86	1	3	7	SPELLBOUND SIOUXIE & THE BANSHIES	POLYDOR POSP(X) 273	F	
87	76	2	3	3	ABOUT THE WEATHER MAGAZINE	VIRGIN VS 4121(2)	C	
88	73	5	3	*	WHY DISCHARGE	CLAY PLATE 2	H	
89	54	4	3	*	DUMB WAITERS PSYCHEDELIC FURS	CBS CBS A1166	C	
90	85	1	3	*	TWO DRUNK TO FUXK HEAD KENNEDYS	CHERRY RED CHERRY 24	H	
91	90	3	3	*	CANDYSKIN FIRE ENGINES	POP/AURAL POP 010	F	
92	85	14	3	*	KIDS IN AMERICA KIM WILDE	● RAK 327	E	
93	88	1	2	27	TIPS FOR TEENS SPARKS	WHY-FI WHY(1) 1	R	
94	88	1	2	40	STAY FASSBENDER-RUSSELL	● CBS CBS A1111	C	
95	77	4	3	*	SLATES (EP) FALL	ROUGH TRADE RT 071	N	
96	88	1	2	7	IF YOU WANT ME TO STAY RONNY	POLYDOR POSP(X) 247	F	
97	98	2	3	1	AMERICA NEEL DIAMOND	CAPITOL CL 16197	E	
98	55	10	3	1	INTUITION LINK	○ CHRYSALIS CHS 1212500	F	
99	79	16	3	*	FOUR FROM TOYAH (API) TOYAH	○ SAFARI TOY 1	M	
100	87	24	2	10	ANTMUSIC ADAM & THE ANTS	● CBS CBS 9352	C	

Ones To Watch

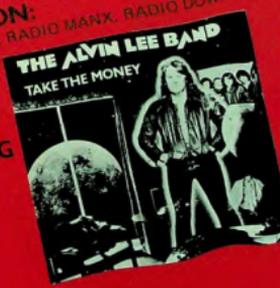
- 101 **STAND BY ME** JOHN LENNON (APPLE)
 102 **HEED THE WARNING** CHAKA KHAN (WARNER BROS K 17793(1))
 103 **SIXTY** THRILLS A MINUTE MYSTIC MERLIN (CAPITOL CL 16188)
 104 **KENNY** SANDWICH NANCY SLADE (CHEESKATE CHEAP 24)
 105 **MORE THAN IN LOVE** KATE ROBB (RCA RCA 85A1)
 106 **DOWNSIDE UP** RAH BAND (D.J.M. DJS (DJR) 10967)
 107 **ME NO POP** KID CREOLE (E 12)(NWP 871)
 108 **CHANCE MEETING** JOSEF K IPOSTCARD (S1/S)
 109 **LOVE TRIAL** KELLY MARIE (CALIBRE PLUS PLUS(L) 7)
 110 **JUNGLE ROCK** SHAKY STEVENS & THE SUNSETS (ROCKET OF THE BANDS 8082)
 111 **JEEZEEL** SPIRIT ENO & BYRNE (E.G./POLYDOR EG000) 1
 112 **WORKING GIRL MEMBERS** (ALBION 1210N 1012)
 113 **WIKKA WRAP** EVASIONS (GROOVE PRODS GP 10817)
 114 **HOW'S IT FEEL** HARVEY MASON (ARISTA ARIST 398)
 116 **BALLAD** POIR ADLINE RICHARD CLAYDERMAN (SONET SON 2219)
 116 **BE BOB A LULA** DAVID ESSEX (MERCURY MERXO 72)
 117 **VIDEO** LOU HELEN CHAPPELLE (WEA K18740)
 118 **THE WHOLE** TOWNERS'S LAUGHING AT ME (VIDEO PENDERGRASS PHL-INT. PIR A1089)
 119 **TAKE IT TO THE TOP** (CLIMBING) KOOL & THE GANG (DE-LITE DEK) 2
 120 **ALL SYSTEMS GO** POISON GIRLS (CRASS 421984/8)
 121 **ON MY OWN** DEBRA LAWS (ELEKTRA K1252(1))
 122 **BAD BOY** FOR LOVE ROSE TATTOO (CARRERE CAR 19171)
 123 **THE WHOLE** RAP BARNSEY BILL (ARIOLA NAG 11211)
 124 **LET HIM HAVE IT** BUREAU (WEA K18753)
 125 **WHY DON'T YOU SPEND THE NIGHT?** SHERLEY SAGE & DANNY RAY (BLACK JACK BUD 4509)
 126 **SUKIYAKI** A TASTE OF HONEY (CAPITOL CL 16194)
 127 **ROCK 'N' ROLL DREAMS** COME THROUGH JIM STEINMAN (EPIC EPIC A 1236)
 128 **PAPA'S** GOT A BRAND NEW PIGBAG (BIG BAG (Y 10)
 129 **PROMISES** BARBRA STREISAND (CBS CBS A1203)
 130 **MEMORY** ELAINE PAIGE (POLYDOR POSP 279)

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THE BIG BLONDE
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ALBUM REVIEWS

Top 40

VARIOUS ARTISTS: Themes (K-tel NE1122)

Here we go again with yet another compilation featuring the 'Chi Mai' theme (which has resulted in chart entries for both EMI and BBC), but this time in a multi-artist collection in which K-tel has sufficient confidence to mount a simultaneous national TV push. The music from the Lloyd George series and 'Cavatina' are the front runners of an album that finds its inspiration from diverse sources, including TV commercials. Other familiar items include 'Bolero' from the film 10, 'Sailing' and 'Onedin Line'.

Top 60

ORIGINAL MIRRORS: Heart Twang & Raw Beat (Mercury 6359 046) Prod: Mike Howlett

Second album from a group which began as a sort of Liverpool new wave supergroup. It opens with the lively title track and bursts straight into the hit single 'Dancing With The Rebels'. The group was absent for some time but has returned with a bang with an impressive set of rock/pop songs. Steve Allen's vocals set them apart from most contemporaries and there is hardly a weak track.

BILL NELSON: Quit Dreaming And Get On The Beam (Mercury 6359 055) Prod: Bill Nelson/John Leckle Considering that this was recorded back in 1979 it is amazingly suited to today's market. It can be loosely described as futurist and the sound has a sharp metallic edge to it. Among the lost gems are the hit of last year 'Do You Dream In Colour' and latest single 'Banal', which is anything but. Also included is a free album of more recent 'ambient' music called *Sounding The Ritual Echo*.

Best of the rest

THE WHO: Phases (Polydor 2675 216)

The present for the person who has everything – or alternatively virtually nothing. This limited edition (10,000 copies) packages together nine albums by the Who, stretching from *My Generation* (1965) to *Who Are You* (1978) and including two doubles, *Tommy* and *Quadrophenia*. It will cost the dealers £24 – so, with a retail price of £30 or so, don't expect the queues to be forming. But Polydor's decision to put this boxed set together comes in the wake of positive sales response to a similar Jimi Hendrix package last year.

SPARKS: Whomp That Sucker (Why-fi WHO 1) Prod: Mack First album release from the Wn-fi-

label, through RCA, is this year's comeback from Sparks – brothers Ron and Russell Mael. After the brightest of starts with 'This Town Ain't Big Enough For The Both Of Us' in 1974 the quirky Sparks sound has come and gone several times. No longer with Giorgio Moroder's electronic workshop Sparks have adopted a thudding backdrop to their light melodies. Its success depends on that of the single 'Tips For Teens'.

EDDIE & THE HOT RODS: Fish 'n' Chips (EMI EMC 3344) Prod: Al Kooper

The Rods' swansong album and one that no-one seemed in a rush to release. Original members Barrie Masters, Dave Higgs and Steve Nicol sounded powerful to the end – Nicol in particular is a strong drummer and is bound to surface again – and they stuck by their blend of hard-edged R & B throughout a four-year career. 'Unfinished Business' and 'Call It Quits' being particularly good examples of what they were all about. An uncharacteristic version of Taj Mahal's 'Further On Down The Road' with an accordion break is the single.

NICK MASON: Nick Mason's Fictitious Sports (Harvest SHSP 4116) Prod: Nick Mason/Carla Bley Not, perhaps, the album one might have expected from Pink Floyd's percussionist. The quirky material was written by veteran American ex-

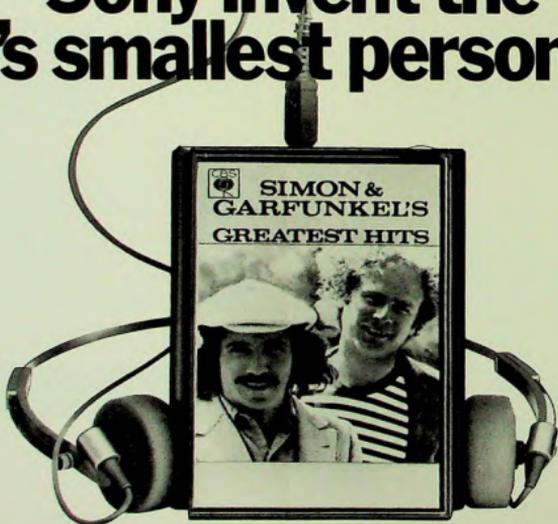
perimental musician Carla Bley, and has its strong moments – especially during the slow and dramatic 'Siam'. Chris Spedding makes his presence felt on guitar and Robert Wyatt is always a worthwhile choice on vocals, but the project is now nearly two years old and tends to sound rather dated.

FORTRESS: Hands In The Till (Atlantic K50782) Prod: Freddie Piro/Larry Brown

WEA has specially imported some copies for UK sale of this album, and it seems like a smart move. Jim West has one of those hard-rock, raw and gritty vocal styles that will always attract attention while Eric Turner plays a mean, scorching guitar. An enthusiastic UK following may well result if this gets enough plays around the HM discs.

THE LOUNGE LIZARDS: The Lounge Lizards (Editions EG/Polydor) EGED 8) Prod: Teo Macero EG – home of Eno and Fripp – has come up with something really special in the Lounge Lizards, a jazz outfit from New York which mixes original titles with Thelonius Monk numbers in a way which defies the term 'revivalist'. The music is very much alive and vibrant and having established a cult following in New York, where the individual members are well known, look set to achieve a fashion following in this country. Anton Fier, of Pere Ubu and The Feelies is the drummer.

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RECORD BUSINESS RECORD BUSINESS RECORD BUSINESS

Disco Top 50

1	1	STARS ON 45	STAR SOUND	CBS A(13)1102
2	7	WIKKA RAP	EVASIONS	Groove GP 107(T)
3	3	AIN'T NO STOPPIN' -- DISCO MIX 1981	ENIGMA	Creole CR(12)
4	6	BODY TALK	IMAGINATION	R&B RBS(RBL) 201
5	5	AI NO CORRIDA	QUINCY JONES	A&M AMS(X) 8109
6	46	BEING WITH YOU	SMOKEY ROBINSON	Motown TMG 1223
7	13	BODY MUSIC	STRIKERS	Epic A(13)1290
8	14	HOW 'BOUT US	CHAMPAIGN	CBS A(12)1046
9	19	TWO HEARTS	STEPHANIE MILLS & TEDDY PENDERGRASS	20th Century TC(D) 2492
10	16	JUST THE TWO OF US	GROVER WASHINGTON JR.	Elektra K12514(T)
11	2	GOOD THING GOING	SUGAR MINOTT	RCA(T) 58
12	15	EASE YOUR MIND	TOUCHDOWN	Record Shack SHACK 7(12) 1
13	17	ON MY OWN	DEBRA LAWS	Elektra K12529(T)
14	8	CAN YOU FEEL IT	JACKSONS	Epic EPC (13)9554
15	11	ME NO POP I	KID CREOLE & THE COCONUTS featuring COATI MUNDI	Ze (12)WIP 6711
16	10	THE NEW KILLER	JOE BENNY GOLSON	CBS A(13)1223
17	44	NASTY DISPOSITION	AURRA	Salsoul SAL(T) 9
18	11	IT'S A LOVE THING	WHISPERS	Solar SO(T) 16
19	9	CANDIDATE FOR LOVE	T.S. MONK	Mirage K11648(T)
20	23	SIXTY THRILLS	A MINUTE MYSTIC MERLIN	Capitol (12)CL 16190
21	10	LOVE GAMES	LEVEL 42	Polydor POSP(X) 234
22	4	CAN'T GET ENOUGH OF YOU	EDDY GRANT	Ice/Ensign ENY(T) 207
23	29	LET SOMEBODY LOVE YOU	KENI BURKE	(RCA TD 12229)
24	10	ZULU	QUICK	Epic A(13) 1119
25	31	TURNED ON TO YOU	80'S LADIES	(Uno Melodic UMD 7002)
26	21	MAKE THAT MOVE	SHALAMAR	Solar SO(T) 17
27	10	FEEL THE REAL (AGAIN)	DAVID BENDETH	Ensign ENY(T) 210
28	—	HOW'S IT FEEL	HARVEY MASON	Arista ARIST 12 399
29	47	YOU LIKE ME DON'T YOU	JERMAINE JACKSON	Motown (12)TMG 1222
30	42	DANCIN' THE NIGHT AWAY	VOGGUE	(Celsius CLS 7004)
31	34	RUNAWAY	BANZAI	Groove GP 105(T)
32	22	GIVE IT TO ME	BABY RICK JAMES	Motown (12)TMG 1229
33	40	HEED THE WARNING	CHAKA KHAN	Warner Bros K17793(T)
34	45	YOU MIGHT NEED SOMEBODY	RANDY CRAWFORD	Warner Bros K17803(T)
35	10	ONE DAY IN YOUR LIFE	MICHAEL JACKSON	Motown TMG 976
36	20	GET ON UP	NOW PLAYERS ASSOCIATION	(Vanguard SPV 41)
37	28	IF YOU REALLY WANT ME	SISTER SLEDGE	Atlantic K11591(T)
38	24	IF YOU FEEL IT	THELMA HOUSTON	RCA RCA(T) 17
39	25	DOWNSIDE UP	RAH BAND	DJM DJ(S)(DJR) 10967
40	12	THE MAGNIFICENT DANCE	CLASH	CBS A(13)1133
41	—	WON'T YOU LET ME BE THE ONE	MICHAEL MCGLOIRY	Record Shack (12)SHACK 2
42	—	THE HILLS OF KATMANDU	TANTRA	(Imporle MP 311)
43	—	IF YOU WANT ME	BARBARA ROY, ETC.	(Roy B RBDS 2516)
44	—	LET ME BE YOUR FANTASY	LOVE SYMPHONY ORCHESTRA	Excaliber EXC(L) 101
45	—	ON THE ROCKS	SPOOKEY	Satril (12)H 153
46	33	HIT 'N RUN	LOVER CAROL JIANI	Champagne F1ZZ(F1ZY) 506
47	—	DANCING ON THE FLOOR (HOOKED ON LOVE)	THIRD WORLD	CBS A(13)1214
48	—	WHY DON'T YOU	SHERLEY JAMES & DANNY RAY	Black Jack BJ(D) 4509
49	35	I'LL BE YOUR PLEASURE	ESTHER WILLIAMS	RCA RCA(T)
50	26	BY ALL MEANS	ALPHONSE MOUZZON	Excaliber EXC(L) 509

Indie Top 50

1	6	DON'T SLOW DOWN/DON'T LET IT PASS YOU BY UB40	DEP International 7 (12) DEP 1
2	1	I WANT TO BE FREE TOYAH	Safari SAFE 34
3	3	SLATES (EP) FALL	Rough Trade RT 071
4	39	PAPA'S GOT A BRAND NEW PIG BAG PIG BAG	Y10
5	2	WHY DISCHARGE	Clay PLATE 2
6	█	GO FOR GOLD GIRLS AT OUR BEST!	Happy Birthday UR 4
7	5	SING ME A SONG MARC BOLAN	Ram MBFS 11
8	4	OBSESSED 999	Albion ION 1011
9	7	CANDYSKIN FIRE ENGINES	Pop Aural POP 010
10	█	TOO DRUNK TO F**K DEAD KENNEDYS	Cherry Red CHERRY 24
11	10	REBEL WITHOUT A BRAIN THEATRE OF HATE	Burning Rome BRR 11
12	12	CHANCE MEETING JOSEF K	Postcard 81/5
13	11	NAGASAKI NIGHTMARE CRASS	Crass 421984/5
14	8	DOGS OF WAR EXPLOITED	Secret SHH 110
15	13	DREAMING OF ME DEPECHE MODE	Mute MUTE 013
16	17	FOUR SORE POINTS (EP) ANTI-PASTI	Rondelet ROUND 5
17	9	ONLY CRYING KEITH MARSHALL	Arrival PIK 2
18	15	'ALL SYSTEMS GO' POISON GIRLS	Crass 421984/8
19	25	ORIGINAL SIN THEATRE OF HATE	SS3
20	█	CHARM/... AND YET AGAIN POSITIVE NOISE	Static STAT 4
21	20	CARTROUBLE ADAM & THE ANTS	Do It DUN 10
22	█	THE RESURRECTION EP VICE SQUAD	Riot City RIOT 2
23	33	YOU'RE NO GOOD E.S.G.	Factory FAC 34
24	18	LET THEM FREE (EP) ANTI-PASTI	Rondelet ROUND 2
25	14	CEREMONY NEW ORDER	Factory FAC 33(12)
26	█	REBECCA'S ROOM WASTED YOUTH	Bridge House/Fresh BHS 12/FRESH 30
27	16	FOUR FROM TOYAH (AP) TOYAH	Safari TOY 1
28	45	CHILDREN OF THE SUN MISUNDERSTOOD	Cherry Red CHERRY 22
29	21	JUST LIKE GOLD AZTEC CAMERA	Postcard 81/3
30	24	UNEXPECTED GUEST UK DECAY	Fresh FRESH 26
31	30	LOVE WILL TEAR US APART JOY DIVISION	Factory FAC XXIII(XII)
32	22	BELA LUGOSI'S DEAD BALHAUS	Small Wonder WEENY 2
33	23	POOR OLD SOUL ORANGE JUICE	Postcard 81/2
34	26	ZEROX ADAM & THE ANTS	Do It DUN 8
35	40	COMPLETE DISORDER EP DISORDER	Disorder ORDER 1
36	27	DECONTROL DISCHARGE	Clay CLAY 5
37	49	24 HOURS CHEFS	Altrix RB 13
38	31	BULLSHIT DETECTOR VARIOUS	Crass 421984/4
39	28	TESTCARD (EP) YOUNG MARBLE GIANTS	Rough Trade RT 059
40	█	HEX POISON GIRLS	Crass 421984/9
41	37	I'LL KEEP ON HOLDING ON ACTION	Edsel ED 101
42	47	WIKKA RAP EVASIONS	Groove Productions GP 107(17)
43	█	DON'T CRY YOUR TEARS DELMONTES	Rational RATE 3
44	43	WORKING GIRLS MEMBERS	Albion (12)ION 1012
45	—	YOU AU PAIRS	021 OTO 2
46	█	STEP OUT DANGEROUS GIRLS	Human HUM 6
47	34	ATMOSPHERE JOY DIVISION	Factory FACUS 2 UK
48	32	TRANSMISSION JOY DIVISION	Factory FAC 13(1,2)
49	47	BLOODY REVOLUTIONS/PERSONS UNKNOWN CRASS/POISON GIRLS	Crass 421984/1
50	—	IT'S OBVIOUS/DIET AU PAIRS	Human OTO 4

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RT074	ESSENTIAL LOGIC	FANFARE IN THE GARDEN	7"
RT089	ZOUNDS	DEMYSTIFICATION	7"
0003	A FLOCK OF SEAGULLS	IT'S NOT ME TALKING	7"
Y10	PIG BAG	PAPA'S GOTTA BRAND NEW...	7"
ACT1	VIRNA LINDT	ATTENTION STOCKHOLM	7"
3W1024	MARINE	LIFE IN REVERSE	7"
RT076	THROBING GRISTLE	THEME FROM A SUMMER PLACE	12"
MMLP001	HUGH MUNDELL	DISCIPLINE	LP
08111	PASSAGE	TIME & PLACE	LP
EX006	THE EX	PINDROP	LP
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		ULTIMATE ACTION	LP

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DEMON RECORDS

LP mail order fortifies the over-40s (and sometimes younger)

BUYING RECORDS has, for the past 20 years, been the prerogative of the young and consequently record companies have directed their marketing at the 15-25 age group with occasional forays into providing music for those older, patronisingly called MOR, and younger, equally dismissed as teenpop. We're the major thrust of the record industry's promotion continues to be aimed at that statistically shrinking group, results are suffering. In recent years the direct response companies selling on mail order have taken on an increasingly important role in satisfying the needs of the broad base of record buyers, so little catered for by other than TV promoted LPs.

As catalogue selling becomes a more elusive industry skill mail order companies accounted for seven percent of all full-priced albums sold last year and 10 percent of all cassettes – a slice of the market thought to be worth between £30-40 million. There is no foreseeable slowing of the rate at which mail order has been expanding and the market at which the companies are aiming is the adult market generally ignored by the industry.

There are many factors to explain the growth of mail order but one of the most significant is the amount of research carried out on the potential and actual buyers of products. Mail order companies know the people who buy their product. They know for instance that their market is with the 25-plus age group and the average buyer is between 35-50.

FOR SEVERAL years now the direct response mail order companies have been regarded with suspicion and often hostility by dealers as sales diminished. PAUL CAMPBELL investigates the industry's "boogymen" and finds that they might have a few answers for the dealer.

Having identified the market the companies carry out a dual exercise in meeting its demand and guiding it. The theory is that a person who buys through mail order does not know much about music, artists, or records and the companies help by selecting only prestigious names and familiar music as a way of simplifying the monthly or quarterly choices.

Mail order buying scores with record buyers who are scared by shops with trendy images which seem to cater for only young people and are equally intimidated by specialist shops which seem to require extensive knowledge on the part of the buyer. The theory is that it is far easier for the uncommitted buyer to sit at home and select from a catalogue where the virtues of particular records are made plain.

Direct selling aims at two markets. One one hand it offers titles currently available in record company catalogues and also sold through shops. This side of the market has been mainly concerned with servicing single albums to cater for specialist needs like classical music and nostalgia. It is also the area where most growth is possible because it can include a wealth of MOR catalogue which dealers have previously dealt in. Mail order companies are not geared to new promotions in the way that record shops are, but there is a growing market in product

of all types from recent catalogues.

The other area is boxed-set packaging – creating multi-album sets by established artists. This earns record companies additional revenue for releasing material to the packager and brings vital extra business to pressing plants. Artists used for boxed sets are usually internationally famous, although their popularity need not be current, and promotions of this kind can revitalise flagging sales in the shops.

While the High Street has been torn by price wars it is generally true that mail order companies indulge far less in discounts. Usually clubs offer a small number of records at nominal prices as initial draws to attract membership but this is balanced by an undertaking to purchase further full-priced albums when required.

Basically the clubs generate business in two ways. Normally members agree to buy a record from each catalogue sent. There will always be a featured choice which will be sent to the member if he does not order any other record. This is called a negative option. The other system is to make the promotion so attractive that people will want the record offered even though they have no commitment to buy – the positive option.

In the case of clubs goods are despatched before payment has been

made and the member is invoiced later. Payment is expected to be returned within a week of invoice. On packages – average price between £20-£30 – assistance has to be given. Customers are always invoiced at the time of despatch and allowed to spread the payments over three months. Both these methods leave the mail order companies open to a bad debt problem, partly solved by the rise in credit card sales.

It is clear from the national figures that mail companies do extremely well, with 10 percent of the total 1980 business, in cassettes. They are easier and cheaper to pack and post and there are fewer quality problems with them. Companies have found it pays to stress them with equal importance to discs in their advertising – something which record company advertising rarely does with similar efficiency. Cassette-album sales are rarely less than 40 percent and occasionally rise above 60 percent.

Mail order is now a major part of the record industry and the experience of America indicates that it could grow much bigger. German giants Bertelsmann began as a mail order company and on a smaller scale so did Virgin Records in this country. The large companies, Readers Digest, World, Book Club Associates, Britannia and Littlewoods employ large warehouses packing staffs, and marketing specialists. But it is not just the giants who have found mail order successful. Many independents record shops, especially specialists, now run mail order arms to attract new customers.

Reader's Digest sells to all the family

READER'S DIGEST is the giant of the mail order field with music divisions in 20 countries. In Britain its record operation has been active for nearly 21 years and it prides itself on being constantly up to date.

Music is a third part of the activities of the company dominated by the *Readers Digest Magazine*. RD also has an involvement in one-off offers to its subscribers and others on its mailing lists. Music, although far from being the most important division, accounts for about 20-25 per cent of total turnover.

"The strength of resource within RD is tremendous," said Ian Wright, music division manager for the past four years after an "apprenticeship" with EMI in the 60s.

Under him is a staff of 16 but he has the resources of RD's 1,200 people, with specialist departments handling marketing and promotion, computerised mailing, finance etc.

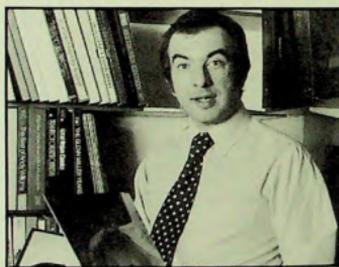
RD puts no obligation to buy on the customer and so relies on making its

offer as attractive as possible. This involved sending colourful leaflets to addresses on its list and placing full-page advertisements in the popular press.

With the occasional exception of a double album, RD deals in boxed sets of between three and 10 albums, depending on the type of material to be packaged. In the 60s RD dealt in light classical pieces – selections of popular classics for the non-specialist listener. During the 70s this was developed by the introduction of such as Mantovani, James Last, Max Bygraves and Bert Kaempfer. Throughout the past 10 years RD has been extending its interest in pop nostalgia, scoring particularly well with Elvis Presley and selections such as *Golden Hit Parade*. Country music is also a popular area.

It now has four repertoire types, light classical, pop classics, MOR orchestral & vocal and general nostalgia, which includes items such as *Hits of the 40s*. Evidence that RD is never far behind public taste can be found in recent Abba and Neil Diamond collections.

Creating sets makes good economic sense, claims Wright, because the promotion costs can be the same for one album as for 10. "The sets are good value for money – the average price per album is about £3 and we include only top quality repertoire. Before any set is put together extensive



READER'S DIGEST deals in boxed sets. Each promotion is entirely separate, says Ian Wright (left), and RD thinks that idea is more appealing than a 'negative option' club. RD has shifted 250,000 of the Elvis Presley set. The average price of an RD album runs out at around £3.

market research is carried out to ensure that it has a market and RD has a continuous programme of designing and testing proposed products.

"Each promotion is entirely separate – there is no obligation to buy further sets – and we think that this is more appealing than a negative option club. Our sets are designed to appeal to a wide range of adult taste. We know that there is a sizeable group of people interested in pop. Before Elvis died we had sold 100,000 copies of our set and since a further 150,000 have been sold," said Wright.

These sort of sets also have very good lives. Five years is not untypical and some packages seem destined to

be immortal – Glenn Miller, for instance, has been selling well since the 60s. Although the addressee is usually the male head of the household RD knows that it sells to all the family.

The effectiveness of the individual promotions can be increased by including extra offers, such as a prize draw but RD claims quality as its major selling point. "The company as a whole views quality as one of its most important considerations whether it is in books, records or magazines. We are always looking for the best so we can create unique, prestigious sets to offer to people who are not really catered for by the retail trade."

We take up the slack in the industry, says World Records

WORLD RECORDS grew out of the World Records Club, formed 25 years ago, and its activities can be divided into two areas – clubs and packaging. It has three clubs which offer records on a positive option approach, Classical, Nostalgia and Pop.

While the record market generally has been shrinking World claims that it has a thriving, expanding business where results can be seen as immediately as it takes the postal service to return letters.

At the head of the company is Austin Bennett, who got his experience of the record industry in the sales and marketing departments of EMI – which owns World. He has 16 years in the industry the last four as md of World where he has a staff of 70.

"We are dealing with a different market from the retailer and there is no evidence that we harm retail trade. Quite the reverse our national campaigns can stimulate interest in products carried by retailers. For example we put together a six record set by Slim Whitman and his catalogue has been more active since," said Bennett.

"A customer going into the average High Street shop for anything other than the top sellers isn't going to find the service and help needed. It is not much fun for anyone more mature to go into a record shop today. World provides the service for those who cannot get it elsewhere," challenged Bennett.

Convenience the secret of mail order

BOOK CLUB ASSOCIATES, owned by W H Smith and Doubleday, is the largest organisation of its type in the UK with more than one million members. It has diversified from books into general merchandising, holidays and audio.

With a massive mailing list, computer expertise and the other resources available to the group the audio division had a head start. Audio was chosen, in fact, to make maximum use of the facilities available.

In 1978 a magazine/catalogue called *Spectrum* was sent to book club members. It was, and is, a general magazine containing offers of all types of music. Members of all 25 BCA clubs automatically receive membership of the Guild Record and Tape Club and so receive *Spectrum*. Payment is with orders in this case.

Classical music was chosen as the first area of the market to warrant an individual record club and the Classical Selection Club was formed in September 1979. Advertisements were taken in colour supplements and leaflets sent to all book club members. When the *Sunday Express* launched its colour supplement recently the CSC took the back page to further extend its market



This premise is supported by the fact that World has good sales in the population centres as well as the country areas, mostly in the south, where shops are few and far between.

World has a file of half a million names to mail to and quite remarkable results can be achieved. Since its launch just before Christmas – and before Lennon's death – an eight record boxed set of Beatles Tracks has sold 60,000 units. World had similar success with the Beatles singles boxed set – outselling retailers who had been given first chance at selling it and surprising the previously albums-only company.

Both sides of the business are growing and World has shown an ability to sell nostalgia material which has little or no retail market. The ratio of cassette to

album sales is always high and often vinyl is outsold by tape.

"We are doing the record companies a favour by utilising quite a handy part of their catalogue. We are taking up slack in the industry," claims Bennett.

World has its marketing off to a fine art, taking large advertisements in particular national newspapers to reach different audiences, Guardian (Classical), Sun/Pop etc. Competition keeps the market keen.

His answer to the charge that the mail order companies are creaming-off profits without developing artists is that by buying catalogue from the companies they release additional revenue with which to search for and develop new artists.

ial and price ranges to makes his selection from.

Selling company manufactured product leaves BCA open to the temptation of bringing in cheap imports but it prefers to keep faith with British industry. BCA now has an enormous active membership and its orders from record companies are increasing all the time. It has outsold retail sales on many occasions, with items between six months and three years old.

"There is no evidence to suggest that we take sales away from retailers. The experience of book shops is that sales and awareness of product is stimulated by mail order advertising. W H Smith would not be in mail order if it harmed the retail trade," said Haysom.

Cassettes are a large part of the business. "People feel comfortable with cassettes," says Haysom. BCA has experimented with packaging – producing a three album and book set of the works of James Galway with some success.

BCA is carrying out considerable research into music markets and intends to expand again this year with a new record club. "We cannot afford to stand still," warns Haysom.

LIVE MUSIC

ManTran goes back to basics

MANHATTAN TRANSFER

London, Apollo Theatre
AFTER THE futuristic posing of their last UK concerts, Manhattan Transfer are at last down to basics, demanding to be judged on their vocal merits and utilising the minimum of choreographed enhancement.

Noticeably the content of their repertoire is changing, too. The Swing Era and do-wop recreations were given a token run-through at the Apollo, but the emphasis of their programme was clearly in the direction of jazz.

It was adventurous, potently swinging, yet highly disciplined singing, and perhaps the only way that these supremely gifted technicians can find creative satisfaction – but the possibility exists that it will go over the heads of those who come to see Alan Paro rip off his vest in 'Gloria' and Janis Siegel sing 'Chanson d'Amour', both included, particularly if they continue to indulge the band in a 20-minute instrumental showcase. However, since an enthusiastic mob hopped front of stage to the unlikely strains of 'Birdland' at the end, perhaps they can succeed in carrying their audience with them.

BRIAN MULLIGAN

CATS

London, New London Theatre
CATS, ANDREW Lloyd Webber's feline celebration which takes its inspiration from T.S. Eliot's *Old Possum's Book of Practical Cats*, is a totally engaging, constantly diverting, all-singing, all-dancing entertainment which further enhances his reputation as the most significant contributor to the contemporary stage musical.

While it perhaps lacks the instant hit songs of Evita – although Elaine Paige's poignant singing of 'Memory' could turn out to be a disc winner – this is not important in the context of overall enjoyment. The way Webber's vision has been transformed into a vital entertainment by John Napier's rubbish-dump setting, Trevor Nunn's breezy direction and, most of all, Gillian Lynne's inspired choreography, more than compensates.

BRIAN MULLIGAN

GARY GLITTER

London, Dominion Theatre
THEY CAME to praise Gary Glitter not to bury him – and how they lapped up every ponderous stage prance. Glitter celebrated his 37 birthday, before a capacity audience, with a gushing performance of his greatest hits. His stage costumes had to be seen to be believed but he made Liberace seem restrained. From the first song 'Rock 'n' Roll Part 1' it was obvious that Glitter was suffering from acute laryngitis but old trouper that he is the show went on.

With a solid, reformed Glitter Band to back him he pulled off all the stops and crowned it all by entering the stage for encores aboard a chariot in a luxur centurian outfit. The music is no better than it was five years ago but the fans loved it.

PAUL CAMPBELL

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1	7	2	STAR SOUND STARS ON 45 (Loggins)	CBS 40486132	(2.74/2.74)	C		31	23	18	ULTRAVOX VIENNA ● (Conny Plank/Universal)	CHRYSVALS/ZICHR 1296	(3.04/3.04)	F	
2	1	28	ADAM & THE ANTS KINGS OF THE WILD FRONTIER ☆ (Chris Hughes)	CBS 40484549	(2.74/2.74)	C		32	37	2	TENPOLE TUDOR EDDIE OLD BOB DICK & GARY (Bob Andrews/Alan Wisnawsky)	STIFF (Z)EEZ 31	(3.03/2.43)	C	
3	2	3	BEAT WHA'PPEN? ○ (Bob Sargent)	GO-FEAT BEAT (1CB) 3	(3.05/3.05)	F		33	46	14	STRAY CATS STRAY CATS ○ (Steve Ehrlich/Dan Sider/Stray Cats)	ARISTA/STRAYCAT 1	(3.05/3.05)	F	
4	3	8	SHAKIN' STEVENS THIS OLE HOUSE (Clayton Kopp)	EPIC/EPC 4048445	(2.74/2.74)	C		34	72	7	QUINCY JONES THE DUDE (Quincy Jones)	ALM/ALM/CAM/67321	(3.04/3.04)	C	
5	6	3	JIM STEINMAN BAD FOR GOOD (Todd Rundgren/Jim Steinman)	EPIC/EPC 4048461	(2.74/2.74)	C		35	25	10	SKY SKY 3 ● (Huyfild/Berclit/Tony Clark/Sky)	ARISTA/DC/SKY 2	(3.34/3.34)	A	
6	14	4	VANGELS CHARIOTS OF FIRE (Vangelis)	POLYDOR/POLSD 1026	(3.01/3.04)	C		36	26	9	BARRY MANILOW MANILOW MAGIC ☆ (Ron Dante/Barry Manilow)	ARISTA/ARTW/52	(3.05/3.05)	F	
7	1	1	BILL NELSON QUIT DREAMING AND GET ON THE BEAM (Bill Nelson/John Lucke)	MERCURY 6339 (7150) 055	(3.04/3.14)	F		37	17	4	VARIOUS CHARTBLASTERS '81 (Various)	K-TEL/NE 1118 (ICE 2118)	(3.49/3.49)	G	
8	5	2	MOODY BLUES LONG DISTANCE VOYAGER (Peg Williams)	THRESHOLD/TSK/SK/139	(3.19/3.29)	F		38	1	1	PSYCHEDELIC FURS TALK TALK TALK (Steve Lillywhite)	CBS 4048492	(2.74/2.74)	C	
9	3	5	STEVE WONDER HOTTER THAN JULY ☆ (Steve Wonder)	MOTOWN/TG/STMA 8035	(3.29/3.29)	F		39	2	2	CLASSIC NOUVEAUX NIGHT PEOPLE (Clayton Kopp/Various)	LIBERTY (IC)LR 3025	(3.04/3.04)	E	
10	12	2	UNDERTONES POSITIVE TOUCH (Roger Bachman)	AM/EC (IC)ARD 103	(3.04/3.04)	F		40	21	5	STIFF LITTLE FINGERS GO FOR IT (Doug Bennett)	CHRYSVALS/ZICHR 1339	(3.04/3.04)	F	
11	20	2	KRAFTWERK COMPUTER WORLD (Kraftwerk)	AM/EC (IC)C 330	(3.04/3.04)	E		41	14	6	GIRLSCHOOL HIT 'N' RUN (Vic Maile)	BRUNEL/BRON/154	(3.03/3.04)	F	
12	18	2	JUDIE TYZUE I AM THE PHOENIX (Paul Muggleton)	ROCKET TRAIN/HUNT 15	(3.04/3.14)	F		42	43	2	FRANK ZAPPA TINSEL TOWN REBELLION (Frank Zappa)	CBS 4048516	(4.25/4.25)	C	
13	6	8	REO SPEEDWAGON HI INFIDELITY (Kevin Beamish/Robin Connin/Gary Richcraft)	EPIC/EPC 4048470	(2.74/2.74)	C		43	31	14	CHRISTOPHER CROSS CHRISTOPHER CROSS (Michael Omartian)	WARNER/BROS K4/66789	(2.44/2.44)	W	
14	3	1	DIRE STRAITS MAKING MOVIES ● (Jimmy Braxton/Mark Knopfler)	VERTIGO 6259 (7150) 044	(3.04/3.14)	F		44	15	18	ADAM & THE ANTS DIRK WEARS WHITE SOX (Dirk Weir)	OO IT RIDE 3	(2.98)	M	
15	12	2	SPANDAU BALLET JOURNEYS TO GLORY (Richard James Burgess)	REFORMATION/ZICHR 1331	(3.04/3.04)	F		45	2	2	ENNIO MORRICONE CHI MAI (Ennio Morricone)	BBC/PDA/ZICHR 414	(3.04/3.04)	A	
16	15	28	NEIL DIAMOND THE JAZZ SINGER ☆ (Bob Goddard)	CAPITOL (IC)EST 12120	(3.29/3.29)	E		46	36	16	MEAT LOAF BAT OUT OF HELL ☆ (Todd Rundgren)	EPIC/EPC 4048249	(2.74/2.74)	C	
17	34	2	EXPLOITED PUNKS NOT DEAD (Exploited Cave Leaper)	SECRET SEC 1	(2.43)	S		47	43	4	ENNIO MORRICONE THIS IS ENNIO MORRICONE (Ennio Morricone)	EM (IC)THS 33	(3.82/3.82)	E	
18	10	8	VARIOUS ROLL ON (Various)	POLYSTAR/RED/VE/REC 31	(3.24/3.03)	F		48	28	4	GARY NUMAN LIVING ORNAMENTS 80 (Gary Numan)	BEGGARS/BANQUET BEGAC 25	(3.04/3.04)	W	
19	13	7	WHITESNAKE COME 'N' GET IT (Whitesnake)	LIBERTY (IC)LRB 3027	(3.07/3.07)	E		49	35	2	MADNESS ABSOLUTELY ☆ (Chris Langford/Alan Wilding)	STIFF (Z)EEZ 29	(3.03/3.03)	C	
20	4	6	GILLAN FUTURE SHOCK ○ (Gillan)	VIRGIN (IC)K2196	(3.20/3.20)	C		50	27	3	BRUCE SPRINGSTEEN THE RIVER (Bruce Springsteen)	CBS 4048510	(4.25/4.25)	C	
21	1	1	TOYAH ANTHEM (Nick Tauber)	SAFARI VOORIC 1	(3.09/3.80)	M		51	1	1	GRACE JONES NIGHTCLUBBING (Chris Blackwell/Alex Sackin)	ISLAND/ILPS 9624	(3.04/3.04)	F	
22	30	7	THIN LIZZY THE ADVENTURES OF THIN LIZZY (Various)	VERTIGO LIZZY/LIZMC 1	(3.25/3.38)	F		52	1	1	VAN HALEN FAIR WARNING (Various)	WARNER/BROS K4/66889	(3.04/3.04)	W	
23	41	2	VARIOUS DISCO NITES, DISCO DAZE (Various)	RONCO (4C)ATL 2056 48	(3.49/3.49)	G		53	32	24	NOLANS MAKIN' WAVES (Ben Fruton/Nony Graham)	EPIC/EPC 4041023	(3.04/3.44)	C	
24	1	1	BARCLAY JAMES HARVEST TURN OF THE TIDE (Barclay James Harvest)	POLYDOR/POLD/C 5040	(3.25/3.38)	F		54	2	2	VIC DAMONE NOW! (Vic Damone)	RCA/INTERNATIONAL INTS 5180	(2.00/2.00)	R	
25	29	2	BARBARA DICKSON YOU KNOW IT'S ME (Alan Tanen)	EPIC 4048551	(2.74/2.74)	C		55	12	12	SHEENA EASTON TAKE MY TIME ○ (Christopher Newell)	EM (IC)ECN 3554	(3.07/3.07)	E	
26	19	15	PHIL COLLINS FACE VALUE ☆ (Phil Collins/High Pathgram)	VIRGIN (IC)CV126	(2.43/3.20)	C		56	1	1	RANDY CRAWFORD SECRET COMBINATION (Tommy Liggett)	WARNER/BROS K4/66804	(3.04/3.04)	W	
27	27	5	CURE FAITH (M. Hoggart/R. Smith)	FICTION/FI/C 6	(3.01/3.04)	F		57	35	18	VISAGE VISAGE ○ (Visage/Midge Ure)	POLYDOR 2490 15F (384) 511	(3.25/3.36)	F	
28	1	1	SQUEEZE EAST SIDE STORY (Roger Bachman/Erick Casanova)	ALM/ALM/CAM/4854	(3.04/3.04)	C		58	42	10	WHO FACE DANCES ○ (Bill Bruford)	POLYDOR/RHOD/CI 5037	(3.25/3.30)	F	
29	1	1	TOM PETTY & THE HEARTBREAKERS HARD PROMISES (Tommy Donor/Mark Holly)	MCA/MCF/C 3098	(3.04/3.04)	C		59	19	10	TEARDROP EXPLODES KILIMANJARO (Chambers/Cole/Langan/Alan Whiteley/Mick Hewitt)	MERCURY 6339 (7150) 035	(3.04/3.14)	F	
30	11	5	GARY NUMAN LIVING ORNAMENTS '79/'80 (Gary Numan)	BEGGARS/BANQUET BOK(C) 1	(4.84/4.88)	W		60	1	1	VARIOUS THEMES (Various)	K-TEL/NE 1122 (ICE 2122)	(3.49/3.49)	R	

The Adventures of Promopopple



ANOTHER ARTISTIC BREAKTHROUGH



YELLOW - FULL COLOUR SOUND



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